

education

- 2021-2024 artistic associate at the Bachelor for Art and Mediation at the
Lucerne University of Applied Sciences and Arts
2018-2021 artistic assistant at the Bachelor for Art and Mediation at the
Lucerne University of Applied Sciences and Arts
2016-2019 Master of Arts in fine arts at the university of the arts in Basel
2017 Erasmusexchange at the Piet Zwart Institute in Rotterdam
2009-2012 Bachelor of Art in fine arts at the university of the arts in Bern
2004-2007 education as landscape gardener

solo- duoexhibitions

- 2024 (upcoming) mit Andreas Weber, Museum Benzenholz, Meggen (CH)
2023 *Bring Your Toy to Play* (Workshop), Chronus Art Center, Shanghai (CHN)
2023 *for found Love*, at TAV, Taipei (TWN)
2022 *Early or Late* at Lokal-Int. in Biel (CH)
2022 *Before We Think* at Mayday in Basel (CH)
2020 *Daily Airing*, curated by Vinzenz Meyner with a performace by
Sophie Germanier and a text by Benedict Bock, Feldbach (CH)
2019 *Chance and Automation*, with Lucia Gašparovičová, Ján Gašparovič at
Industra Art Gallery curated by Barbora Šedivá, Brno (CZE)
2017 *123*, at the Cabinet, Rotterdam (NL)
2017 *qwertz (klick)* Plusminusnula Galeria (SVK)
2016 *if you boil a frog*, Stadtgalerie, Bern (CH)
2015 *qwertz, sic!* Raum für Kunst, Luzern (CH)
2014 *point of view*, Projekt Felix, Bern (CH)
2014 *Das Be ist B*, la Rada at Sonnenstube, Lugano (CH)
2013 Lokal-int. at Docks, with Aline Zeltner, Basel (CH)
2013 Lokal-int., with Angela Wüst, Biel(CH)
2013 Projekt Balkk, Bern (CH)

residencys an prices

- 2023 *Werkstipendium* of the city of Zürich
2022 *Studio promotion Rote Fabrik*, city of Zürich
2021 Pro Helvetia Residence at Shanghai
2015 *Kiefer Hablitzel Price*
2015 *Residency Cairo, from the city Bern*
2013 *Kiefer Hablitzel Price*
2013 *The Wild Bush Residency*, Amden
2012 *Trächsler Price with collective Feld 65*
2010 *1. Price Artist at Work*

publications

- 2020 *Project Felix* publication on the exhibition series
2019 *Schichten*, Edition Haus am Gern, Stadtgalerie Bern
2018 *In conversation with Jean Prouvé*, Fondation CAB
2015 *Jeune Art Suisse 2015 Junge Schweizer Kunst < 30 XI*
2013 *(Z)orten 13*
2013 *Jeune Art Suisse 2013 Junge Schweizer Kunst < 30 IX*
2013 *Im the One*, Kollektivprojekt

goup exhibitions (selection)

- 2024 (upcoming) *Jetzt Kunst*, Marzili Bad, Bern (CH)
2023 *Werkstipendien Stadt Zürich*, Helmhaus, Zürich (CH)
2022 Sihl Delta, im Sihl Delta, Zürich (CH)
2022 *état des lieux*, Maison Gaudard, Lausanne (CH)
2021 *Bloop*, Budatínský hrad, Žilina (SVK)
2021 Aeschlimann Corti-Stipendium 2021, Centre Pasquart, Biel (CH)
2020 *2020, Kunststipendien der Stadt Zürich 2020*, Helmhaus, Zürich, (CH)
2020 *I_957 I.A.M. #100 TOWN-HO*, la rada Space for contemporary art,
Locarno (CH)
2019 *The last Giacometti*, B74, Luzern (CH)
2019 *Zu Gast am Seidenen Faden*, Zentralstrasse 7, curated by
Benedikt Bock, Zürich (CH)
2019 *Catch of the Year(s)*, Dienstgebäude, Zürich (CH)
2019 *"If It Moves, It's Outmoded"?* curated by Riccardo Lisi at
Kunstraum am Schauplatz KRAS, Vienna (AUT)
2019 *Tobias Kapsar's THE ESTATE / AUTUMN*, at Kim? Contemporary
Art Center, Riga (LVA)
2019 *I- Hood*, Kunsthhausbaselland, Masterexhibition curated by
Filipa Ramos and Chus Martinez, Basel (CH)
2019 *Tobias Kaspar's THE ESTATE/ SUMMER* (Kim? Off-site location)
curated by Zane Onckule in Salacgrīva (LVA)
2019 *INSONNE La Grande Mostra Di Scultura*, at Morel, Lugano (CH)
2019 *AIRBN3*, in the flat of Nelly Haliti, Geneva (CH)
2018 *2018_11_25__house warming*, Hamlet.love, Zürich (CH)
2018 *The Brutal Play*, at CAB curated by Mathieu Matthieu Poirier,
Brussels (BEL)
2017 *Videotown- Régionale 18 - Accélérateur de particules*, Strasbourg (FR)
2017 *FreeShop* at MIR, Rotterdam (NL)
2017 *Porzellan & Gold ...still going strong* Stadtgalerie, Bern (CH)
2017 *Kiefer Hablitzel Price* at the Swiss Art Awards, Basel (CH)
2017 *Rhein am Reno*, Gelateria Sogni di Ghiaccio, Bologna (IT)
2016 *unmittelbare Konsequenzen*, Kunsthalle St. Gallen
2016 *better ideas for life*, Karlin Studios, Prague (CZE)
2016 *better ideas for life*, Ausstellungsraum Klingetal, Basel (CH)

curatorial projects (selection)

2021 [a lick and a promise](#), site-specific exhibition with Jakob Forster

2015-2020 at [Milieu](#)

2020 *For*, Florence Jung, Lucie Kolb, Ivan Mitrovic, Fabian Peña, Sam Pulitzer, Nina Rieben, Bea Schlingelhoff, Klaus Staeck, Axelle Stiefel, Ramaya Tegegne, Gian-Andri Töndury

2020 *Winds of Change*, Jacqueline Badran, Milena Langer, Matheline Marmy, Vinzenz Meyner, Niko Paech, Yamu Wang, Erik Olin Wright

2020 *No Joke*, Anna-Sophie Berger, Tina Braegger, Gabriele Garavaglia, Lorenza Longhi

2019 Camille Aleña, *Tomorrow land*

2019 Valentina Triet, *Quader, Bricks, Loyalty, Heavenly Noblesse...*

2019 Mohamed Almusibli, *A Beautiful Summer*

2019 Othmar Farré, *Given Circumstances*

2019 Rita Siegfried, *A Room of One's Own*

2019 *supposition maybe conjecture*, Jesson-Hill, Angi Nend, Paul Wyler, Julia Znoj

2019 *Hypnology*, Mitchell Anderson, Natacha Donzé, Andreas Kalbermatter, Élie Lascaux, Mia Sanchez, Xu Zhen, Hannes Zulauf

2018 Thomas Julier, *The Awakening of Johannes Leuzinger's Flute-Playing Faun*

2018 Anita Semadeni, *I built you a home*

2018 Natacha Donzé, *The empire and the mansion*

2018 Livio Casanova, Liao Fei, Lionne Saluz, Raphael Stucky, Vera Trachsel, Yamu Wang, Arnaud Wohlhauser

2018 Sabrina Röthlisberger, *Indépendante*

2018 *Morning!* at Ciné Rex; Jiwon Choi, Keren Cytter, Isabella Fürnkäs & Lukas von der Gracht, Marta Hryniuk, Tobias Kaspar, Claudia Martínez Garay & Arturo Kameya, Adriane Morard, Steve Oram, Steven Schoch, Sorbus, Ian Wooldridge, Zhou Xiaohu

2017 *Vernunft und Ordnung*; Nadim Abbas, Brigham Baker, Nikola Danaylov, Delphine Chapuis-Schmitz, Eloise Hawser, Thomas Julier

2017 Leon Höllhumer, *SENSITIVE SPEED BEAST*

2017 Ivan Mitrovic, «*Passiv-Aggressive*»

2017 Karin Borer, *Choose a character*

2017 *Look, all this is fraud*; Victoria Adam, Marlen Keller, Jan Kiefer, Dominic Michel, Adrien Missika, Yves Scherer, Philipp Simon, Pedro Wirz

2016 Victoria Adam, *Chaperones*

2016 Lorenzo Bernet, *Infinity Shambles*

2016 Gian-Andri Töndury, *10 x THEORIE (für dich, mein Liebling, mein Augapfel, meine Sonne und mein Mond)*

2016 Florine Leoni, *Aysha Kevin Michele*

2016 Clifford E. Bruckmann, *FOREVER ANGST — DOOMSDAY PREPPERS*

2016 Delphine Chapuis-Schmitz, *If anything remains*

2016 Jan Kiefer, *Kästen*

2015 Goran Skofic, *The Interruptions*

2015 Darren Roshier, *THE PRINCIPLE OF FAILURE*

2016 [better ideas for life](#), Karlin Studios, Prag

[better ideas for life](#), Ausstellungsraum Klingental, Basel

2015 [Die Basis](#), Kunsthaus Langenthal

2013 [Engstligenalp](#) residency

2012 [Projekt Da](#), mit Ines Schärer



workshop „ Bring Your Toy to Play“ at chrouns Art Center, Shanghai, 2023

The game is always an experiment that arises between the players and the objects. In this seven-hour workshop, old electronic toys were transformed into new ones. The aim was to motivate participants to start their own reuse process and enable them to understand and reuse „simple“ electronic components. They were also given an insight into working with Arduino and various sensors. At the end of the day, all the material was allowed to be taken home to continue the process.

