


Matthias Gubler	Contact	Biography	Short text	Exhibitions (selection)	Recognitions / Prizes	Publications (selection)	Portrait
<b>Portfolio</b>	<p>Räffelstrasse 25 CH - 8045 Zurich Switzerland</p> <p>++41 76 398 1660 ++41 44 508 09 27</p> <p><a href="mailto:post@thisisthis.ch">post@thisisthis.ch</a> <a href="http://www.thisisthis.ch">www.thisisthis.ch</a></p>	<p>1981 <u>Born in Zurich</u></p> <p>1987 <u>Moved to Schwyz</u></p> <p>1999 - 2003 <u>Apprenticeship with degree as a typesetter</u> Druckerei Blöchlinger, Luzern</p> <p>2001 bis 2015 <u>VJ-ing with over 300 appearances and installations at</u> in Switzerland and abroad</p> <p>2003 <u>Founding member of the VJ collective Bildstörung</u></p> <p>2004 - 2006 <u>self-employed person as graphic designer &amp; artist</u>, Zurich</p> <p>2006 <u>Founding member of the Graphic collective typosalon</u>, Zurich</p> <p>2006 - 2008 <u>Further education Typografic Designer with degree</u>, BfGZ, Zurich</p> <p>2007 - 2010 <u>Part-time employment and coworking with</u> Matthias Hofmann, Luzern</p> <p>2009 <u>Founding member of the swiss network for video creators</u>, „videokulture“</p> <p>2009 - Jetzt <u>self-employed person as graphic designer &amp; artist with own studio</u> in Zurich</p> <p>2010 <u>3 month studio stay in New York</u></p> <p>2012 + 2015 <u>OK and curation of the „Taktung-Festival“</u>, Zurich</p> <p>2021 <u>4 month studio stay in New York</u> (scholarship central swiss studios NYC)</p>	<p>Matthias Gubler was born in Zurich, grew up in Central Switzerland and has been working as an artist and independent designer in Zurich for over fifteen years. As a founding member of the „typosalon“, „Bildstörung“, „videokultur“ and „Taktung“ collectives, he has realized a wide variety of projects under their names in Switzerland and abroad. His many years of international activity as a video jockey influenced his approach to the moving image, the tact and form.</p> <p>His media spectrum is very broad; from classic poster and book design to video work, object art and interventions with a socio-political background. The mostly simple, conceptual works are all precisely crafted. Content and work are easily accessible and require little explanation. The constant examination of proportion, space and interspace, as well as the creative reduction characterize his works. His artistic work seeks confrontation, exchange with the viewer.</p> <p>His typographic work in poster design has received numerous international awards and exhibitions.</p>	<p>2019 <u>Der verwaschene Ort</u> ZWZ, 6 1/2 im Exil, Zurich <u>Value the Process</u> TART, Zurich <u>Art purchase of the government of canton Schwyz</u> Museum Ital Reding-Hofstatt, Schwyz / Galleria il Tesoro, Altendorf</p> <p>2018 <u>Alles Fassade</u> Kunsthalle(n) Toggenburg <u>Ein Wal in der Badewanne [...]</u> 6 1/2 im Exil, Zurich <u>Papierkörbin!</u> TART, Zurich <u>Digital</u> Kunstraum Waldhaus, Zurich</p> <p>2017 <u>VERSUS</u> Art on construction, Baden <u>«OH DU FRÖHLICHE!»</u> Sechseinhalb, Zurich</p> <p>2016 <u>Das Fabrikutop</u> former cement factory, Brunnen</p> <p>2015 <u>META Schwyz</u> Galerie am Leewasser, Brunnen <u>tactung-festival</u> Off-Location, Binz, Zurich <u>gone fishing 24</u> TART, Zurich <u>Poster Rhythm</u> Museum für Gestaltung, Zurich <u>Soirée graphique Nr°8</u> Komet, Bern</p> <p>2014 <u>Der Aufstand der Dinge</u> Galerie am Leewasser, Brunnen <u>Monolight</u> Güterschuppen, Glarus <u>Wish</u> Kunstraum Aarau <u>Le Terrain vague</u> Hardplatz, Zurich <u>24th Poster Biennale Warsaw</u> Postermuseum, Warschau, Polen</p> <p>2013 <u>Seifenbaum und Wolkenbrot</u> Gersau <u>100 beste Plakate (D, A, CH)</u> Berlin, Nürnberg, Essen, Luzern, Wien <u>Le Gruttli Flotte</u> Galerie am Leewasser, Brunnen</p> <p>[...]</p>	<p>2021 scholarship <u>Central Switzerland Ateliers in New York City</u> 4 month stay in NYC</p> <p>2019 <u>Videocollagen</u> <u>Series I-III</u> <u>Chapter 1-12</u> <u>Act 1-60</u> Purchase through the collection from Carola and Günther Ketterer-Ertle</p> <p>2018 <u>Videocollagen</u> <u>Series II</u> <u>Chapture 5-8</u> <u>Act 21-40</u> Purchase through the government of canton Schwyz</p> <p>2017 <u>Baufeldbaukasten, TCZ</u> Swiss Print Award 2017</p> <p>2014 <u>Architekturfroum Schwyz</u> <u>Cari Lekebush</u> <u>Tanzklinik</u> 24th Intern. Posterbiennale in Warschau</p> <p>2013 <u>Prints and Tunes</u> 100 beste Plakate 2010 (D), (A) &amp; (CH) <u>Le Grutli Flotte</u> Werkbeitrag Fachstelle Kultur Kt.Zurich</p> <p>2011 <u>Silvester Clash</u> <u>Danilo Vigorito</u> <u>Schnittzeichnen</u> 100 beste Plakate 2010 (D), (A) &amp; (CH)</p>	<p>2018 <u>Ein Wal in der Badewanne [...]</u> Exhibition publications <u>Alles Fassade, Kunsthallen Toggenburg</u> Art-TV Article</p> <p>2017 <u>Versus</u>, Book publication Hier und Jetzt Verlag, Baden <u>Kunst braucht Zeit braucht Kunst</u> Book publication Edition Galerie am Leewasser</p> <p>2016 <u>Das Fabrikutop</u> Exhibition publications</p> <p>2015 <u>meta schwyz</u> Ausstellungspublikation &amp; Art-TV Article <u>Soirée graphique Nr°8</u> Book publication Komet Verlag</p> <p>2014 <u>Wish</u> <u>Le Terrain vague</u> <u>Monolight</u> <u>Der Aufstand der Dinge</u> Exhibition publications <u>Mag. Hakuin Airlines</u> Magazine publication Hakuin Verlag</p> <p>2013 <u>Le Gruttli Flotte</u> <u>Seifenbaum und Wolkenbrot</u> Exhibition publications <u>The Firebacks</u> Book publication</p> <p>2012 <u>Die Fabrik ruft</u> <u>tactung</u> Exhibition publications</p> <p>2011 <u>100 beste Plakate 11</u> Book publication, Verlag Hermann Schmidt</p> <p>2010 <u>100 beste Plakate 10</u> Book publication, Verlag Hermann Schmidt</p> <p>[...]</p>	

## LE GRUTLI FLOTTE

Wood, barrels, garden hag,  
Rütli meadow,  
artificial geraniums,  
Flagpole with Swiss flag

In cooperation with  
Lukas Lenherr and assistance  
Mischa Camenzind

[Work documentation](#) ↗

2013-18

250×250×100cm

At the beginning of August 1291, the original cantons of Uri, Schwyz and Unterwalden joined forces on the Rütli to take the oath of allegiance for the Waldstätte alliance. Known as the „cradle of Switzerland“, the Rütli meadow, which covers an area of about five square kilometers, has the character of a national monument to nations. It stands as a symbol and answer to the questions of our identity and embodies a feeling of security and safety for the majority of Swiss people.

In the past, it was proper for a „real“ Swiss to have visited the Rütli once in his or her life. We are breaking away from these almost fanatically nationalistic constraints and bringing visitors closer to a 6.25m<sup>2</sup> piece of this sacred ground. [...]

„Le Grutli Flotte“ is intended to become the mouthpiece of all the inhabitants of Switzerland and to stimulate reflection on this country. Far from pathos, it becomes a public platform on which a critical, ironic and/or tragic stocktaking of today's Switzerland is created. Through the various stages, the Rütli will be charged with more and more experiences and events.

The ground material of the platform consists of original meadow from the Rütli. The meadow, which can be difficult to reach, has already provided space for a pédalo cinema, tête-à-tête dinners chez grutli and even a hôtel grutli.



WISH

black and white printer, 12500 A4-sheets, Document shredder, Aluminium machines, 5kg counterweight

Happiness, money and eternal life. Anything goes!

[Work documentation](#)

People all over the world have always created spaces and defined places to commemorate, to reflect, to make a wish for their neighbour or for themselves. Wishes find expression in the form of hanging pennants on Tibetan mountains, by means of flaming incense sticks in shrines or burning candles in churches, by means of attached wish lists on bamboo branches in Japan or by means of self-worn wish ribbons from Brazilian monasteries.

They contain hope for a change in reality or the achievement of a certain goal. Happiness, money and health. Unlike positive (good luck) wishes, however, they can also be curses or curses.

Now it is time to detach ourselves for a moment from the highest prosperity with, nevertheless, mostly trivial problems. In times of media overload, wishes are constantly suggested to us.

Promises of happiness and wealth are just as common as breaking news of tragedies and the fear and panic mongering of the media, corporations and governments.

We wish for a moment of personal retreat, of „healing isolation“, and to come to terms with ourselves.

Some time to formulate, send out and get rid of a wish. The installation is neither a temple, shrine nor place of pilgrimage. It does not criticise religions or beliefs. For one month, it is meant to inspire reflection, to inspire and to become a place of strength. In a lively way, secret desires mingle with others, isolation dissolves in the „mingling of desires“. A descent into clouds of conscious hope.

2014

Variable size

in cooperation with:  
Lukas Lenherr



## MONOLIGHT

Roof battens, press-fit panels,  
screws

in cooperation with:  
Lukas Lenherr and assistance  
of Eliane Zraggen  
and Georgia Papathanasiou

[Work documentation](#) 

2014

1600×250×80cm

[...] The elongated building stands parallel between the rail-road and the road. The rail cars dictated the height of the ramps, which facilitated freight handling on both sides of the building. Anyone could drop off and pick up his goods here. Goods that were too heavy and too large for postal transport were also shipped here. Accordingly, before the advent of trucks, the goods sheds were important for the local economy, because they actually got the flow of goods going in the first place.

[...] The Glarus freight shed has always been a hub to the outside world. The Monolight, with its filigree structure, lies across and with a slight slope through the baggage claim area. Its entrance is located in the anteroom of the baggage claim area, quasi outside. The space becomes a bridge of space and time. A space within a space has been created, which allows specific entrances and views with three small openings.

The focus triad connects plus-quam, present and future tense. These openings function on the one hand as a camera obscura and on the other hand show on both sides the exterior spaces with the ramps, as well as in the center the large interior space – the wooden construction of which is the inspiration for the Monolight.

By deliberately dispensing with further light sources, the perception is to be sharpened and intensified when entering the narrow and dark corridor. As a static moment, the Monolight absorbs visitors' action and movement, creating autonomous space for itself. The visitor moves within the structure, like the piece goods at that time, from one side to the other. A consequent confrontation with the place begins. Or is the Monolight the last large and hanging remaining piece goods?





**VERSUS** 3600 High-Power-Led, 14 km Cable, 300m PVC-film, 1.5 Tons

2017 1800x400x60cm

Programming and game development: FHNW; Stefan Arisona, Tobias Baumgartner, Cloé Hüsler, Filip Schramka, Simon Schubiger.

The installation was supported by the School of Engineering, the Institute for 4D Technologies of the FHNW and BALTS – Prototyping, Unique pieces and small series.

A work in collaboration with Eliane Zraggen

[Work documentation](#) ↗

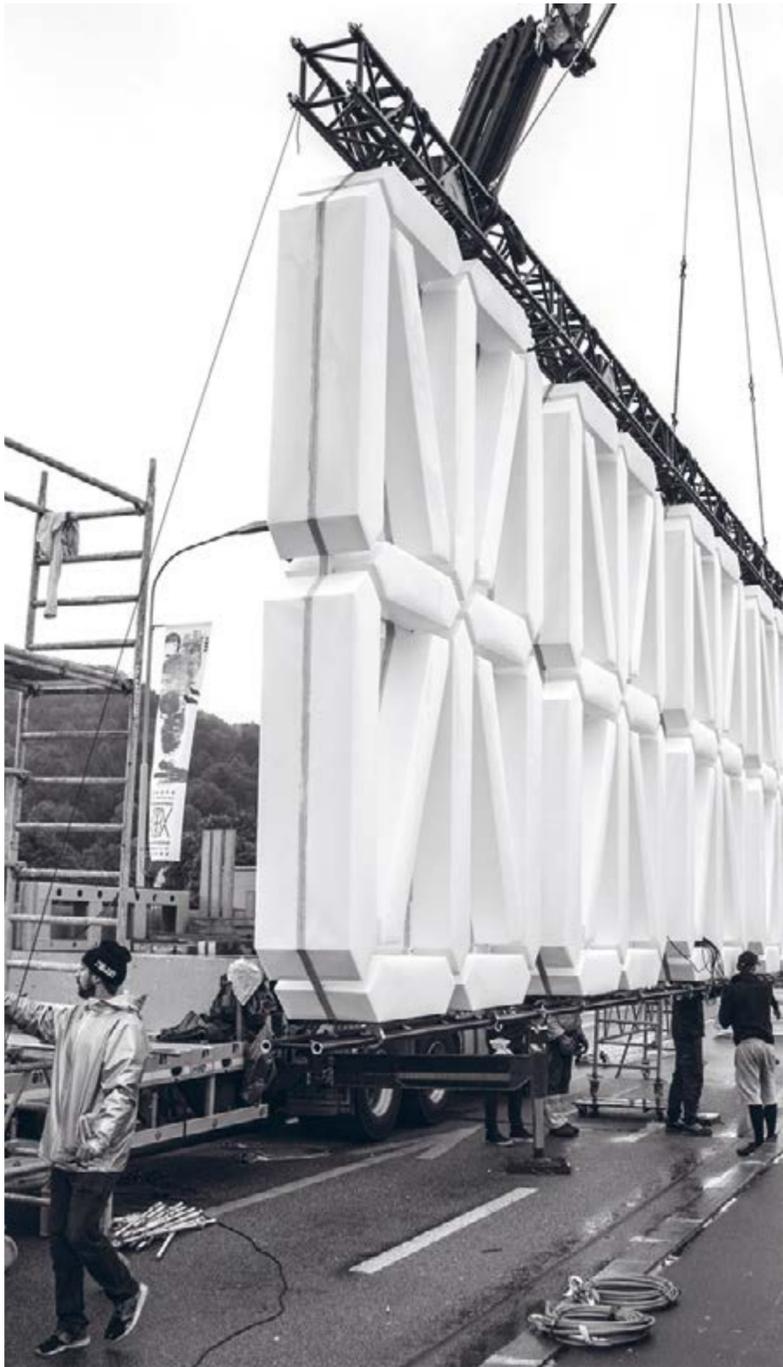
An 18m long and 4m high illuminated display hung in the middle of the bridge arch of the Hochbrücke Baden. It resembled an oversized LCD display, in six parts, like the word VERSUS, or a digital clock display: for hours, minutes, seconds. For 10 days it displayed words, so-called Versus pairs. These were pairs of words that shone in a regular cycle and synchronously above the Limmat in the directions north and south.

Only one word was readable at a time, or the opposing term shone in the opposite direction. The installation confronted the visitors with the festival theme of the Badenfahrt 2017 VERSUS and playfully challenged them to look for the contrast to the depicted word. The installation was loaded with a fund of over 100 pairs of opposites.

Every visitor could play around these word pairs on the high bridge. Two games were specially developed for this purpose. Standing opposite each other, separated by the game console, they could compete against each other in the middle of a temporary permanent structure on the High Bridge.

The Versus pairs ranged from obvious opposites such as LOVE vs. HATE to „inseparable“ word pairs in which the opposites dissolved, e.g. PARKER vs. BARROW (surnames Bonnie & Clyde).





**Videocollagen**

**Series I**

2017/18

10.6 monitor with Media player (programmable), 1366x768 Pixel, Wooden frame with passepartout, USB-Stick

Quicktime Movie, 1080x1920 Pixel, H264 Codec

[Watch videos](#) 

The video collages are digital murals. Framed and divided into chapters. The source material for the series comes from the internet.

Selected film sequences are turned into video loops without hard cutting. The selection and comparison of the individual films is primarily intuitive.

The targeted composition of the images and the rhythm of movement result in strong compositional confrontations. In terms of content, the individual acts take up everyday situations or political themes, respond to each other conceptually or formally, present them humorously to sarcastically, always aesthetically.

Through animation and content, the „image“ attracts the attention of the viewer, who inevitably associates personally.

30x20x4 cm

different duration

Chapter I



Chapter II



Chapter III



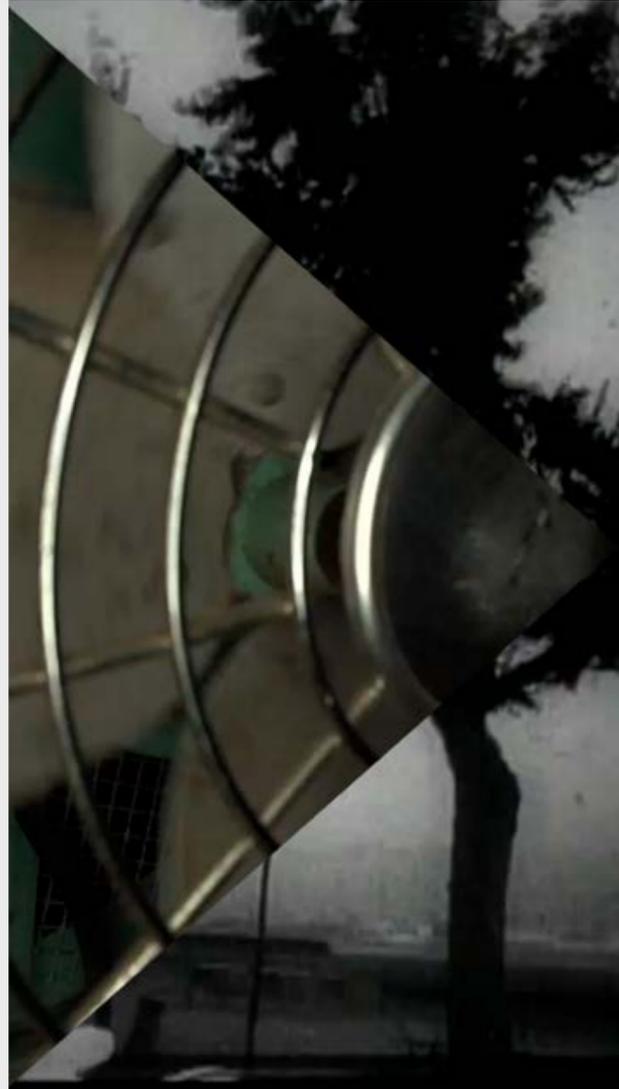
Chapter IV



Act 1



Act 2



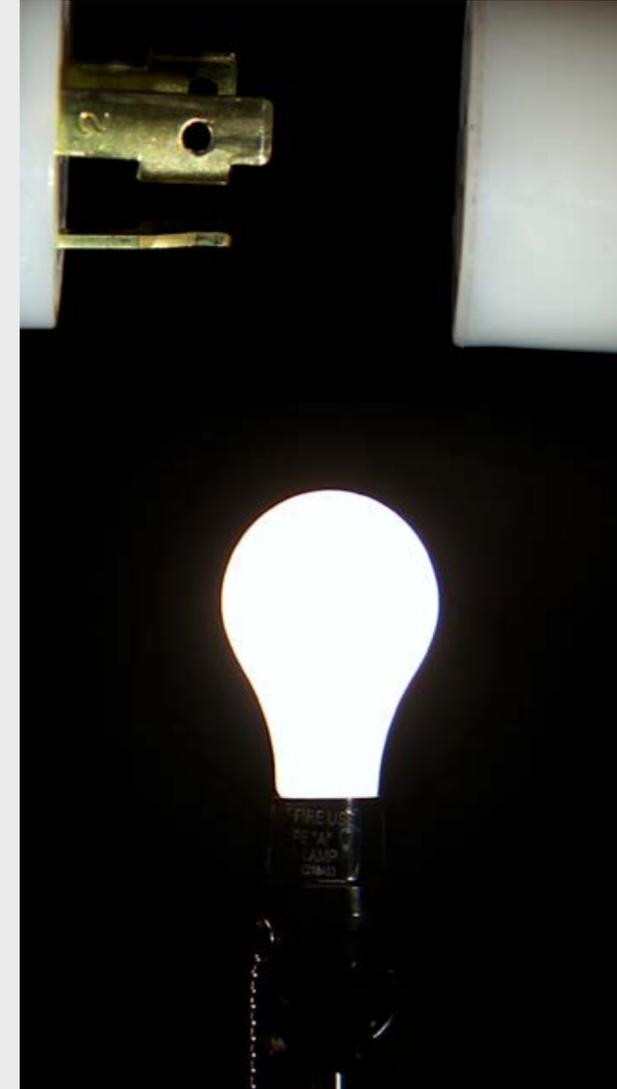
Act 3



Act 4



Act 5



Videocollagen

Series I  
Chapter II  
Act 6-10

2017/18

10.6 monitor with Media player  
(programmable), 1366x768 Pixel,  
Wooden frame with passepar-  
tout, USB-Stick

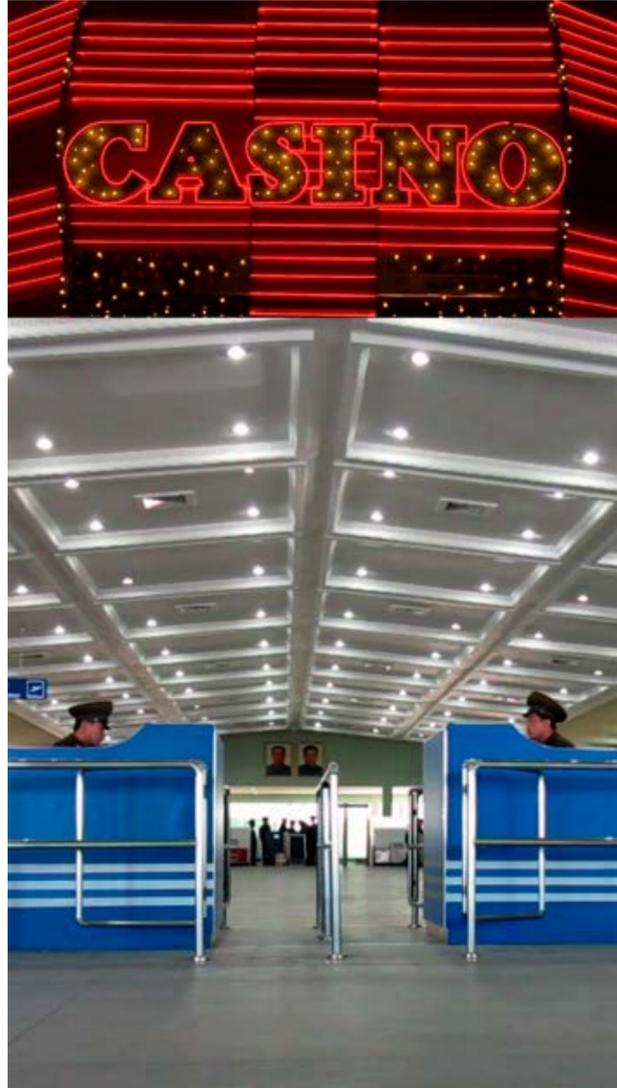
30x20x4 cm

Quicktime Movie,  
1080x1920 Pixel, H264 Codec

07:59 Min. in loop

Edition out of print +1AP

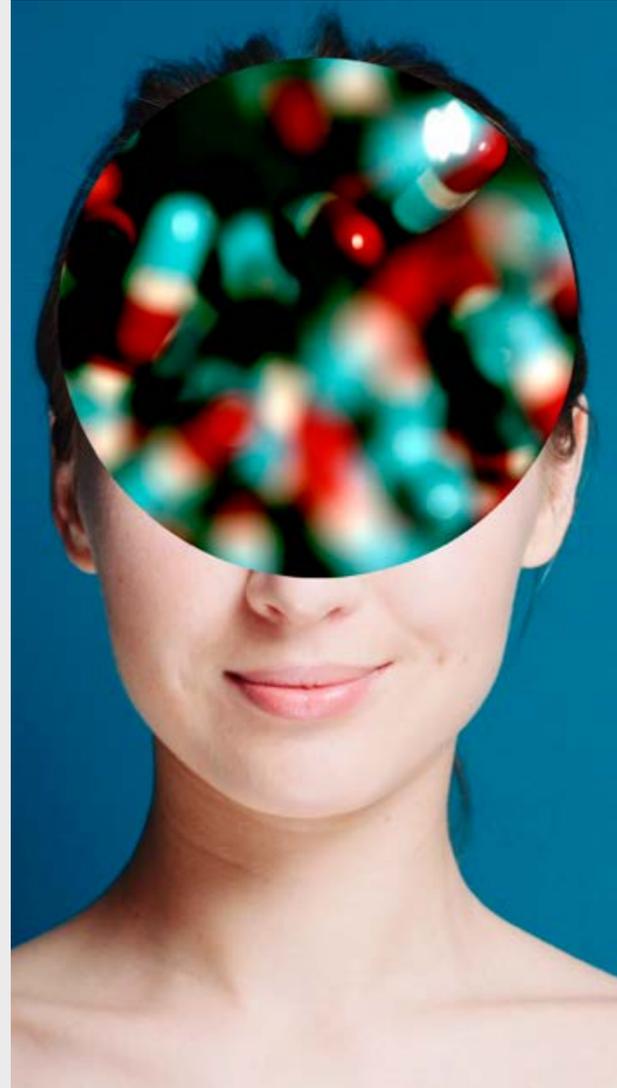
Act 6



Act 7



Act 8



Act 9



Act 10



Videocollagen

Serie I  
Kapitel III  
Act 11-15

2017/18

10.6 monitor with Media player  
(programmable), 1366x768 Pixel,  
Wooden frame with passepar-  
tout, USB-Stick