<CAC Atelier> powered by CAC Lab

玩具乐趣

Bring Your Toy to Play

日期：
2023.08.27 (周日)

时间：
10:00-16:00

导师：
拉蒙·菲勒 (Ramon Feller)

语言：
中文、英文

Supported by:
瑞士文化基金会
prohelvetia

<CAC> <上海市莫干山路50号11号楼2楼>
<2F, Block 11, Moganshan Road No.50, Shanghai>



Beschleunigte Wechselwirkung, Helmhaus Zürich, 2023

stone, screen, control system, batterie

Through an opening, five different stones show five different text animations that deal with different time structures.



Beschleunigte Wechselwirkung, Helmhaus Zürich, 2023
stone, screen, control system, batterie

videos of the live text animations:

- [stone 1](#)
- [stone 2](#)
- [stone 3](#)
- [stone 4](#)
- [stone 5](#)



Early or Late

During the four hours of the opening, all works were placed incognito in the room by different people. The persons had been given a set of works, tasks and behaviors that were to be thrown, pasted, placed, hung or transposed inconspicuously into the space according to a defined timetable. The visitors unknowingly found themselves in a performative process.



squeezed illusion

Food color printing on chewing gum, food PE tube

is thrown on the thrown



lazy beachday

Engraving on aluminum, weaving recycled cord, chewing gum.

Glued to the wall with chewing gum



hat

Textile printing on cap

is placed in the room on Seat placed



fixed idea

Five-franc piece, screw, washer copper wire

is thrown on the groundn



hidden movement

Acrylic pen

with it behind the back drawn on the wall



machine

Smartphone, Videos in loop

is placed in the room placed on a seat



„heute hier morgen dort“

Poem on post-it

is thrown on the floor



energy sign

Remote control for the light in the room

is operated in the operated in the trouser pocket



seed journey 1

Seeds

is scattered on the ground



seed journey 2

Seeds

is scattered on the ground



seed journey 3

Seeds

is scattered on the ground



no titel

Bottles, plastic bag

is placed at the entrance



late

Sticker

is stuck inconspicuously on the walls



happend

piece of wood, ball-point pen

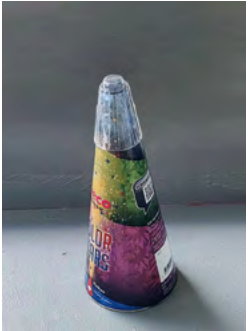
is thrown on the floor



1, 2, 3, 4

piece of wood, burn holes

is thrown on the floor



vulkano

Volcano

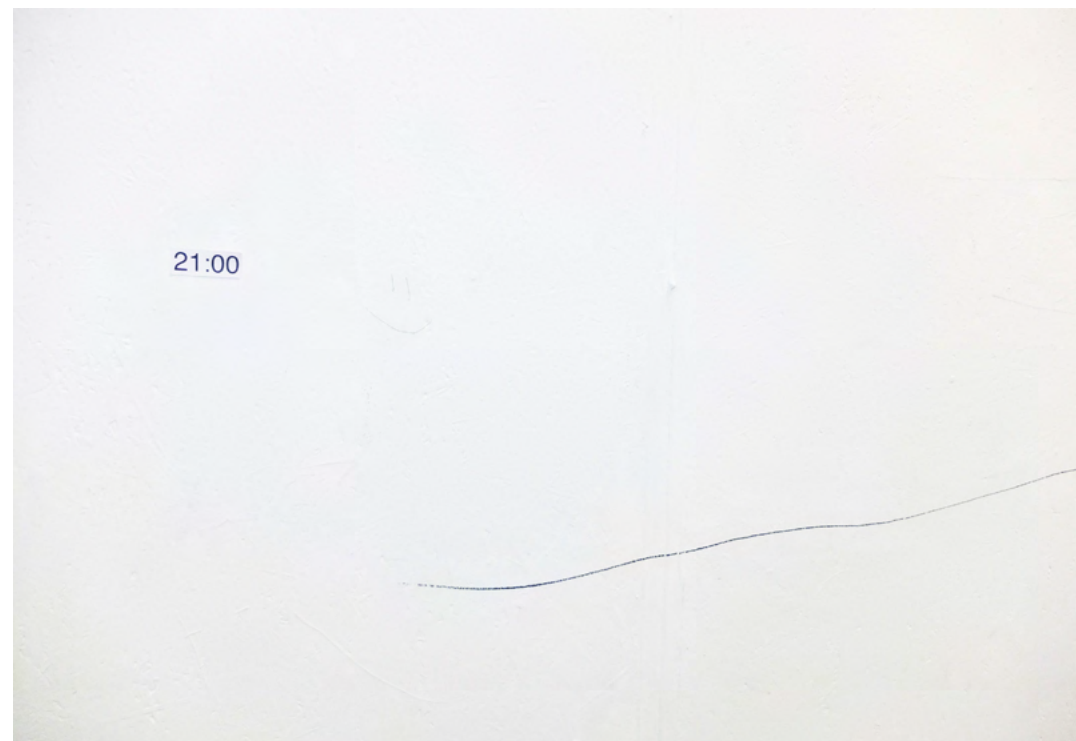
is ignited inconspicuously outside the room

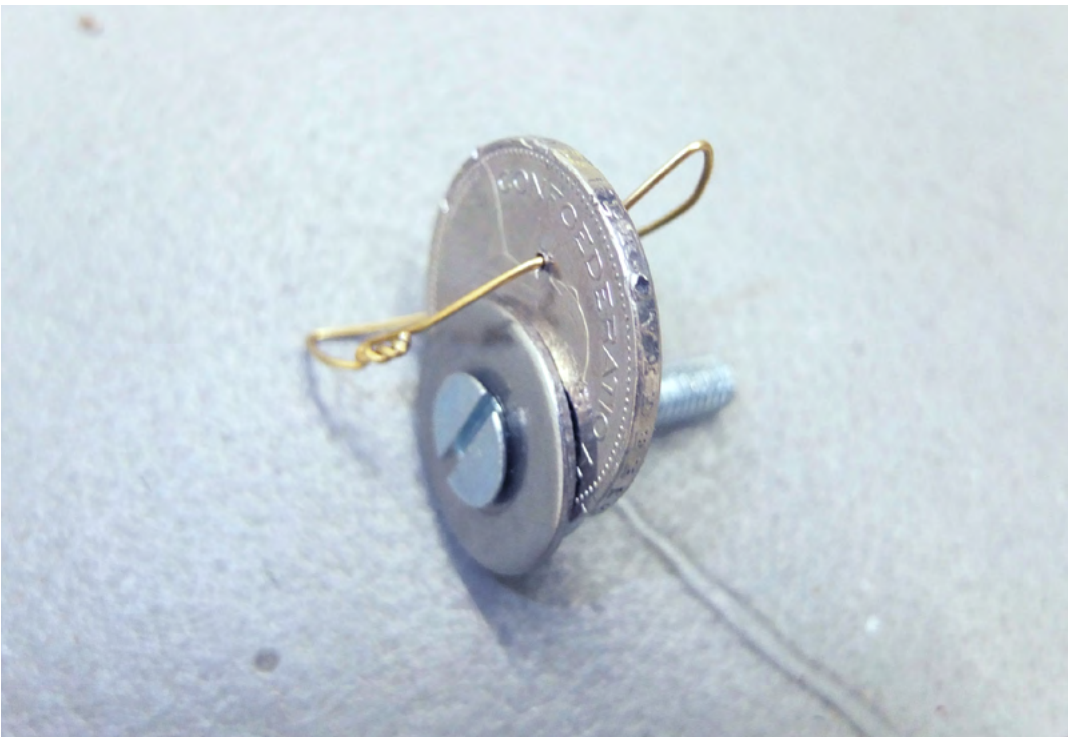
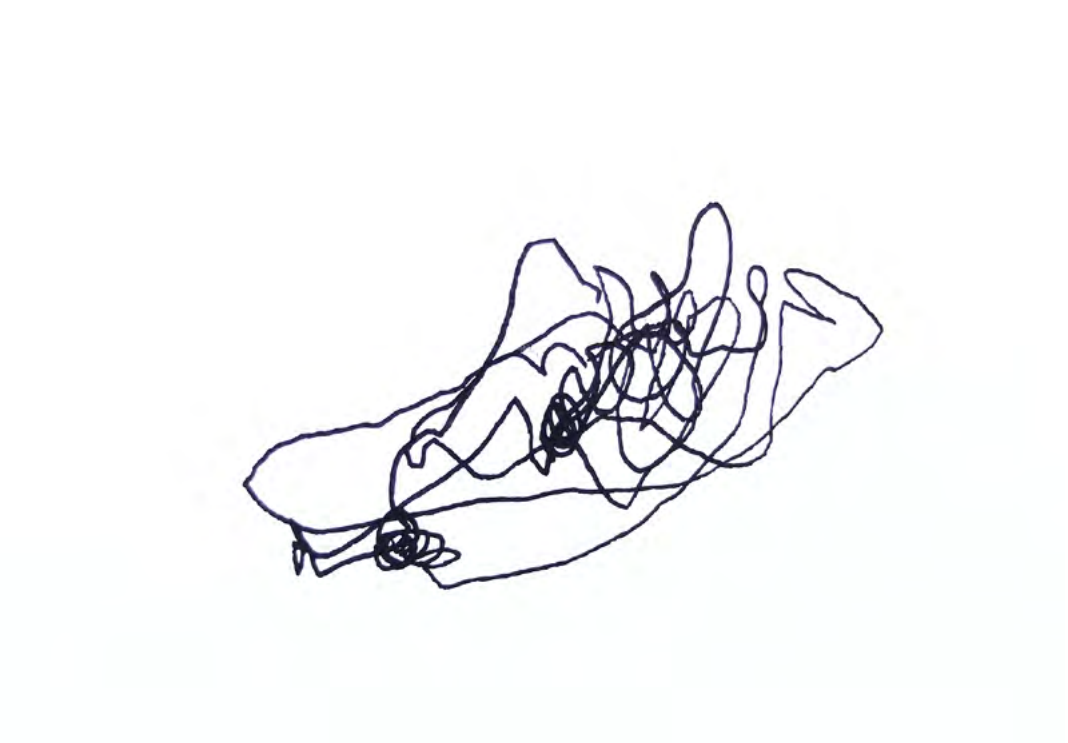
The Free Song