30x20x4 cm

Quicktime Movie,  
1080x1920 Pixel, H264 Codec

07:38 Min. in loop

Edition out of print +1AP

Act 11



Act 12



Act 13



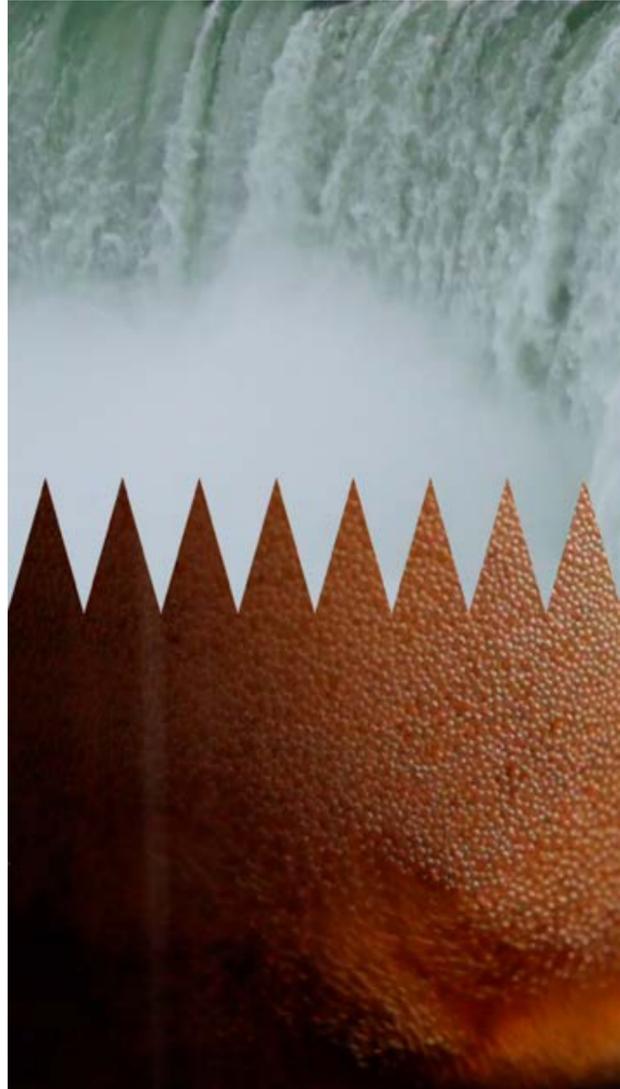
Act 14



Act 15



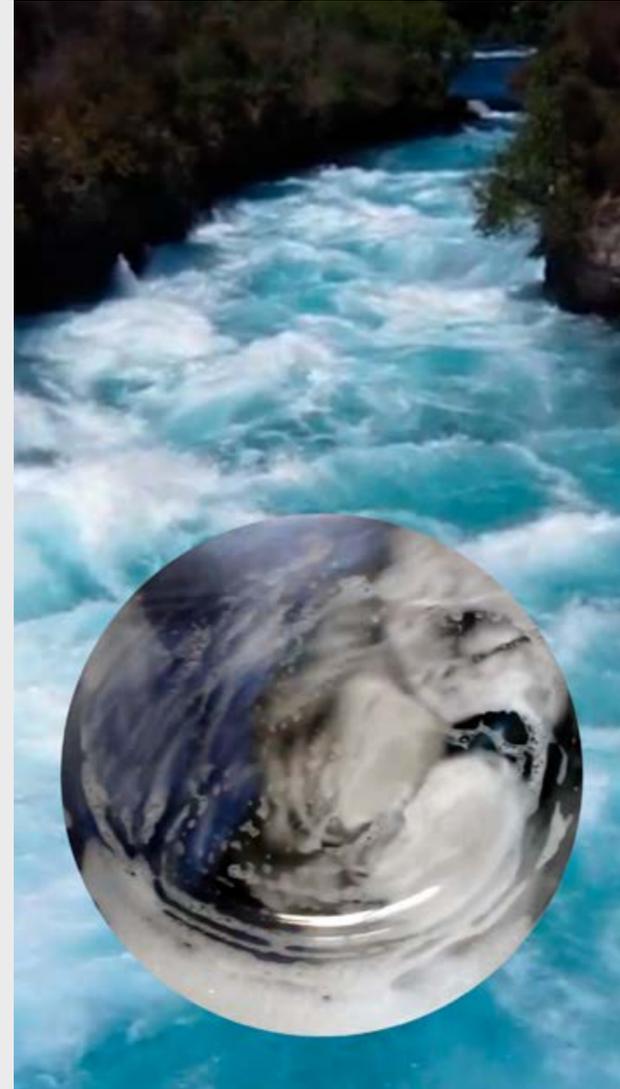
Act 16



Act 17



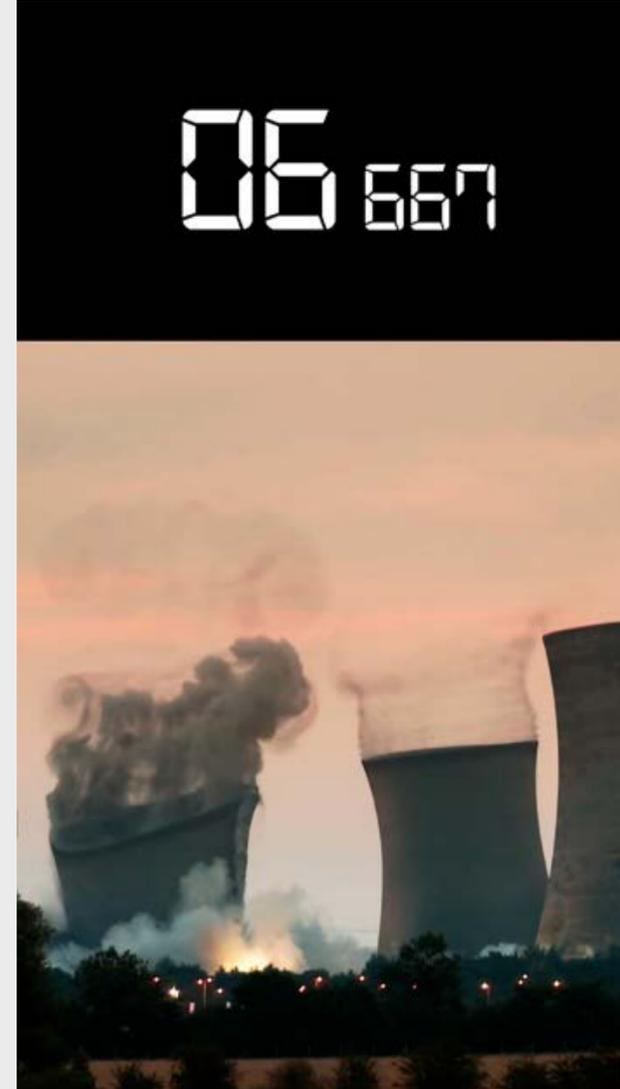
Act 18



Act 19



Act 20



KLEBDACH

Roof battens, nails

2018

300×260×160 cm

A characteristic feature of the traditional half-timbered houses in Toggenburg are the „window bands“, windows lined up close together.

Above the windows, there is usually an adhesive roof. This not only has a protective function but is also an element of ornamentation that gives the house a special appearance. The „sticky roof“ intervention does not take place on a façade, but complements the village image with a new one.

A 10:1 format adhesive roof as a temporary house in the village with an independent façade.



OLYMP

Wooden base, monitor  
1920x1080 Pixel, Media player,  
USB-Stick

Quicktime Movie,  
1920x1080 Pixel, H264 Codec

[Watch video](#) ↗

Edition 1/3 +1AP

2018

76x68x42 cm

04:00 Min. in loop



DURST

55 inch monitor, 4K,  
Wooden frame with  
passepartout, Media player,  
USB-Stick

Quicktime Movie,  
1920x1080 Pixel, H264 Codec

[Watch video](#) 

Edition 1/3 +1AP

2018

137x85x10 cm

04:22 Min. in loop



**Videocollagen**

**Series II**

**2018**

10.6 monitor with Media player (programmable), 1366x768 Pixel, Wooden frame with passepartout, USB-Stick

Quicktime Movie, 1080x1920 Pixel, H264 Codec

[Watch videos](#) 

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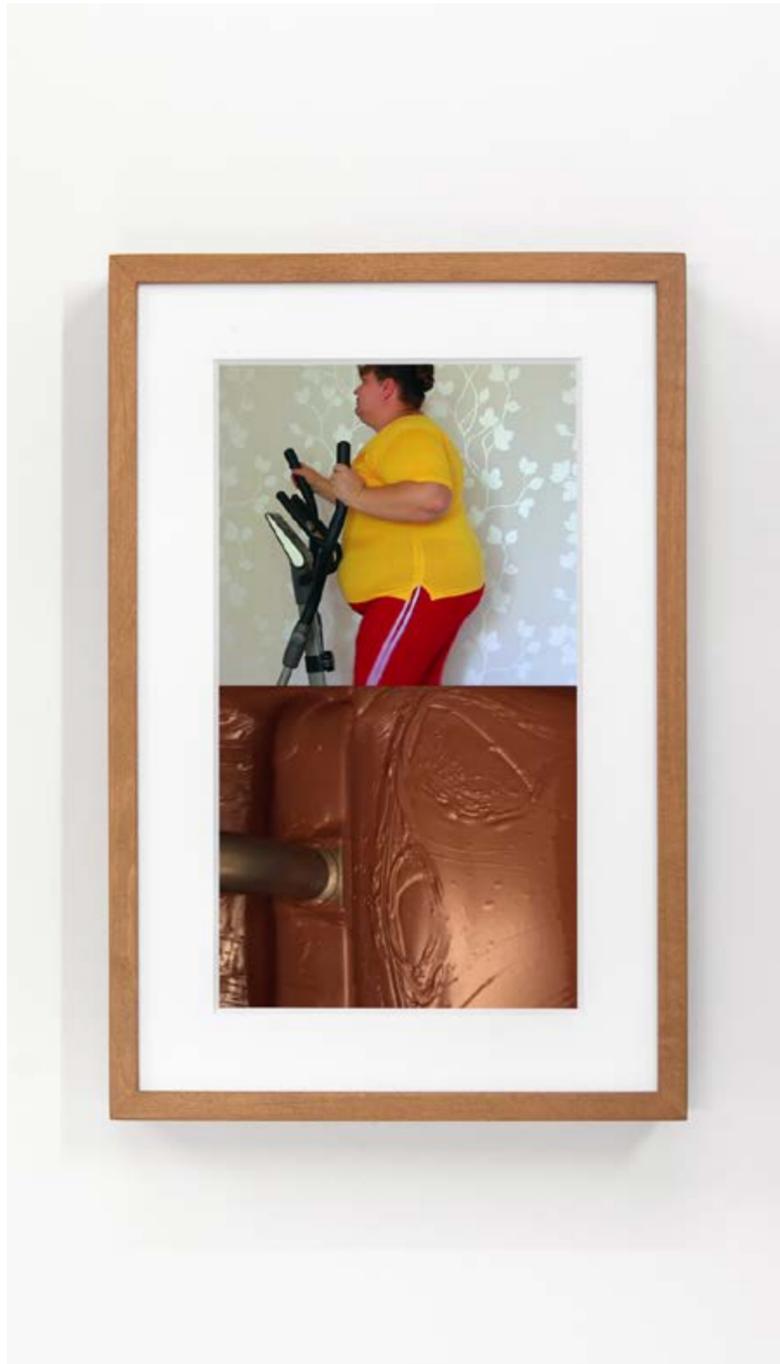
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Through animation and content, the „image“ attracts the attention of the viewer, who inevitably associates personally.

30x20x4 cm

different duration

Chapter V



Chapter VI



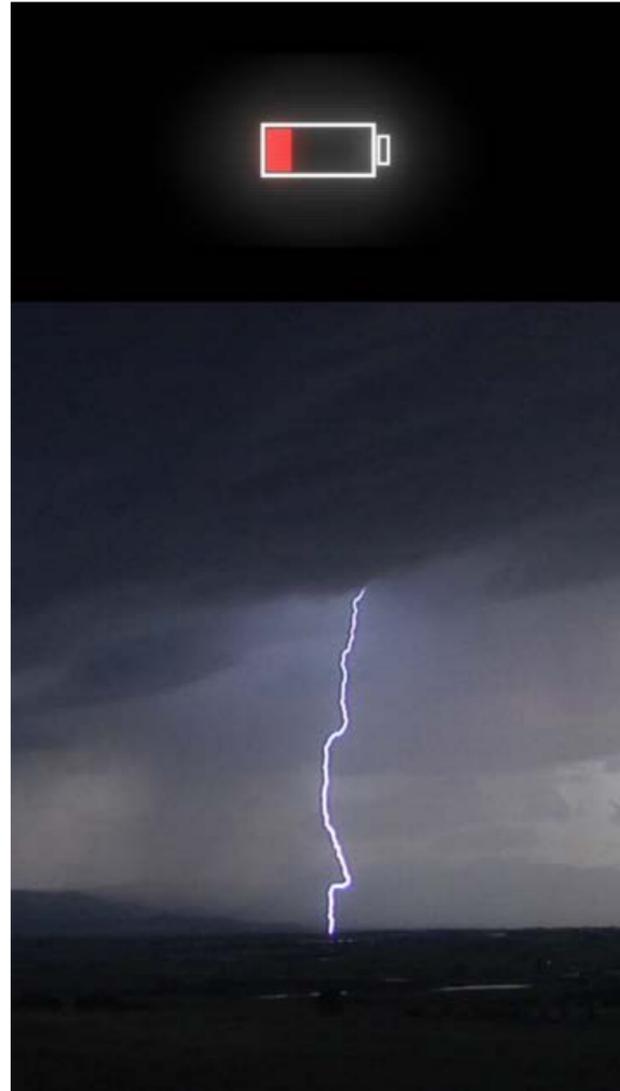
Chapter VII



Chapter VIII



Act 21



Act 22



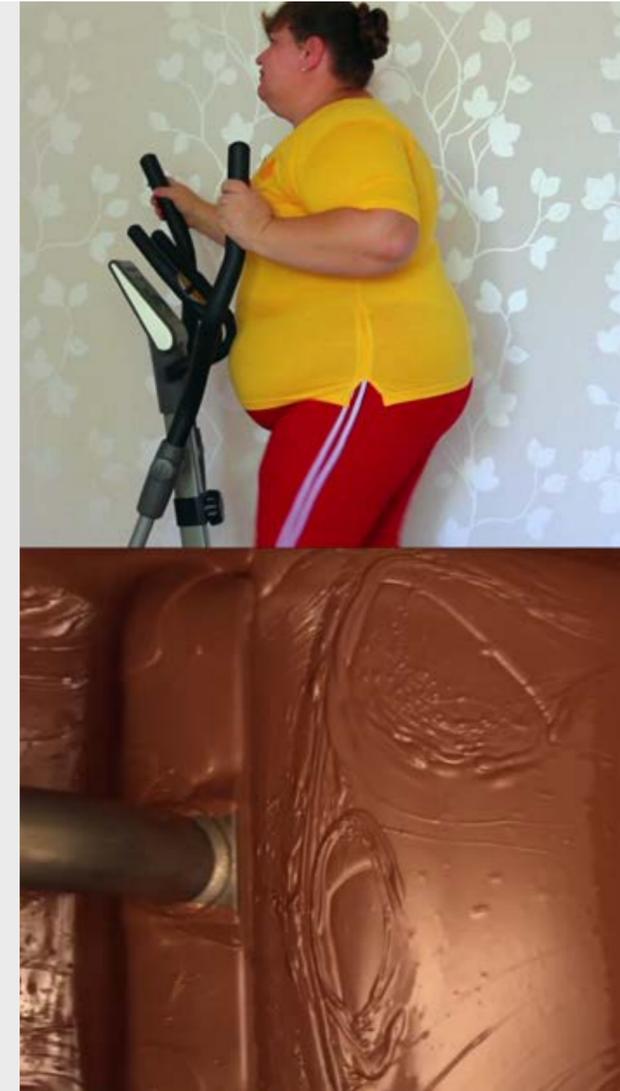
Act 23



Act 24



Act 25



Videocollagen

Series II  
Chapter VI  
Act 26-30

2018

10.6 monitor with Media player  
(programmable), 1366x768 Pixel,  
Wooden frame with passepar-  
tout, USB-Stick