Ringtone

[Sound](#)

The trigger gave,
and the smooth underbelly of the butt
jogged my palm.
And so, with that
crisp, whipcrack
sound, it all began. I
shook off my sweat
and the clinging
veil of light. I knew
I'd shattered the
balance of the day,
the spacious calm of
this beach on which
I had been happy.





At what age does a child learn to walk? When does it begin to speak? When do we have sex for the first time, start an education or decide to have children of our own? Doing things at the „right“ time is a supposedly individual topic of personal freedom and self-optimization, and support is currently promised by a multitude of guidebooks or coaching offers. Statistically speaking, we make similar decisions at similar times and go through certain developments or life events.

Ramon Feller is interested in the temporally timed actions, experiences and decisions of social life and the question of which factors influence and control them. In contrast to plant growth, it is not only biological and external conditions such as light and shade, warmth and cold, nutrients and water that make up habitus, but also social norms and expectations.

Starting from the question of how individual and free our behavioral patterns actually are, Ramon Feller presents in the exhibition „**Before We Think**“ a multi-part site-specific installation: mechanical barriers and algorithmically controlled intervals guide the way in which visitors move through the space.

The prelude is „**Grown Access**“ a gate that inserts itself into the entrance area of the exhibition space. The ornamental decoration of the railing with industrially produced plant tendrils refers to the tension between the naturally grown and the artificially produced. The ornamental decoration of the railing with industrially produced plant tendrils refers to the tension between the naturally grown and the artificially produced as well as to the traditions and conventions of the decoration of architecture, lattices or garden fences. The gate only lets visitors in at certain times, the waiting time is uncertain. How do we react to the restriction? Do we submit to the rhythm of the control or do we look for loopholes? a way to intervene in the system? As visitors, we ourselves become part of this experimental arrangement. This is regularly accompanied by an acoustic signal. The audio work „**The Free Song**“ is reminiscent of a jingle in the supermarket or the generic music in the waiting line of a telephone on-hold music.

The child-sized figure „**Before We Think**“ seems to instruct or choreograph our movements in space. The jerky twists of the arms and upper body seem strangely uncontrolled and violent. When does wear and tear lead to a defect? The hybrid of manikin and robot wears a printed tracksuit whose imprints provide answers to the questions posed at the beginning about central life events - according to the statistical Swiss average of 2020. Instructions for a structured daily routine can be found printed on textile in „**Mind Game**“.

A retractable barrier „**Well Prepared**“ temporarily changes the access to the four video works in picture frames on the wall. Its mechanism is only conditionally functional, rather it becomes a self-dynamic object itself. The frames are equipped with pressed plants, similar to a herbarium.

Ramon Feller establishes associative references between the human body, environmental impressions and the characteristics of the plants.

The exhibition invites the viewer to observe the processes, to pay attention to the coincidence and the rhythms of the movements, to be distracted by surprising events, but not to lose sight of the time to leave the room.

1. **Grown Access**

Bright steel, linear motor,
control system 2022

2. **Before We Think**

mannequin, transfer print on
tracksuit, control system 2022

3. **Mind Game**

cotton, linoleum print, ink 2022

4. a) **Abundance Affirmation
(Ranunculus acris)**

plant, video, frame 2022

b) **Baby's Breath
(Gypsophila paniculata)**

plant, video, frame 2022

c) **A Fingertip of Cure
(Urtica dioica)**

plant, video, frame 2022

d) **Hitchhike
(Torilis arvensis)**

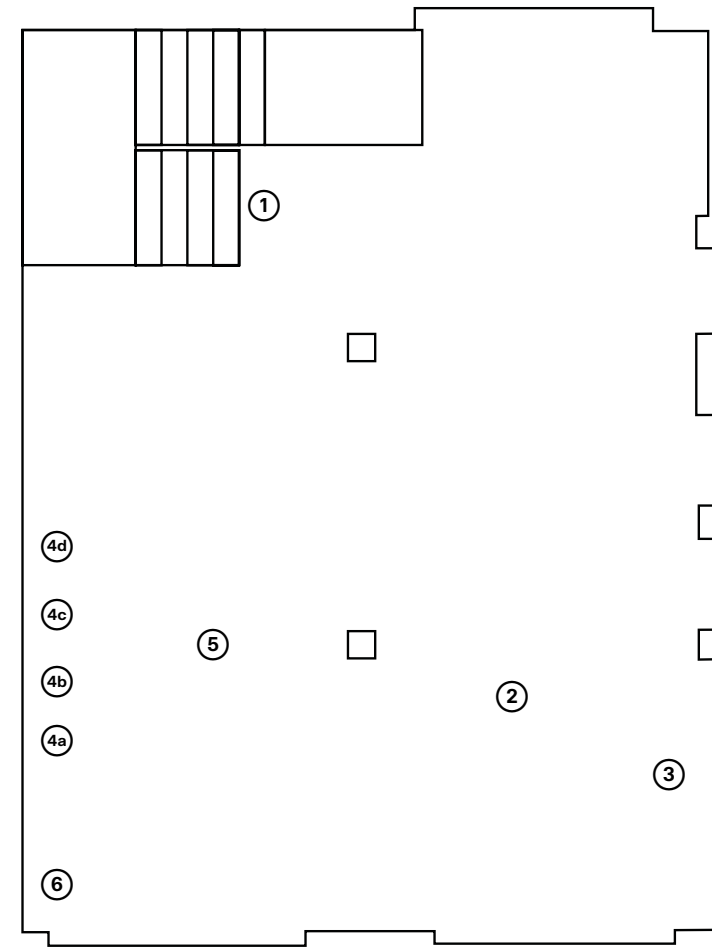
plant, video, frame 2022

5. **Well Prepared**

aluminum, linear motor,
control system 2022

6. **The Free Song**

audio, speaker 2022





Installation View



Installation View

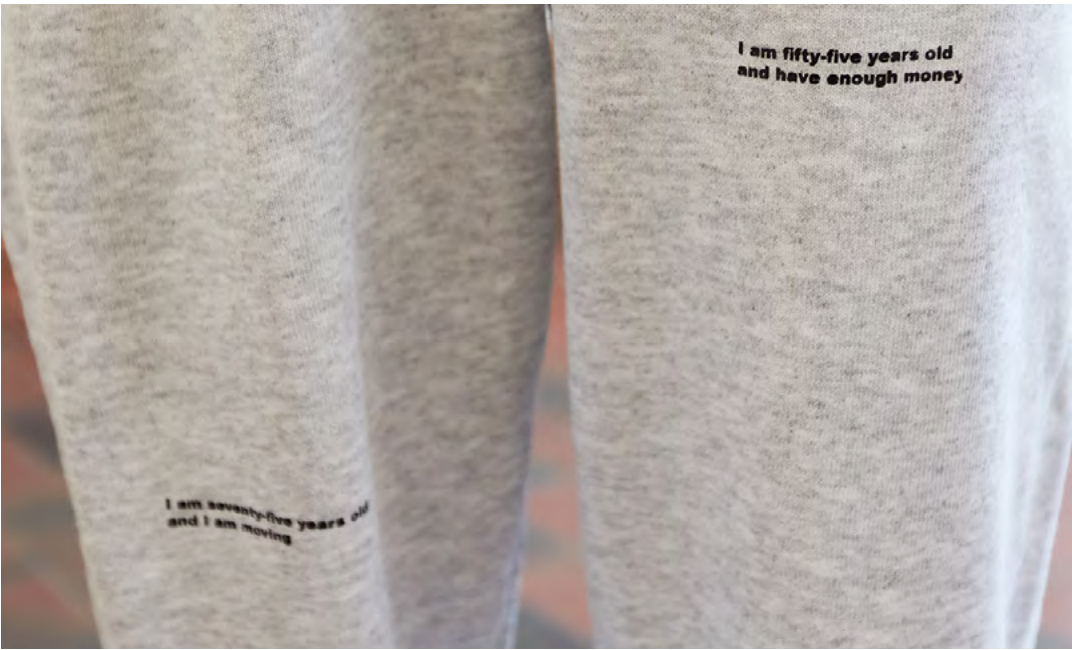
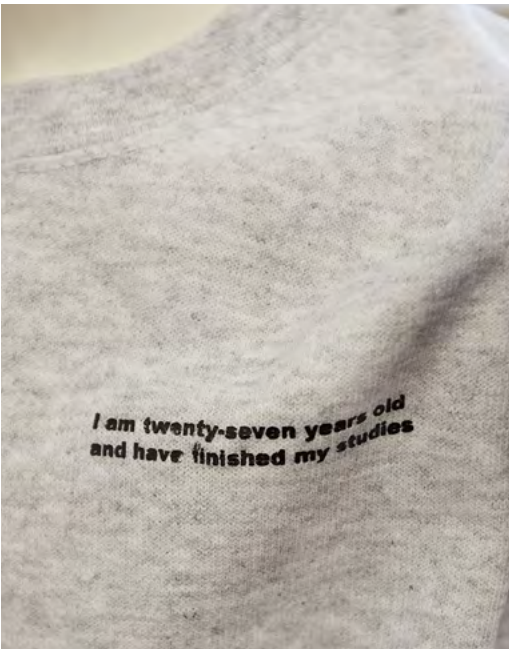


Well Prepared, 2022
aluminum, linear motor, control system

[Video](#)
PW:123456789



Mind Game, 2022
cotton, linoleum print, ink



Before We Think, 2022
mannequin, transfer print on tracksuit, control system



Grown Access, 2022
Bright steel, linear motor, control system



Installation View

The Free Song, 2022
audio, speaker

[Sound](#)



Abundance Affirmation
(*Ranunculus acris*), 2022
plant, video, frame

[Video](#)
PW:123456789



Baby's Breath
(*Gypsophila paniculata*), 2022
plant, video, frame

[Video](#)
PW:123456789



A Fingertip of Cure
(*Urtica dioica*), 2022
plant, video, frame

[Video](#)
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Hitchhike
(*Torilis arvensis*), 2022
plant, video, frame

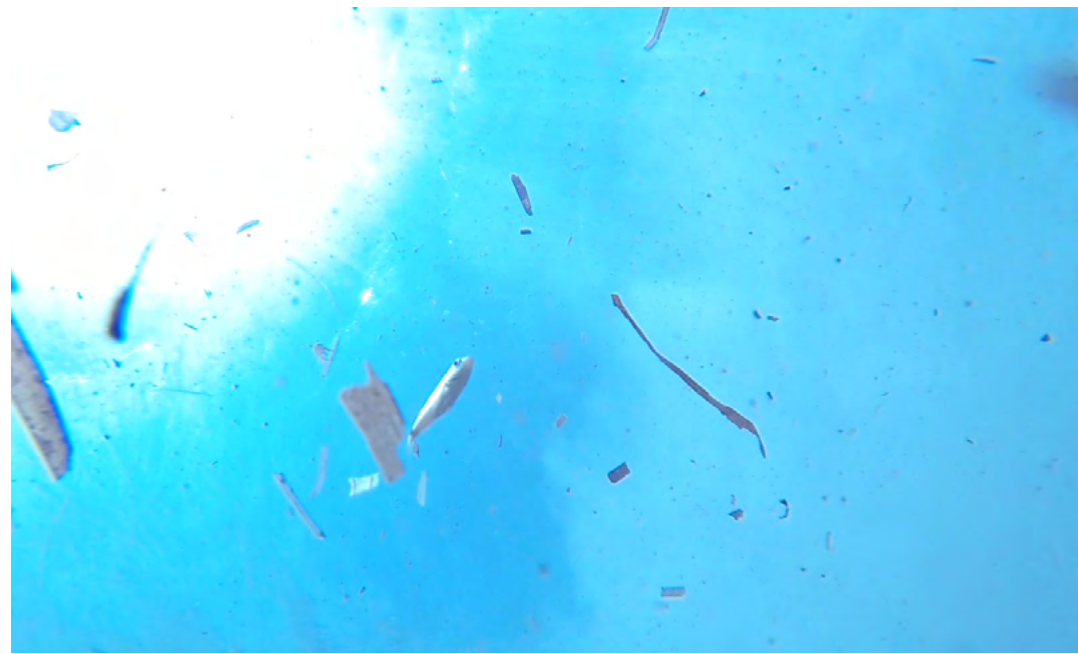
[Video](#)
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Liebes Geschichte, 2022

Fichtenholz, Farbe, Sitzungen mit der Stadt Lausanne

Lucas Uhlmann und ich haben in einem langwierigen Prozess mit der Stadt Lausanne das alte Schachfeld auf dem Place de la Riponne anhand von selbst gestalteten und geschnitzten Schachfiguren wiederbelebt. Der Schlüssel für das Spiel war während der Ausstellung *état des lieux* im Maison Gaudard zugänglich. Nach der Ausstellung ist er im Café Bruxelles Café hinterlegt.



GP000067 - GP040067, 2022

found footage/ video 87min 15sek

A found camera, filming from the moment it was lost until there was no more memory space.

[cutouts from the video](#)
PW:123456789



Daily Airing, 2020

with a performance of Sophie Germanier and a text by Benedik Bock

[Video](#)
[PW:123456789](#)

Without a house, no windows

He had worked on it for almost all of his life and now he could say, yes, he had actually done it. He had managed to escape the madness out there.

And he also knew the exact reason why he was feeling the way he was now. He had the overview and the overview said security. Unexpected surprises were now knocking on the doors of others, but no longer on his. No surprises meant stability and stability was the foundation on which he had built his construction. All individual parts harmonised with each other and joined a complex whole that now operated perfectly - this structure was the product of years of doubt.

When others asked him why for some time now there was so much satisfaction in his eyes, he replied that his house was finally finished and that it was built on the firm foundation of repetition and uniformity. He would feel really comfortable for the first time.

What he meant one then asked.

He then reported that for a long time he would not have known what to do when he woke up in the morning. But things have changed. Now he would simply do the same thing as he had done yesterday. And that was so much better, he continued, because since then he hasn't had to think about what he could have done instead. Many questions had become superfluous and that is exactly what has given him his immense freedom.

The promise of this freedom always had an extraordinary attraction for others with everyone then wanting to know more about the materials from which his building was made, so they could also construct such a building.

You have to put a lot of rhythm and monotony into the grout, he then said, making the walls extra hard. As reinforcement you could use a bit of everyday life, which is incredibly stable, he added as a tip.

One of the listeners was critical and asked if this was not the instructions for building a prison. From the others the sceptic reaped uncomprehending looks.

This is correct the house owner signalled. Over his decades of work, he had to realise that nowhere is one as well protected as in an institution of routine. From there one could think outside in superb ways.

Without a house, no windows.

A text by Benedikt Bock written for the exhibition "Daily Airing" by Ramon Feller, 5-17 October 2020, Oberhaushof, Feldbach, Zurich





prepared as well, 2020
aluminium, linear motors, arduino, passepartout, polarids

The figure stands up and down silently.

[Video](#)
[PW:123456789](#)





prepared as well as, 2019
aluminium, linear motors, Arduino

The figure stands up and down. The friction on the floor creates a rubbing noise.



squeezed illusion, 2019
printed chewing gum, plastic strips

Series of five different chewing gums





row, row, row your boat, 2019

Linolprint on tyvek, aluminium plug-in system, servo motors, Arduino, carbon rods, concrete, stones

The movement is inspired by different velocities and intensities of a Symphony-composition.

[Video](#)
[PW:123456789](#)





again all, again all, really, 2019

Linoprint on cotton, bent metal bars, servomotors, electricity/ 7 x 2 x 2m

Where the cotton fabricit rest on the Floor it is printed with a repeating pattern. The Metal rods attached servo motors move the fabric based on a choreography that refers to the bending of the bars and the prints.

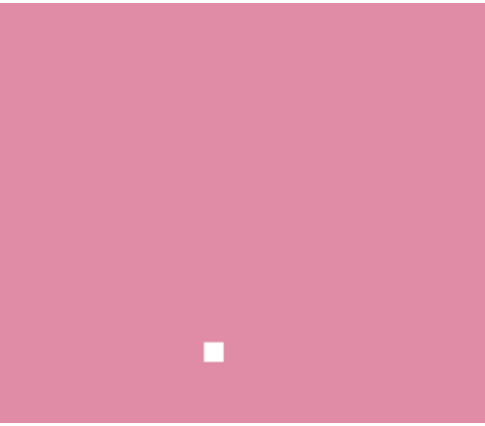
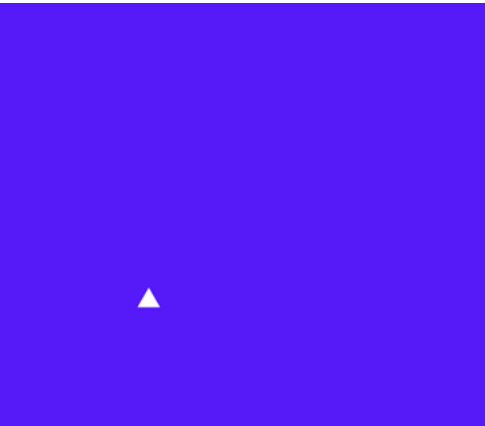
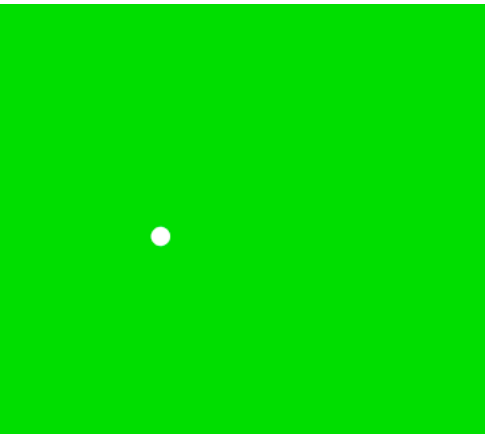
[Video](#)
PW:123456789