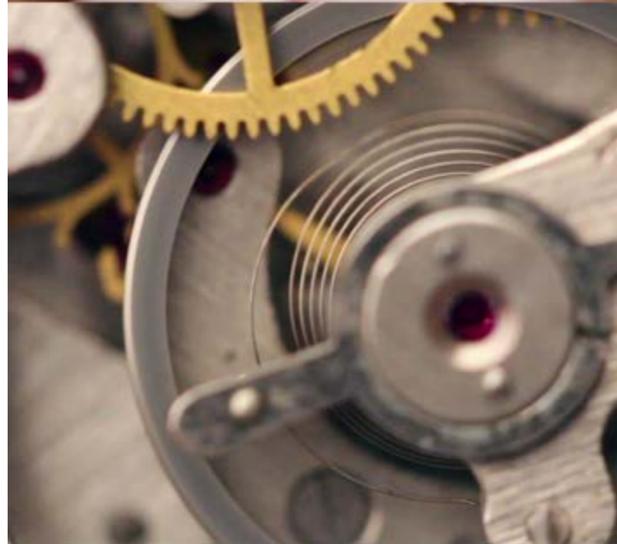
30x20x4 cm

Quicktime Movie  
1080x1920 Pixel, H264 Codec

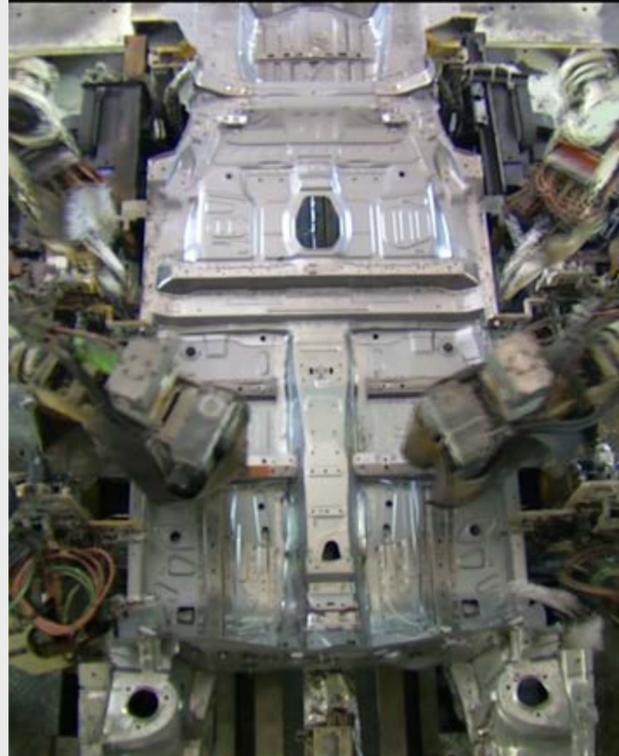
07:34 Min. in loop

Edition out of print +1AP

Act 26



Act 27



Act 28



Act 29



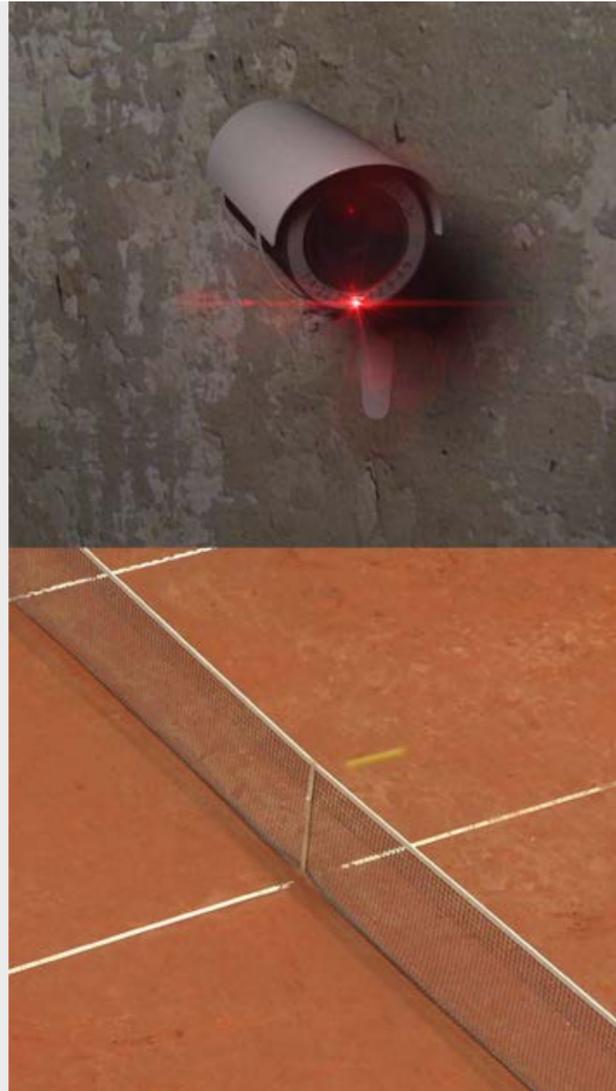
Act 30



Act 31



Act 32



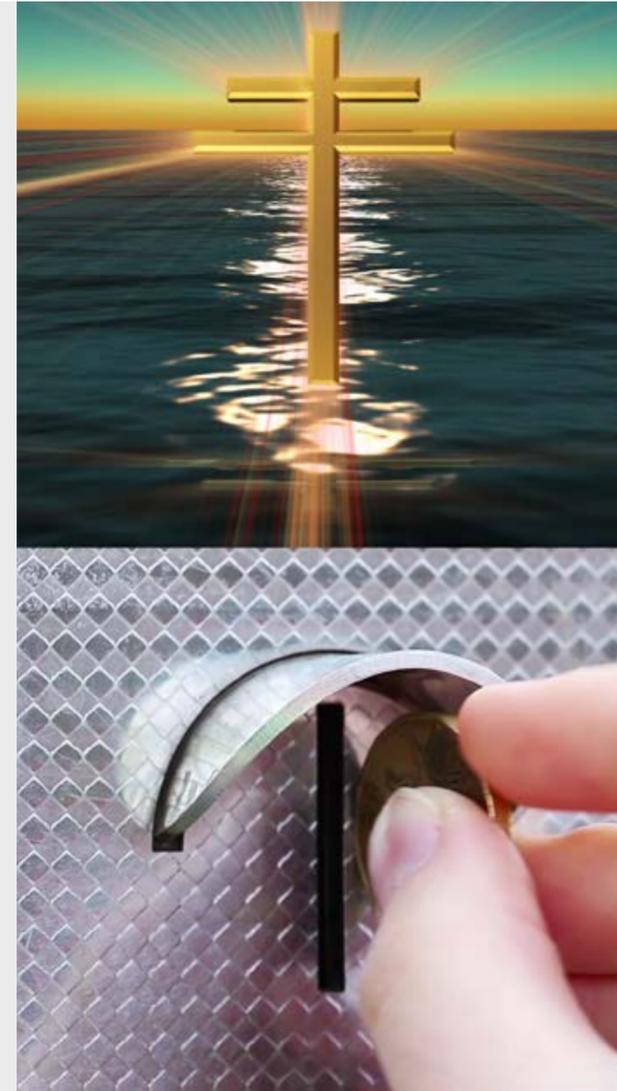
Act 33



Act 34



Act 35



Videocollagen

Series II  
Chapter VIII  
Act 36-40

2018

10.6 monitor with Media player  
(programmable), 1366x768 Pixel,  
Wooden frame with passepar-  
tout, USB-Stick

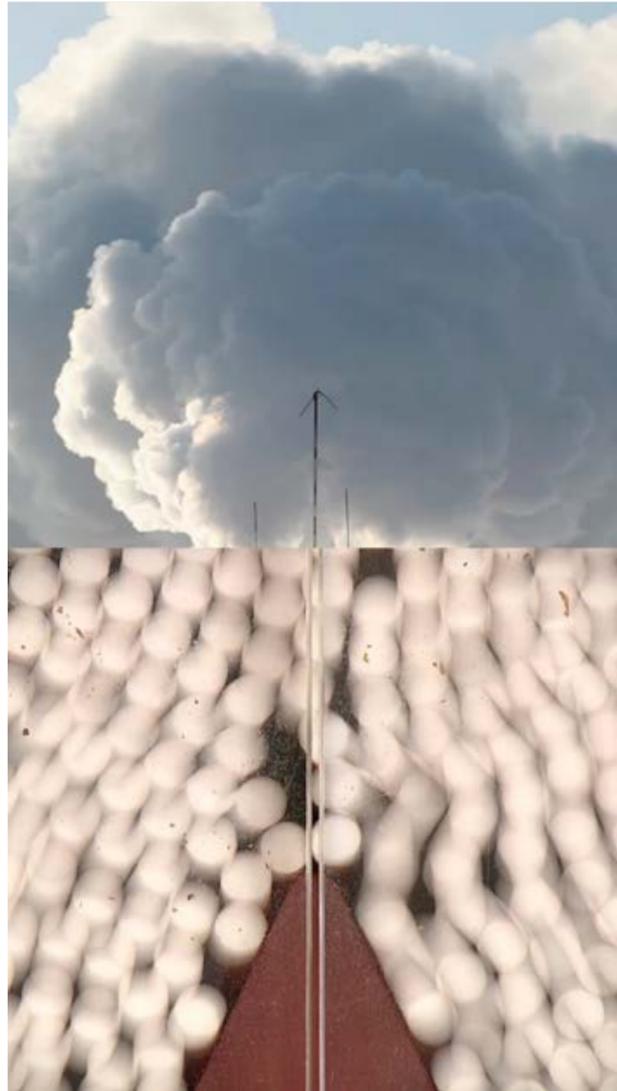
30x20x4 cm

Quicktime Movie,  
1080x1920 Pixel, H264 Codec

07:27 Min. in loop

Edition out of print +1AP

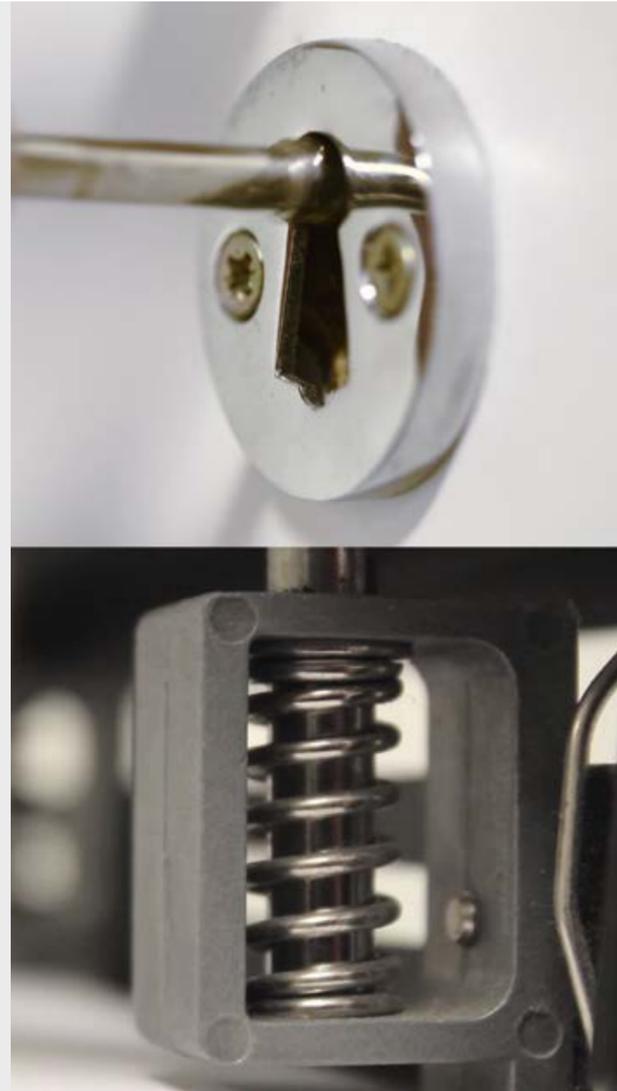
Act 36



Act 37



Act 38



Act 39



Act 40



2 x 15.6 monitor with Media player (programmable), 1920x1080 Pixel, Wooden frame with passepartout, USB-Stick

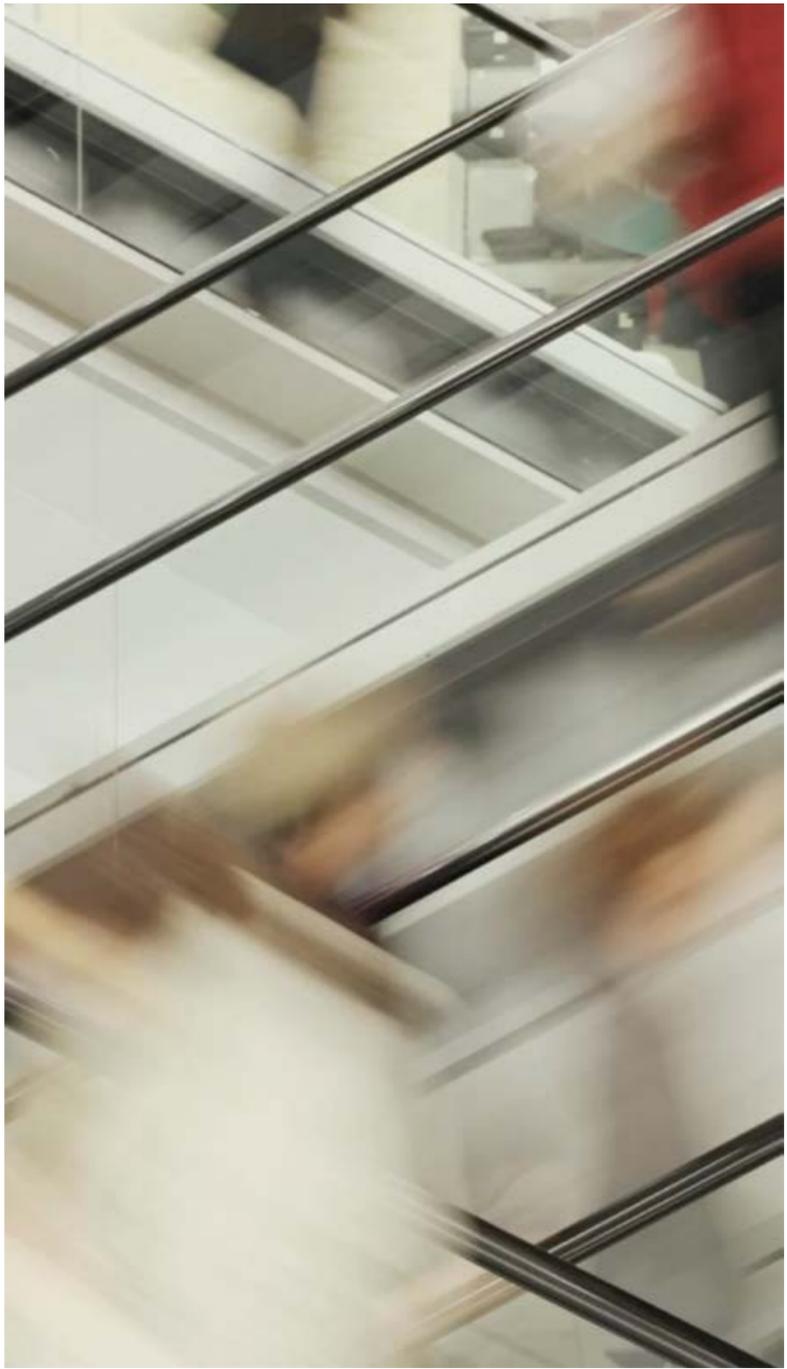
Quicktime Movie, 1280x720 Pixel, H264 Codec