close of a long day, 2019
spruce wood, glue, swedish colour

Rocking chair at the entrance of a country house
[program connected to the work](#)





sometimes I dream heavy, 2019

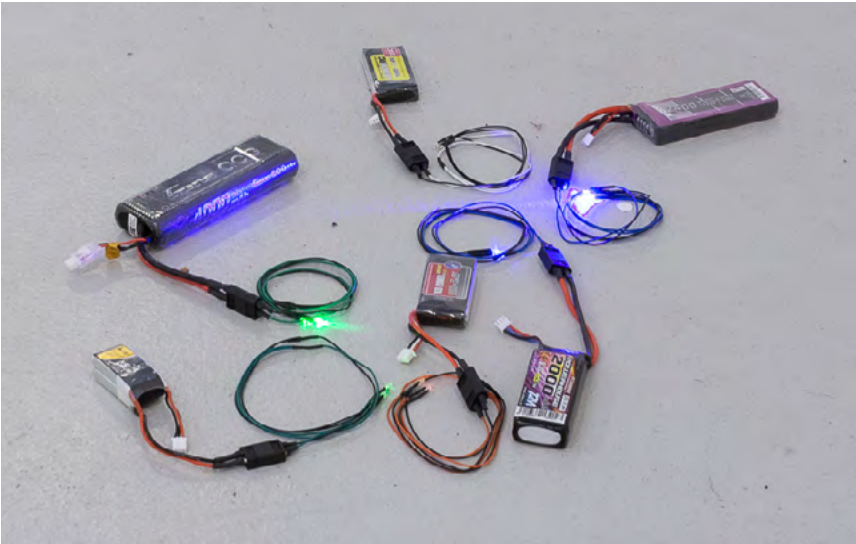
Aluminum tubes, cotton fabric, linoleum ink, engine/ variable size

The alluminium tubes attached to the cotton fabric form various spaces due the movement of the engine.

[Video](#)

PW:123456789





after the run, 2019
Lipo batteries, LEDs, inkjet print on aluminum, tape



Fly, 2019

Carbon rods, wood, plastic foil, silk cord, nails, arduino, battery, steel rods, fabric tape, servomotor/ 1.1 x 0.4 x 0.3m

The movement is generated by a mixture of pseudo and physical randomness.

[Video](#)

PW:123456789



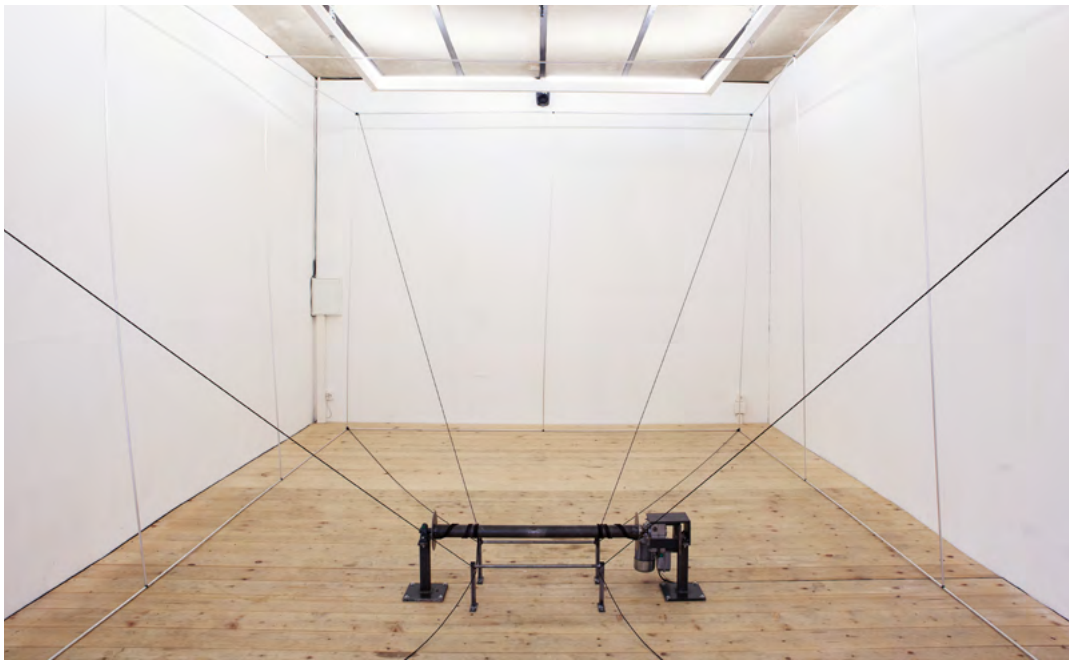
prosthesis, 2018

wavebreaker stone, algae, wood, servo motors, Arduino

Two plastic sticks move towards and away from each other in a rhythm of one second. The installation consists of nine such objects.

[Video](#)

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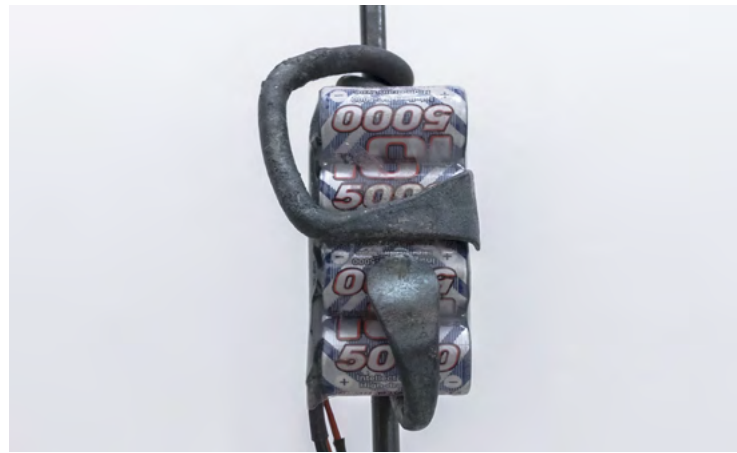


qwertz (klick), 2017

mixed media/ variabel

An aluminum structure is pulled together by an electric gear motor in the middle of the room. Ball microphone on the ceiling record the noises in the room for five minutes. During the recording, the engine is running. After five minutes, the motor stops and the audio start to play directly. After playing the recording, the motor begins to pull and the microphones to record again. The current recording will be placed on the previous ones so that all recordings are over each other. Then they played simultaneously. This procedural loop runs during the opening times of the space.

[audio at the end of the installation](#)



Homunculus, 2017

metal, motor, cord, battery, tin casting/ 2.5 x 1.3 x 1m

The metal rod who is hanging on a cord in the middle of the sculpture is turning through a motor around his own axis. This movement leads to a twisting cord that shorts the distance to the tin casting. The sculpture rocks and the stick move unpredictably.

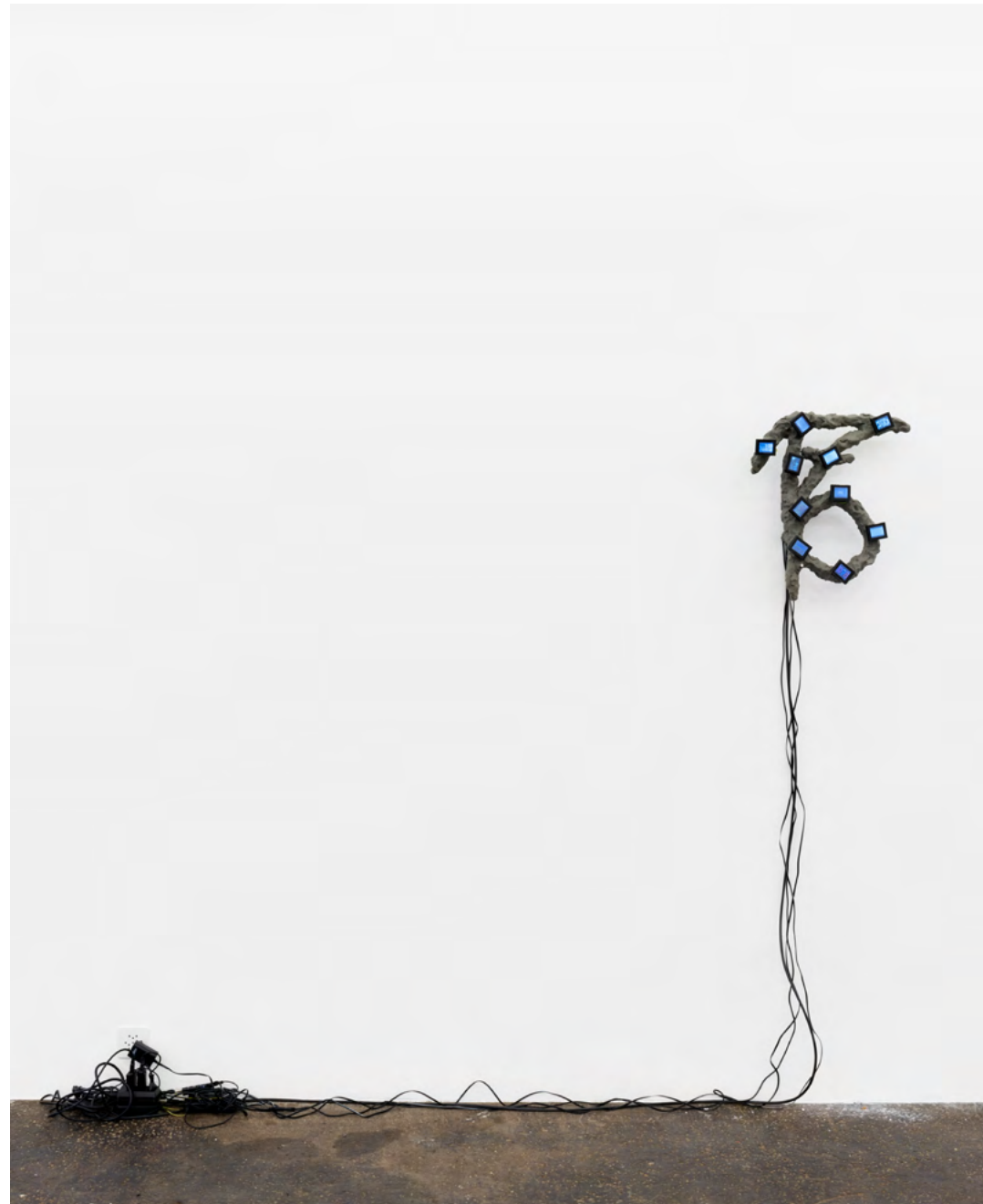


V, 2018

Concrete, steel cable, gear motor, armor nets/ 10 x 0.05 x 0.4m

The work „V“ consists of a concrete slab that has been cast in space by means of symmetries. The plate is slowly being transformed by a motor on cast-in steel cables for 179 hours, the opening hours of the exhibition.

- [extract from the documentary „the brutal play“](#)/ [whole documentary „the brutal play“](#)



after the, after the, hallo, 2017
 clay with oil, screens, mixed media/ 40 x 30 x 20cm

The screens move randomly, pseudo-randomly by noise in the space and fixed algorithms. On the screens are different videos shown like counting, watercourses, human gatherings or rotations in the galaxy.

[Video](#)
 PW:123456789



Ittan Momen, 2017
aluminum, metal, motor/ 1.25 x 120 x 0.7m

An aluminum role rotates during the whole exhibition time very slowly. At the beginning of the role is a yo-kai ghostfigure engraved.



if you boil a frog

2016, Stadtgalerie Bern

The interventions are marked by a slow, hardly noticeable change. The title of the exhibition “if you boil a frog” describes behaviour in relation to an unnoticed increase of a factor within a system. The saying is based on a myth, which was disproven scientifically. It claimed, a frog would not notice if he was cooked slowly, but would jump away if you threw it into boiling water.

Do you know

The screen in the entrance hall shows the 250 top movies listed on IMDb (International Movie Database). They are played one after the other for the entire duration of the exhibition. The list is based on an online ranking, which is generated by assessing the number and kind of evaluations. From movies just recently played in theatres to old classics, the list includes a great variety of stories which are remembered instantly when viewed again.

I said all the words in this sentence

In the halls, audio installations are triggered upon entering. The presence of the visitor is indicated by the recording. This results in the sound pieces generating a rhythmic, acoustic frame. In the first passage, a computer generated voice speaks sentences that describe itself and hence expand endlessly. In the second door, words are spoken that have a poetic ring, but are names of processors. The single letters are exponential multiplied and become individual fragments. The sound is only triggered when entering the room.

[Soundcloudlink](#)

The two almost symmetrical rooms in the city gallery each contain one set of works. At first glance, they are not distinguishable. However, some factors are accelerated in the second room. This increase within the different systems demonstrates the diverse strategies which can be applied to standing one's ground under ever changing conditions.

In the front aquariums live the ancient crustacean *Artemia salina*. Thanks to their adaptability to their specific habitat they have survived for 195 Million years. The species *Artemia nyos* lives in a second aquarium. In the 60ies, these crustaceans were distributed as “sea monkeys” in form of give-aways in comic books. The advertisement targeting children presented the crustaceans as beings that enjoy a royal existence in a fairy-tale like underwater world. Motivated by this child-like idea, cultivating them turns into a scientific observation. The “sea monkeys” grow bigger and faster than *Artemia salinas*.

[Video](#)

PW:123456789

[Video](#)

PW:123456789

No more rave

The presented idea of sea monkeys is reflected on the front page of the publication “no more rave”. Designed similarly to a sketch book or a diary, it consists of empty, color-printed pages. The colors are deduced from the computer program “if or else”, which is projected in both rooms.

If or else

Colored balls jump through a white space free of gravity, with an arm swinging above trying to catch them. Once a ball is caught, the entire screen is projected in its color for a certain amount of time. The colors are generated randomly by the program. In both rooms, the program starts with the same conditions.

1,2,4 and more / 8,16,24 and more

Another part of this set of works are concrete poles sealed in plastic and surrounded by vinegar. The liquid erodes the concrete, deposits of it can be seen. In the second room it is soaking in acetic acid, which causes the reaction to run faster.

1. do you know..., 2016

250 best movies form IMDb 641h

2. No more rave, 2016

publication

30 pieces

made together with Vera Kaspar

3. I said all the words in this sentence, 2016

audio, arduino, speakers, IR sensors

4. 1, 2, 4 and more, 2016

concrete, plastic, vinegar

5. Aquarium (Artemia salina), 2016

aquarium, Artemia salina, metall

170 x 240 x 120 cm

6. if or else, 2016

computerprogramm

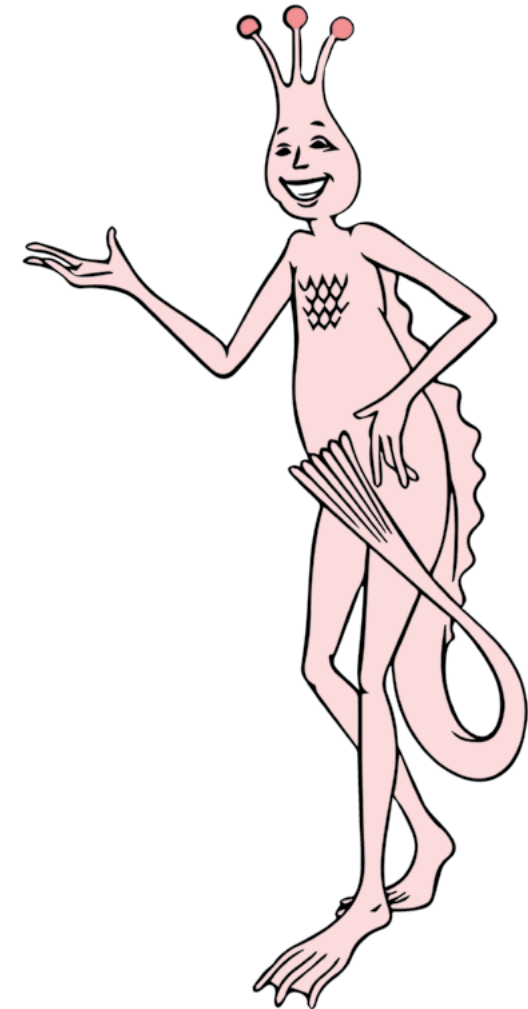
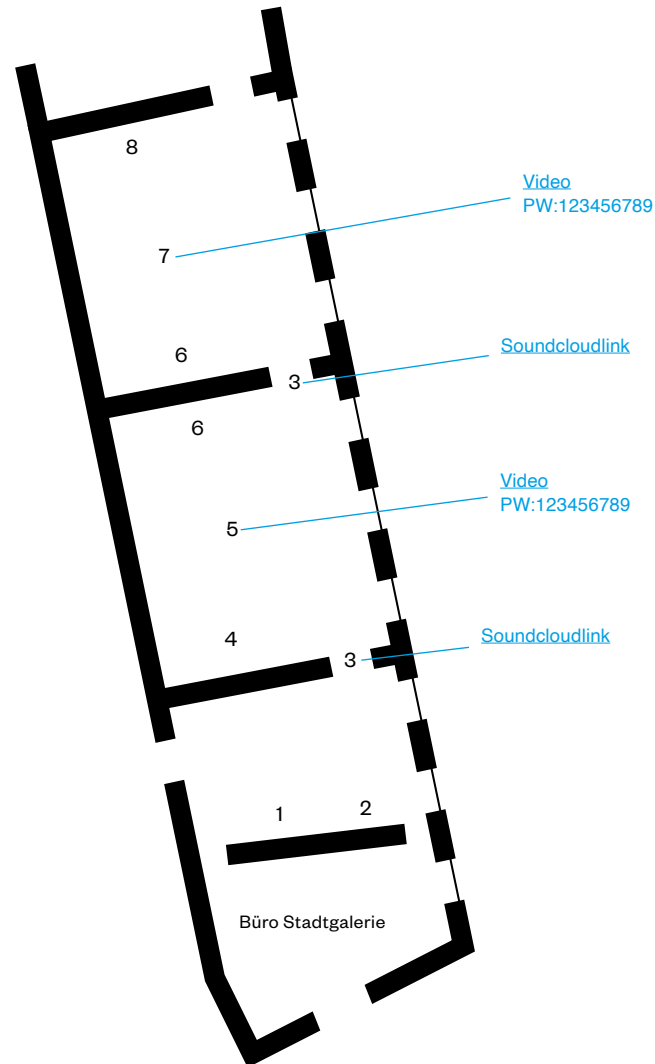
7. Aquarium (Sea-Monkeys), 2016