[Watch video](#)

2018

each 46x32x4 cm

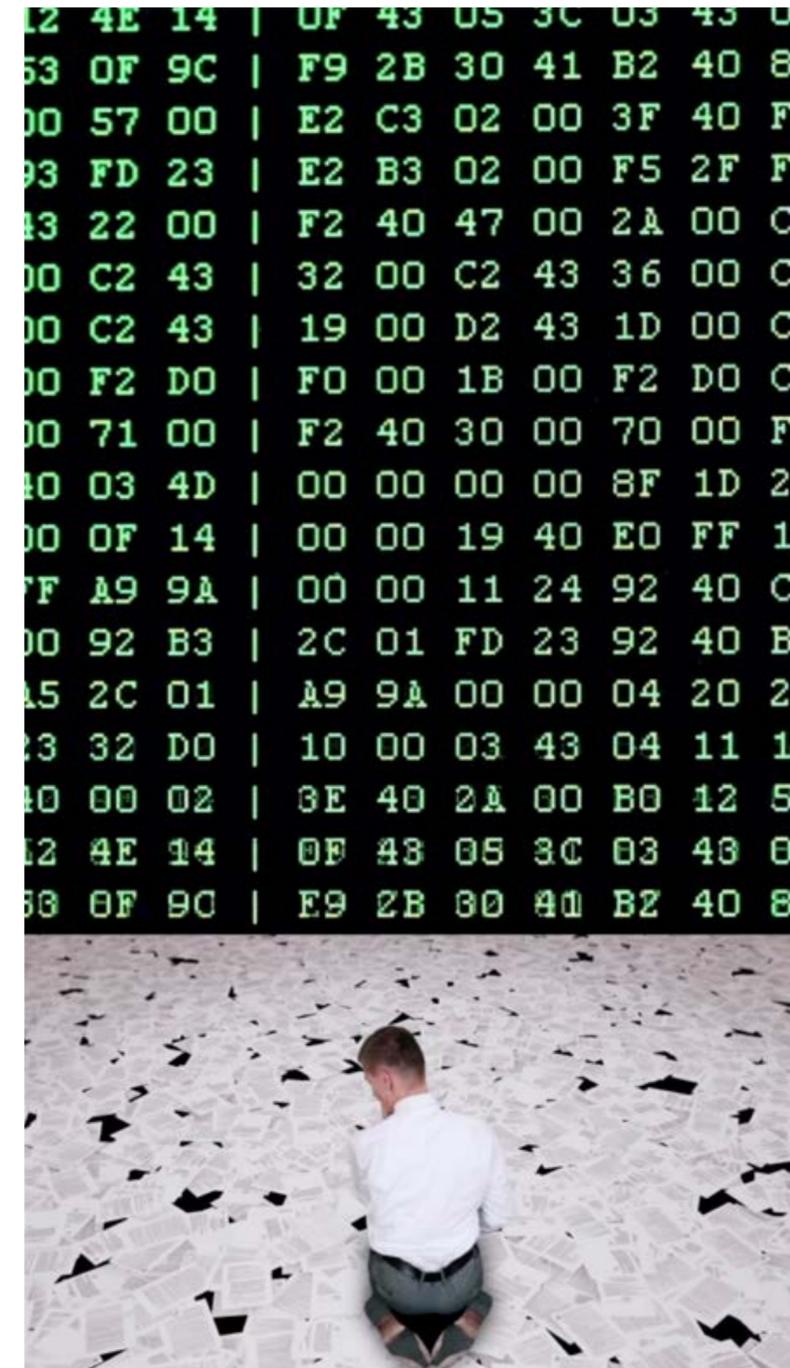
07:33 Min. in loop



2018

25x19x2.5 cm

00:25 Min. in loop



**Videocollagen**

**Series III**

**2019**

10.6 monitor with Media player (programmable), 1366×768 Pixel, Wooden frame with passepartout, USB-Stick

Quicktime Movie, 1080×1920 Pixel, H264 Codec

[Watch videos](#) 

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30×20×4 cm

different duration

Chapter IX



Chapter X



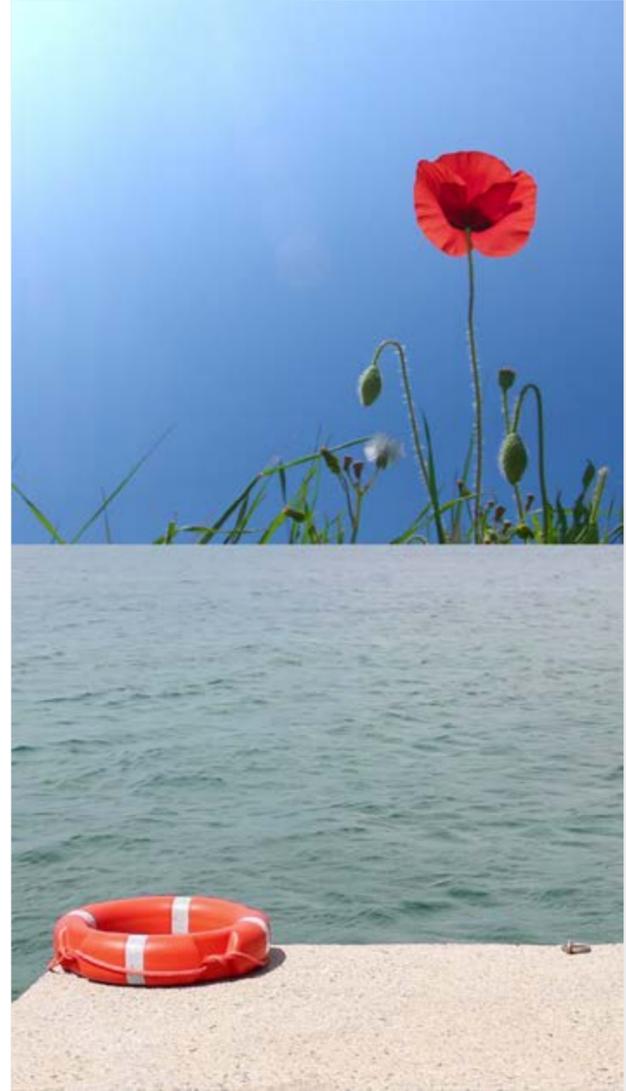
Chapter XI



Chapter XII



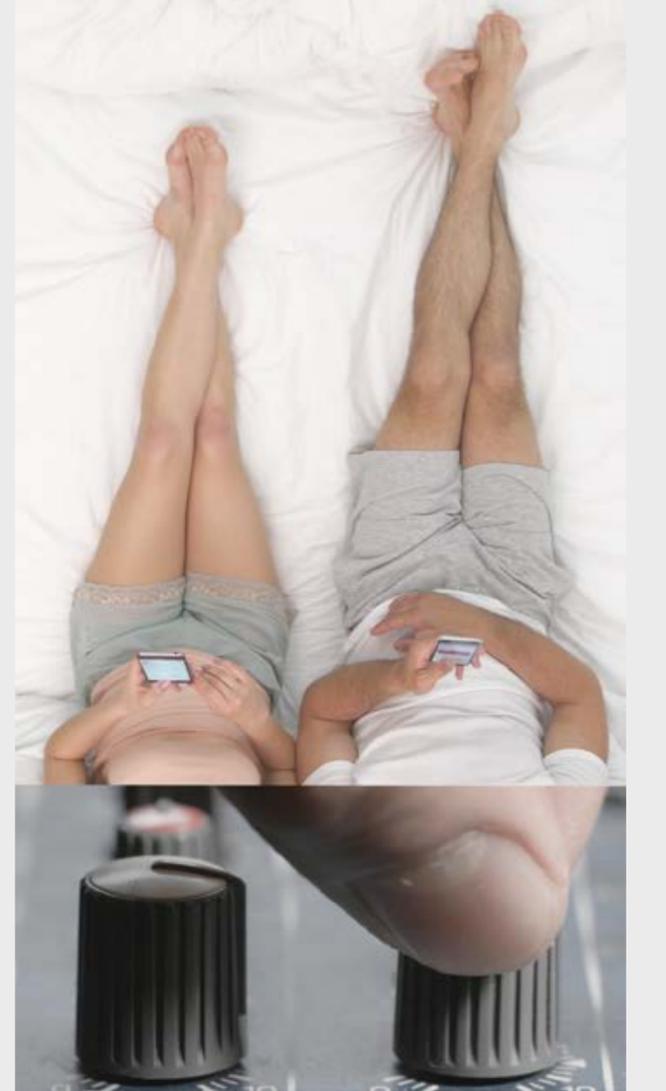
Act 41



Act 42



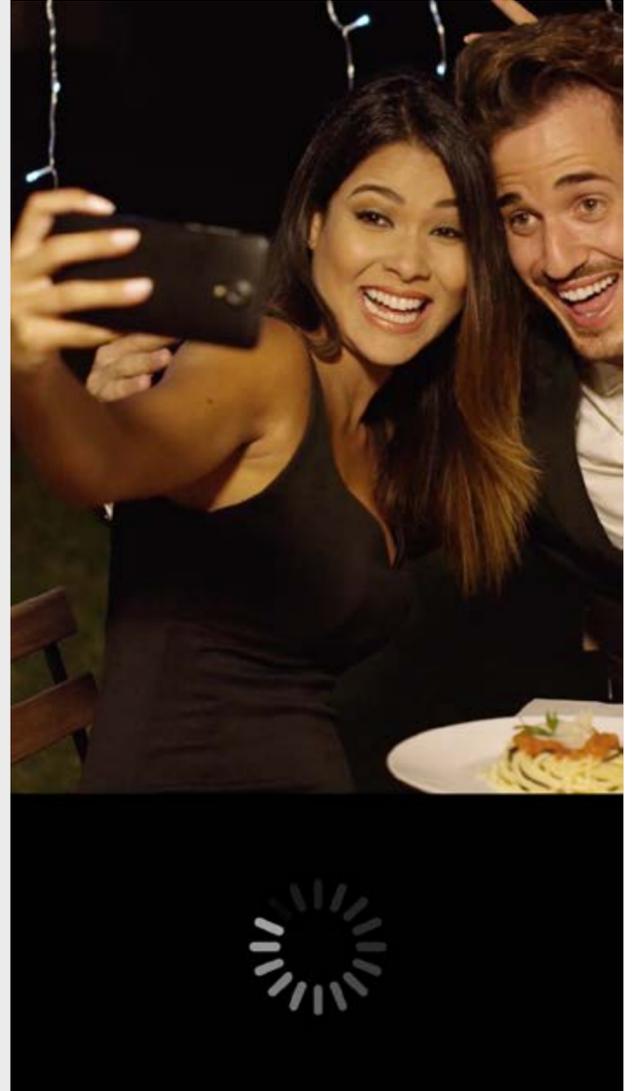
Act 43



Act 44



Act 55



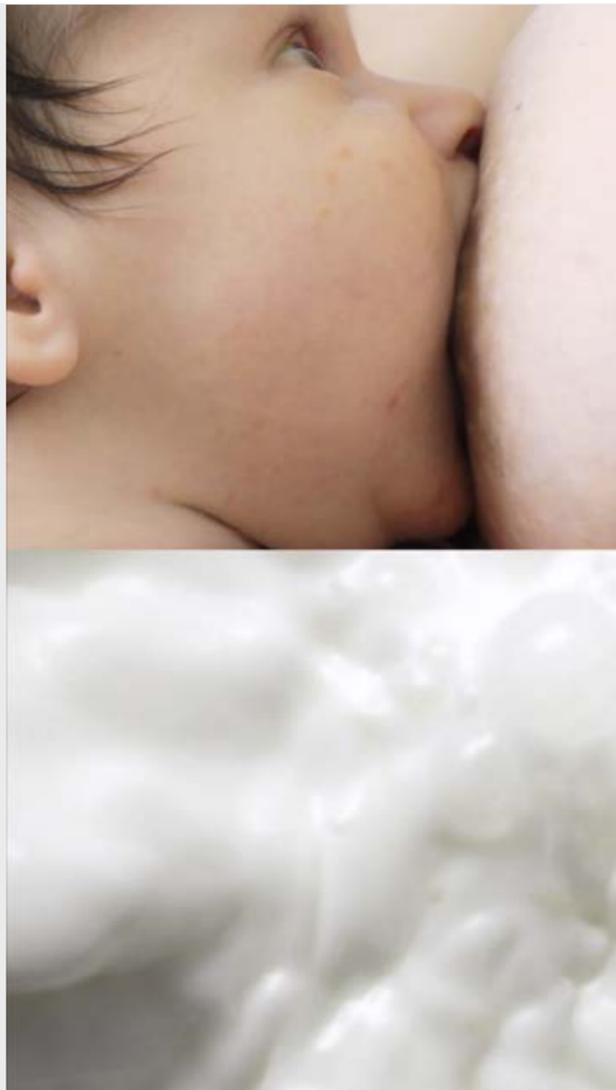
Act 46



Act 47



Act 48



Act 49



Act 50



Videocollagen

Series III  
Chapter XI  
Act 51-55

2019

10.6 monitor with Media player  
(programmable), 1366x768 Pixel,  
Wooden frame with passepar-  
tout, USB-Stick