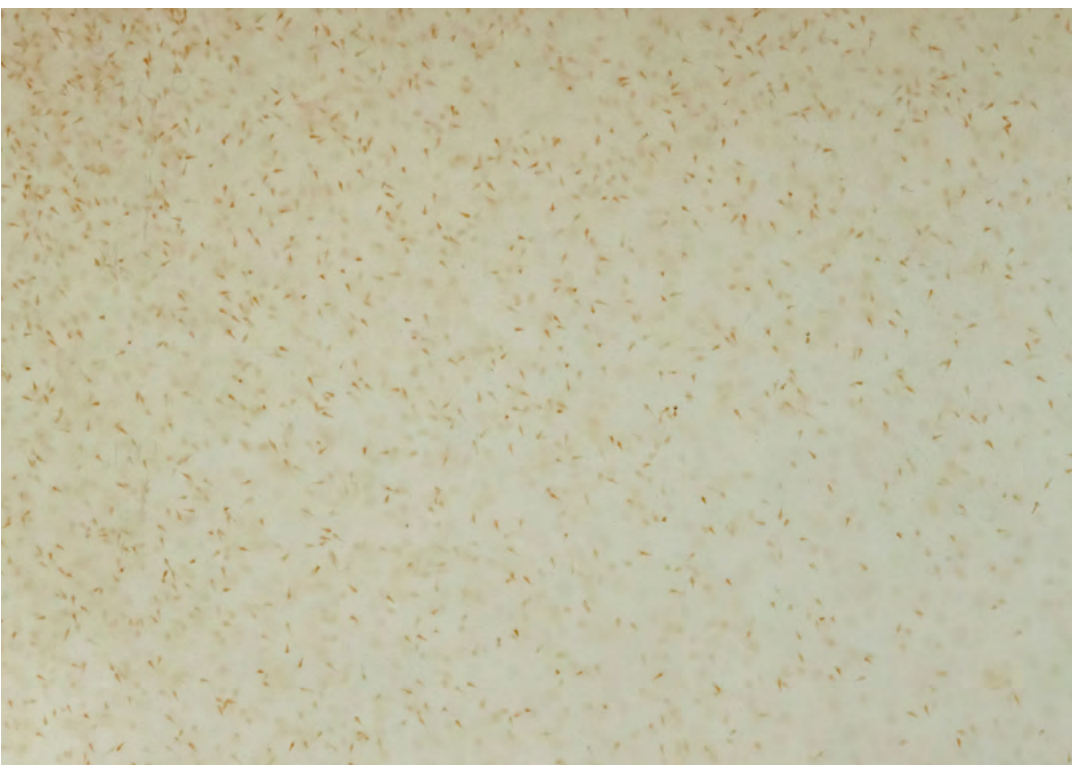
aquarium, Artemia nyos, metall

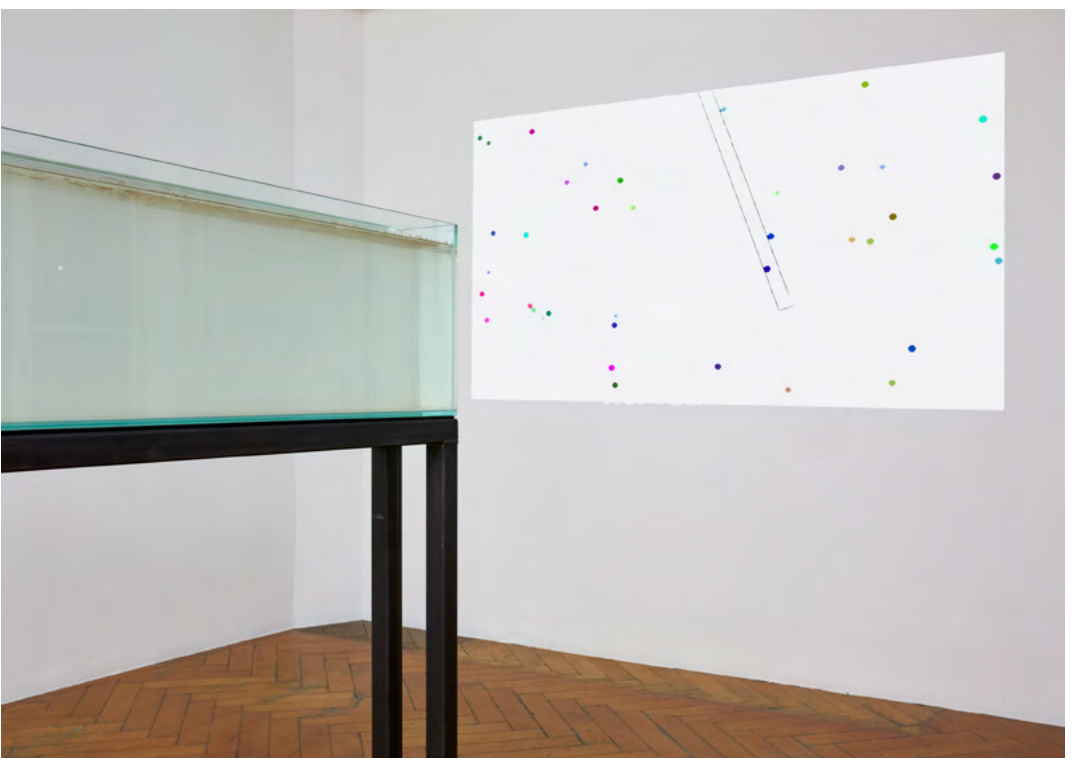
170 x 240 x 120 cm

8. 8, 16, 24 and more, 2016

concrete, plastic, acetic acid



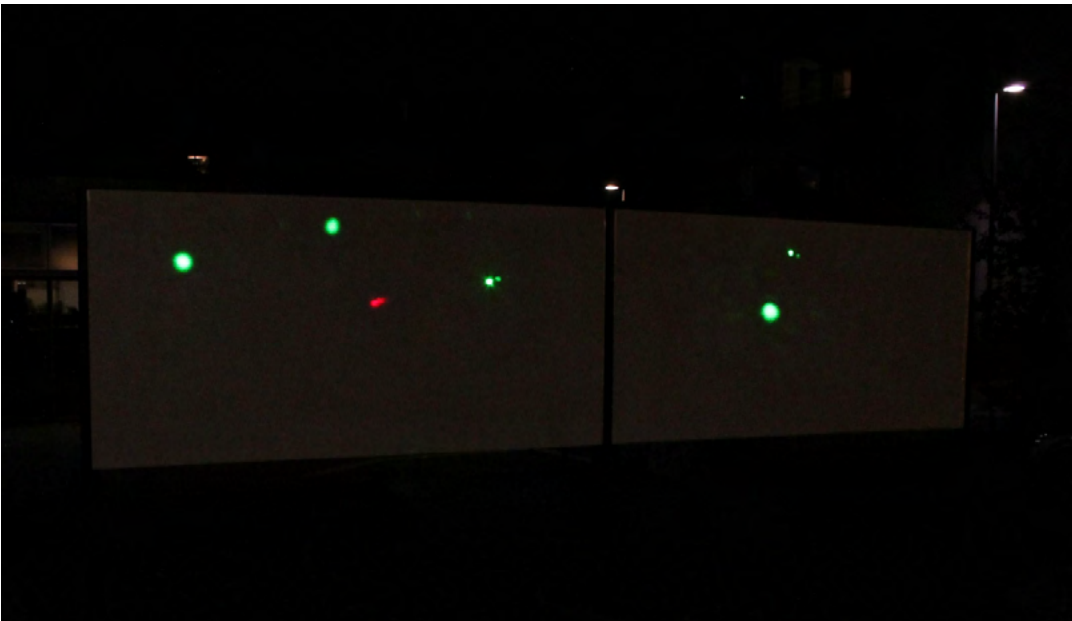






maybe tomorrow, 2016
steel, ceramic wool, bioethanol/ 4 x 2.5 x 0.9m

The bio-ethanol fire was lit at regular intervals in the exhibition hall. By heating the steel, the poles bent. When they cooled off, they went back into their original form.