30x20x4 cm

Quicktime Movie,  
1080x1920 Pixel, H264 Codec

07:50 Min. in loop

Edition out of print +1AP

Act 51



Act 52



Act 53



Act 54



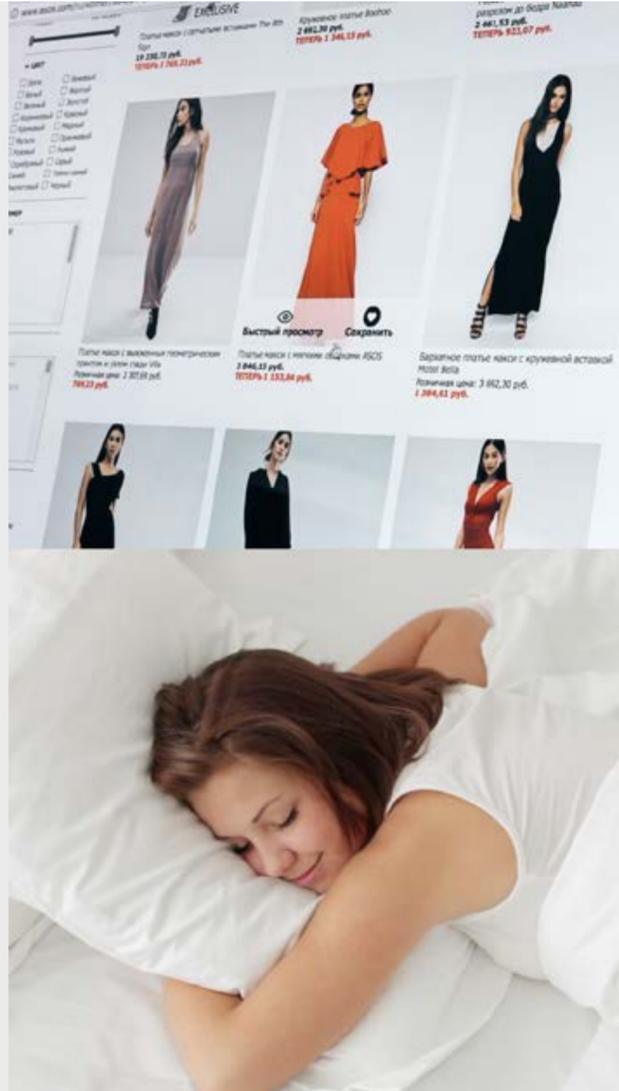
55



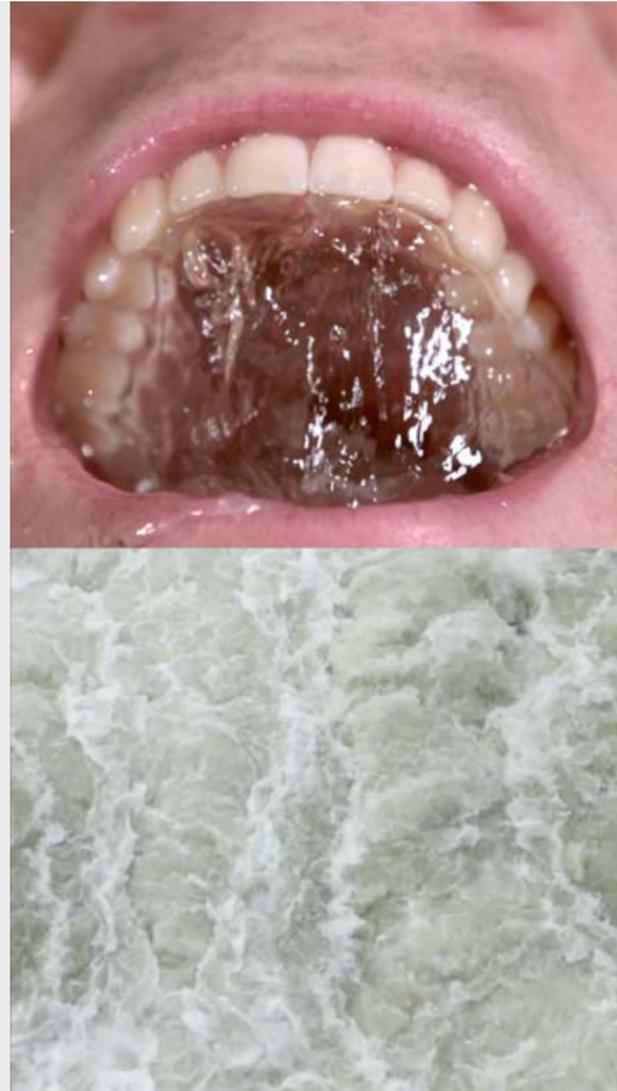
Act 56



Act 57



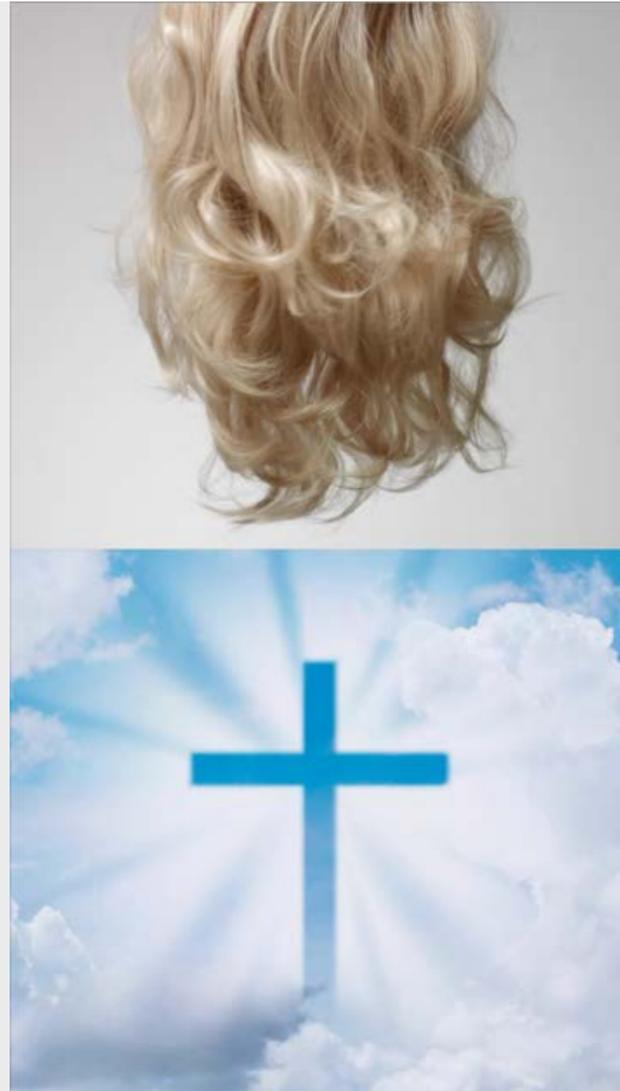
Act 58



Act 59



Act 60



2019

01:04 Min. in loop

Video stills



SHIBARI

6 bundles of cloth scraps  
each 10x40x30 cm, stacked on  
wooden base

2019

Object 60x40x30 cm



45°

Composition of folded pattern,  
each painted in 2 colours with  
acrylic, framed

Red/Yellow, Red/Blue,  
Red/Green

2019

100×70 cm



GHOST IN THE SHELL

Series of 8 paper collages,  
DIN-A3, framed

Top from left to right:  
«Popelka», «Faisal», «Weiter  
Himmel», «Marie»

Below from left to right:  
«Edward», «Django», «Vivienne»,  
«Wally»

2019

42x29.7 cm



DUPLEX  
Rot-Weiss

7 inch monitor, 1024x600 Pixel,  
coloured cables, mirror

Quicktime Movie,  
1920x1080 Pixel, H264 Codec

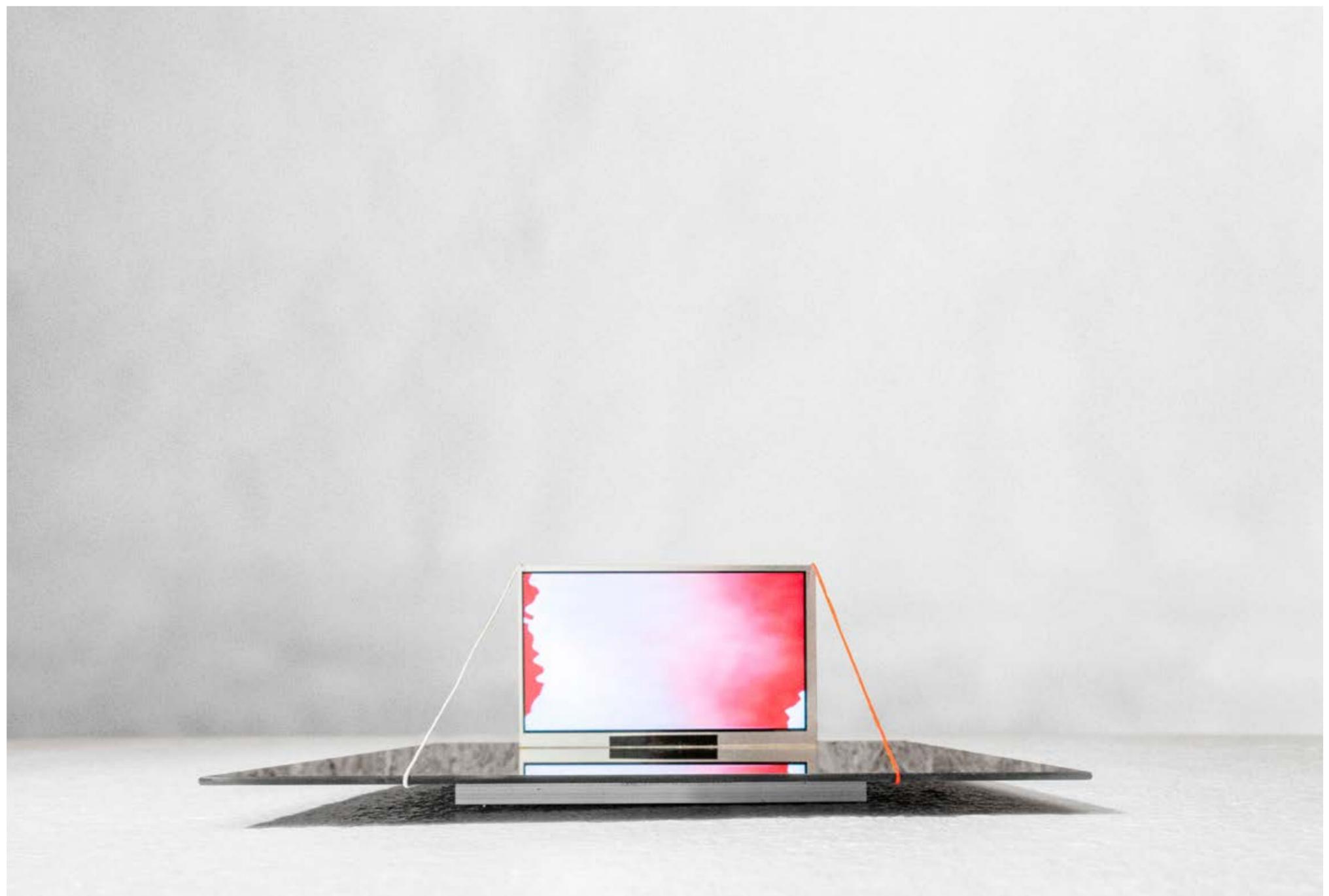
[Watch video](#) 

each edition 1/3 +1AP

2020

40x30x10 cm

05:19 Min. in loop



LAZY

10.6 monitor with Media player  
(programmable), 1366×768 Pixel,  
wooden base with passepartout,  
USB-Stick

Quicktime Movie,  
1920×1080 Pixel, H264 Codec

[Watch video](#) 

Edition 1/3 +1AP

2020

50×28×18cm

10:05 Min. in loop



LIE

8 inch monitor, 1024×768 Pixel,  
Wooden frame with passepar-  
tout

Quicktime Movie,  
1920×1440 Pixel, H264 Codec

[Watch video](#) 