point of view, 2015
laserpointer, billboard

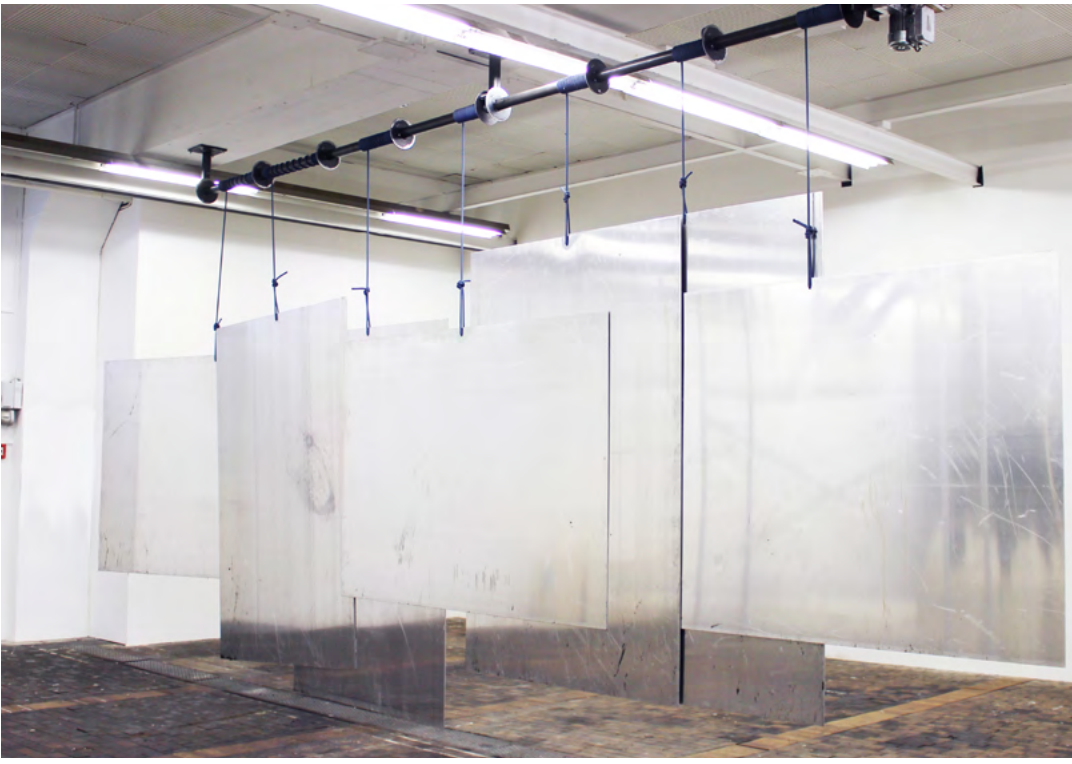
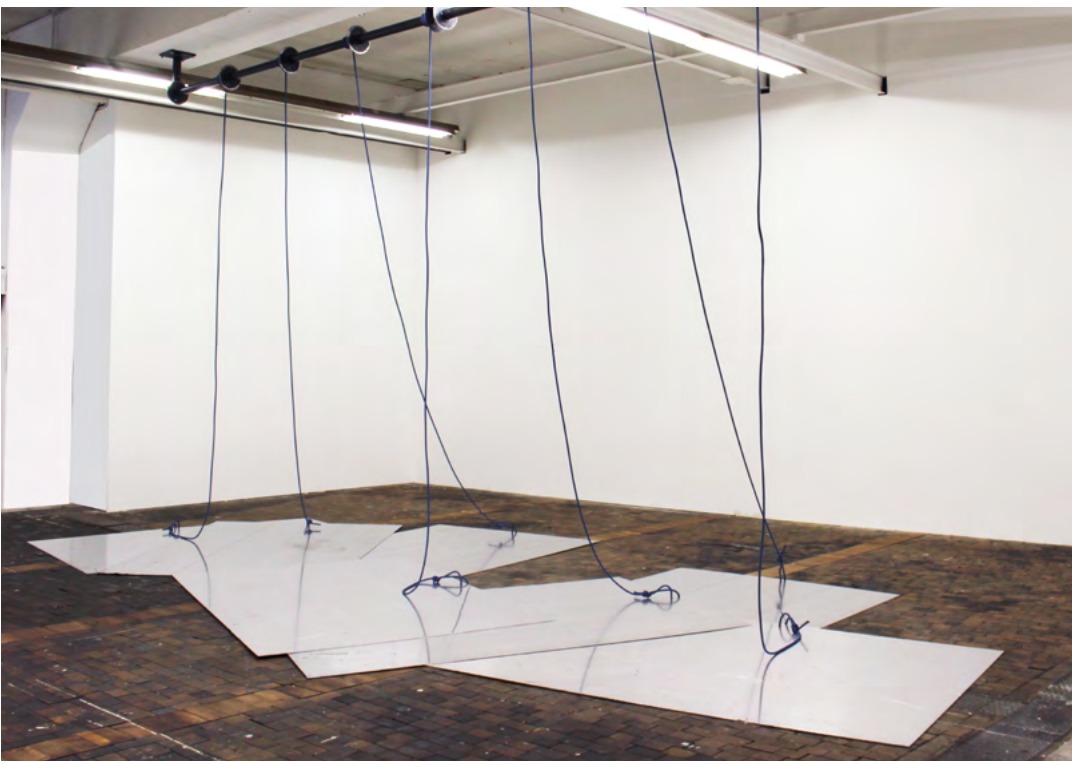
Fourteen lasers are placed in apartments and houses in the surrounding neighborhood. They were pointing to the billboard. During the night a network of lines gets visible.

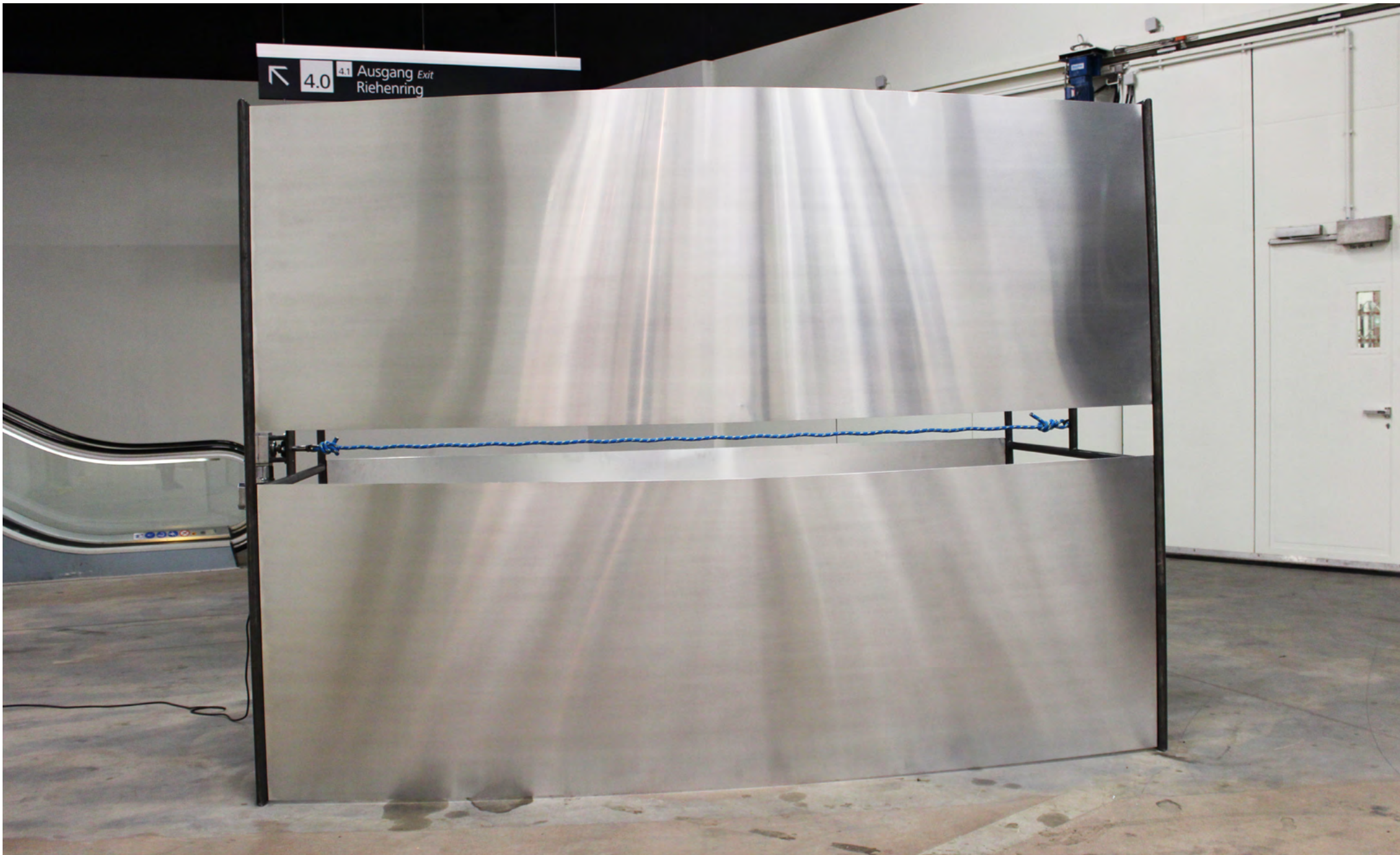


Struktur

aluminum, rope, motor, metal

Seven, 1.5 to 2.2m aluminum plates are slowly pulled up on ropes. By pulling up and lowering the the positions of the plates always change. By clashing, scraping, sliding and rubbing together result in noise.





Was ist der Anfang dieses Satzes, 2013

metal frame 150 x 220, aluminum plate 100 x 300, polyamide rope, electric gearmotor

The motor rotates the rope around its own axis with minimal speed. This process causes a spiral-shaped traction onto the two frames. This traction is increased throughout the whole time of the exhibition.