Edition 1/3 +1AP

2020

21×11×3.3 cm

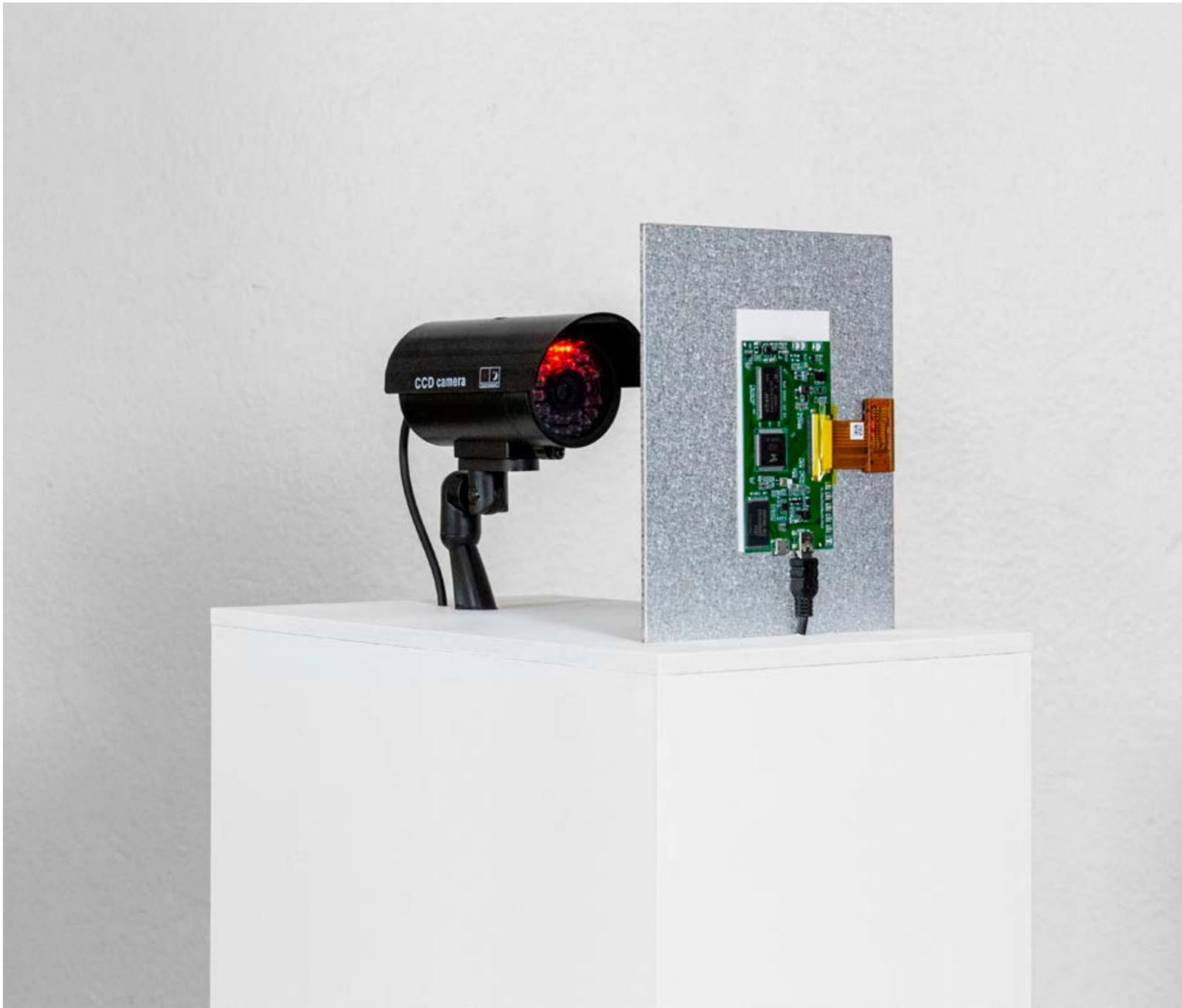
01:02 Min. in loop



2020

120×35×20 cm

03:18 Min. in loop



WHAT ARE YOU LOOKING FOR?

8 inch monitor, 1024x768 Pixel,  
China Post, Air Delivery, kg 0.3,  
whaling glass

Quicktime Movie,  
1920x1440 Pixel, H264 Codec

[Watch video](#) 

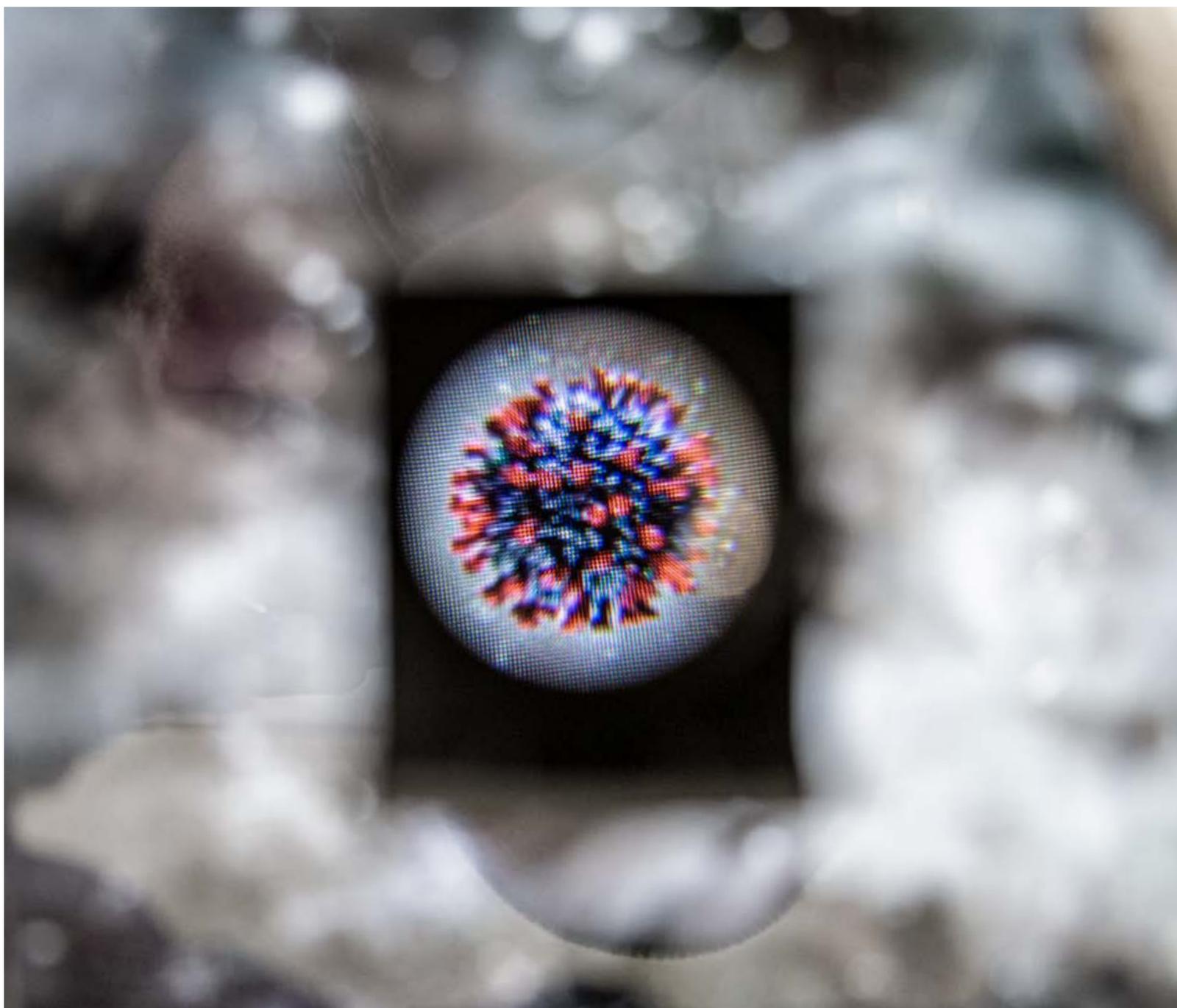
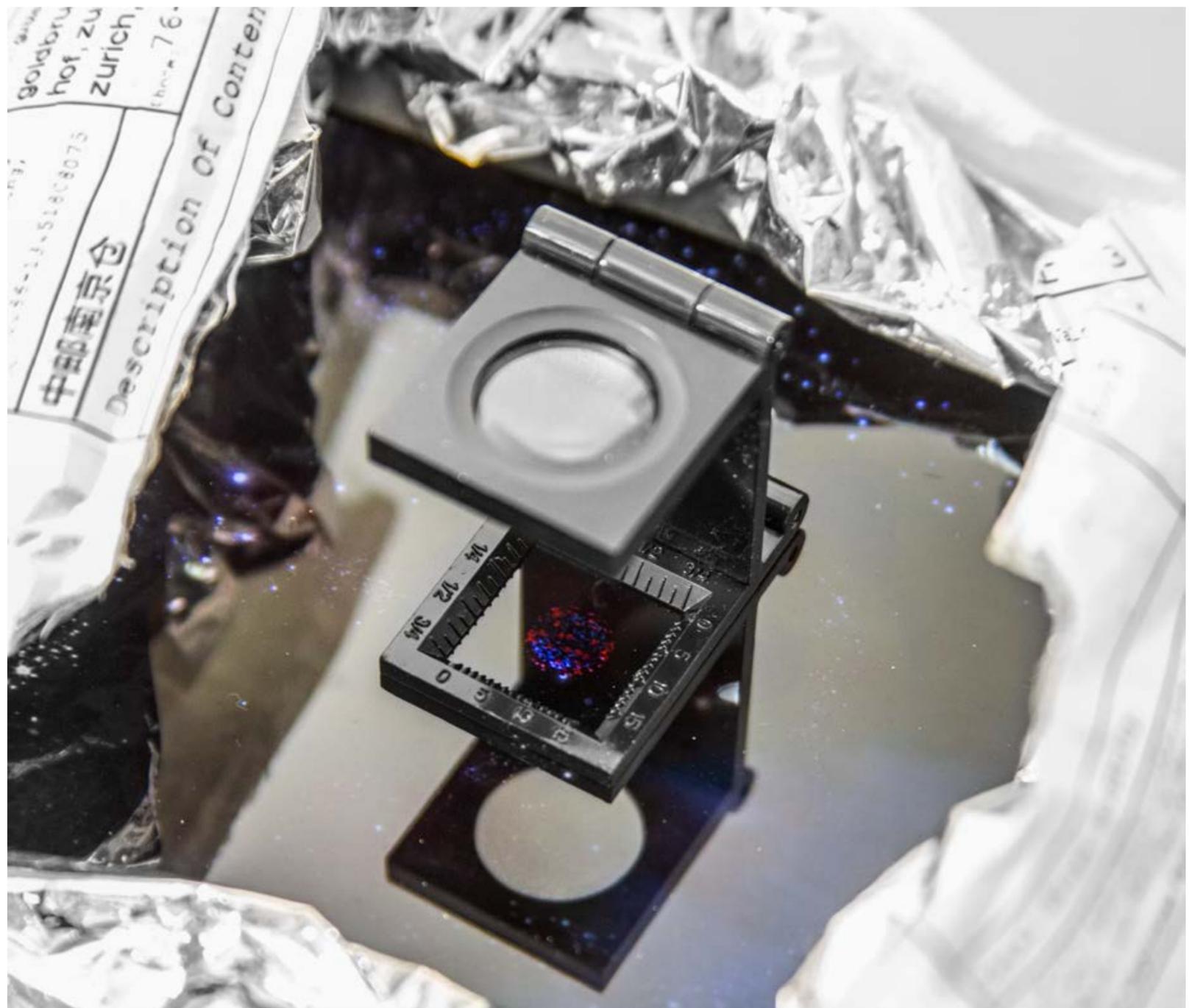
Edition 1/1 +1AP

2020

24x20x8 cm

10:00 Min. in loop





Videocollagen

Series IV

2020

10.6 monitor with Media player (programmable), 1366x768 Pixel, Wooden frame with passepartout, USB-Stick

Quicktime Movie, 1080x1920 Pixel, H264 Codec

[Watch video](#) 

The video collages are digital murals. Framed and divided into chapters. The source material for the series comes from the internet.

Selected film sequences are turned into video loops without hard cutting. The selection and comparison of the individual films is primarily intuitive.

The targeted composition of the images and the rhythm of movement result in strong compositional confrontations. In terms of content, the individual acts take up everyday situations or political themes, respond to each other conceptually or formally, present them humorously to sarcastically, always aesthetically.

Through animation and content, the „image“ attracts the attention of the viewer, who inevitably associates personally.

different duration

30x20x4 cm

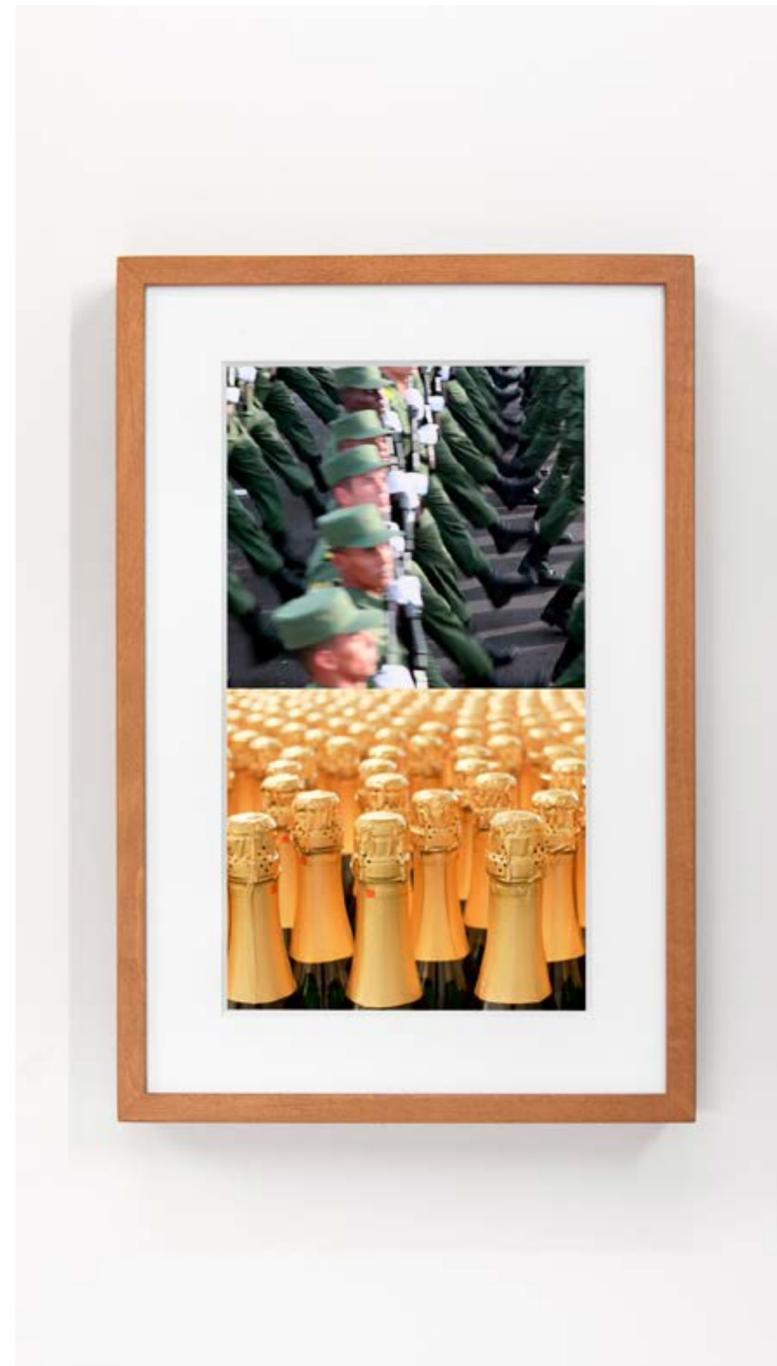
Chapter XIII



Chapter XIV



Chapter XV



Chapter XVI



Act 61



Act 62



Act 63



Act 64



Act 65



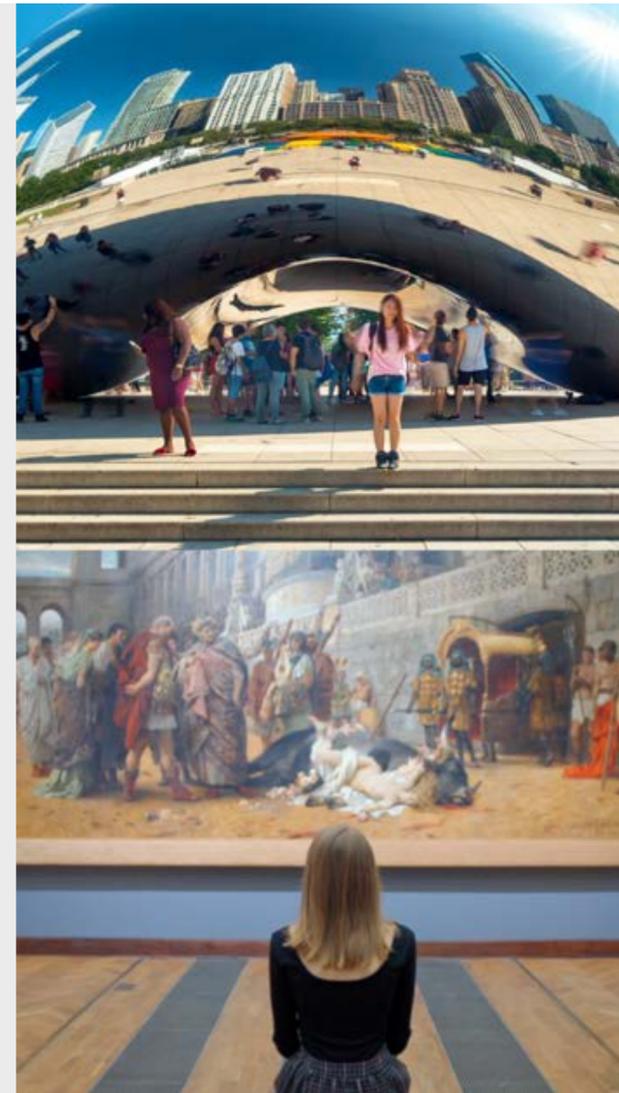
Act 66



Act 67



Act 68



Act 69



Act 70



Act 71



Act 72



Act 73



Act 74



Act 75



Act 76



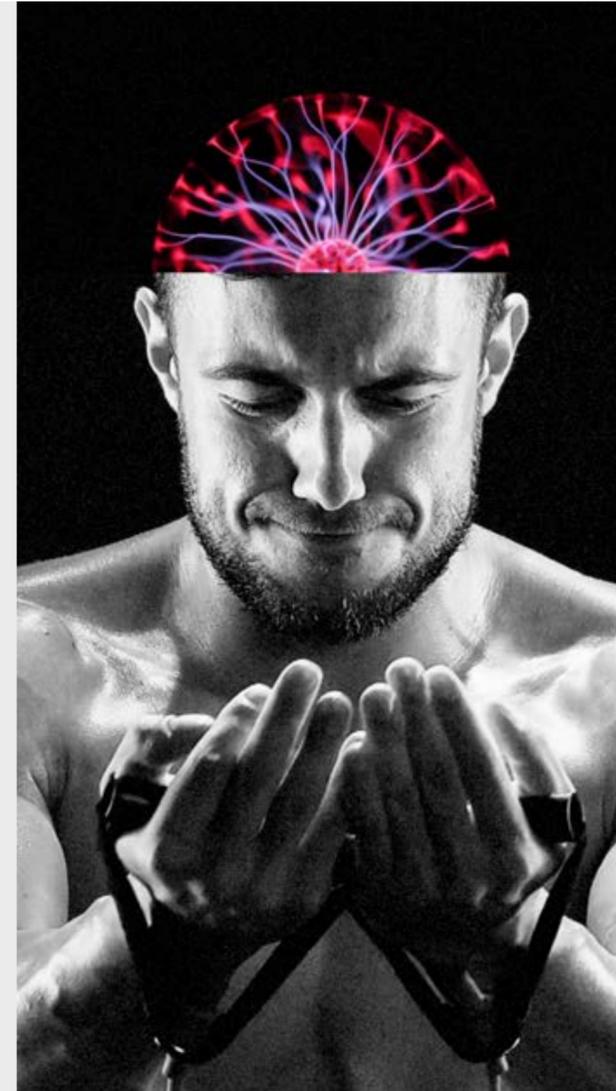
Act 77



Act 78



Act 79



Act 80



WITHOUT WORDS

2 x 7 inch Monitor,  
1024x600 Pixel,  
68 Neodymium rod magnets

Quicktime Movie,  
1024x600 Pixel, H264 Codec

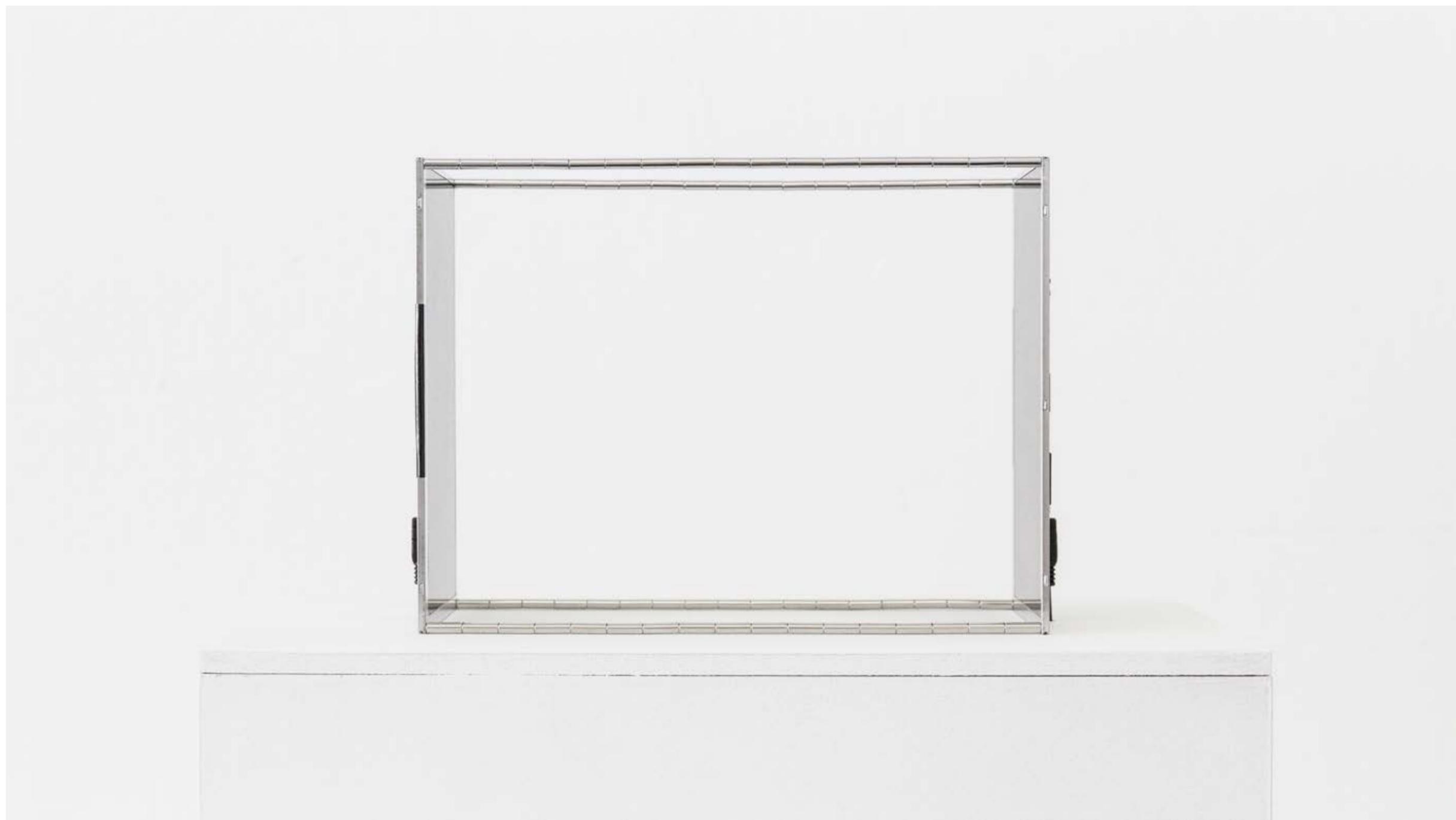
[Watch video](#) 

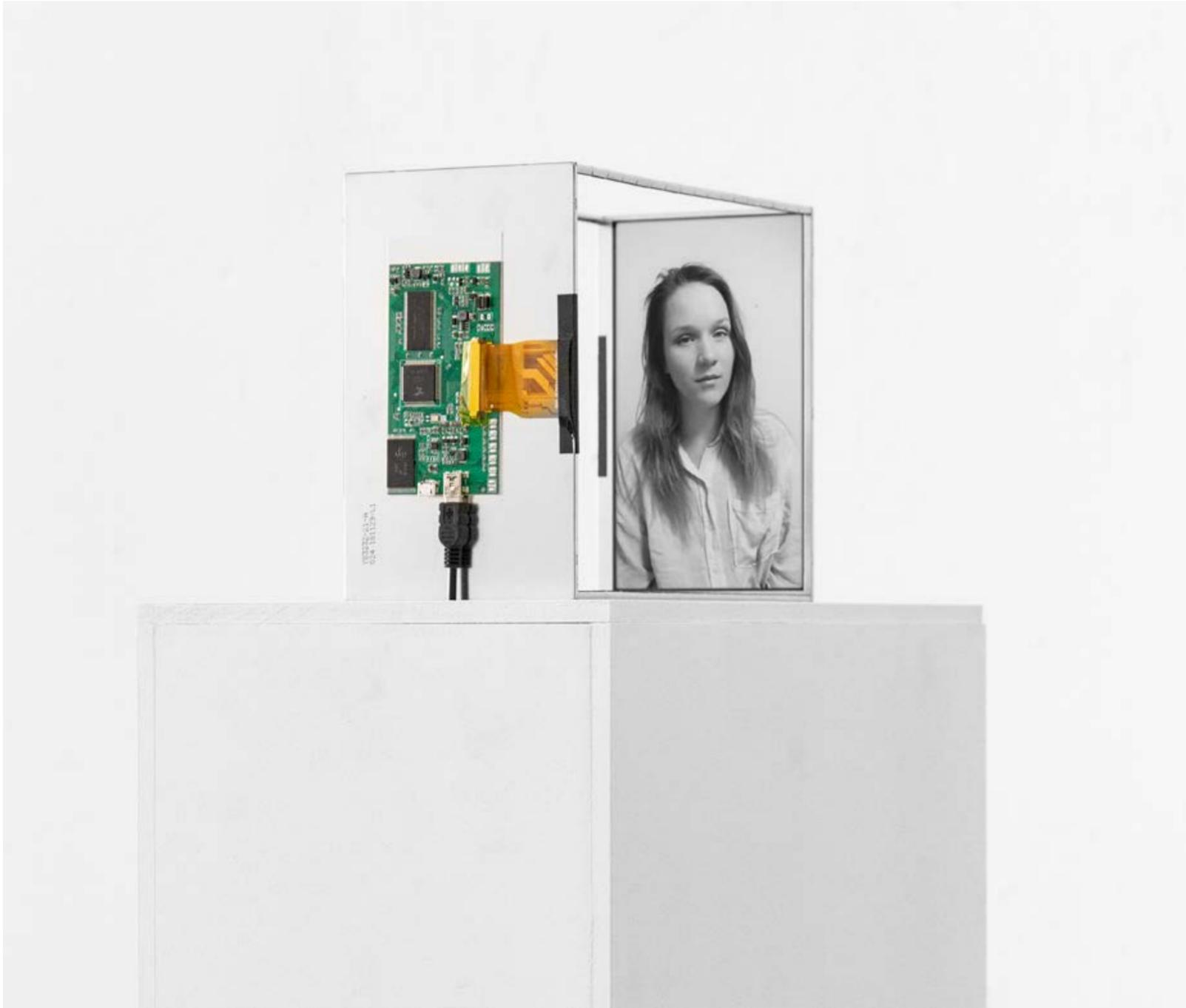
Edition 1/3 +1AP

2020

10x22x15.5 cm

15:00 Min. in loop





FUTURE ISLAND

ISLAND I

2021

15.6 monitor with Media player (programmable), 1080x1920 px, aluminium frame with passe-partout, Mirogard, museum glass anti-reflective, USB stick

46.5x31.5x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

01:00 Min. in loop

[Watch video](#) 

„Future Island“ is fiction. The islands in the series „Future Island“ do not exist in reality. You won't find them on any land or sea map in this world. Even if the sea level continues to rise in the future, they will never exist.

The imaginary islands were created by collaging countless real coastal sections, which were documented by means of drone photographs. Surf to surf and reef to reef. Intuitively, according to the artist's own wishes, new and different sized „places of escape“ for the viewer.

Edition 1/3 +1AP

Possible exhibition view



FUTURE ISLAND

ISLAND II

2021

15.6 monitor with Media player (programmable), 1080x1920 px, aluminium frame with passe-partout, Mirogard, museum glass anti-reflective, USB stick

46.5x31.5x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

01:00 Min. in loop

[Watch video](#) 

„Future Island“ is fiction. The islands in the series „Future Island“ do not exist in reality. You won't find them on any land or sea map in this world. Even if the sea level continues to rise in the future, they will never exist.

The imaginary islands were created by collaging countless real coastal sections, which were documented by means of drone photographs. Surf to surf and reef to reef. Intuitively, according to the artist's own wishes, new and different sized „places of escape“ for the viewer.

Edition 2/3 +1AP

Possible exhibition view



FUTURE ISLAND

ISLAND III

2021

15.6 monitor with Media player (programmable), 1080x1920 px, aluminium frame with passe-partout, Mirogard, museum glass anti-reflective, USB stick

46.5x31.5x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

01:00 Min. in loop

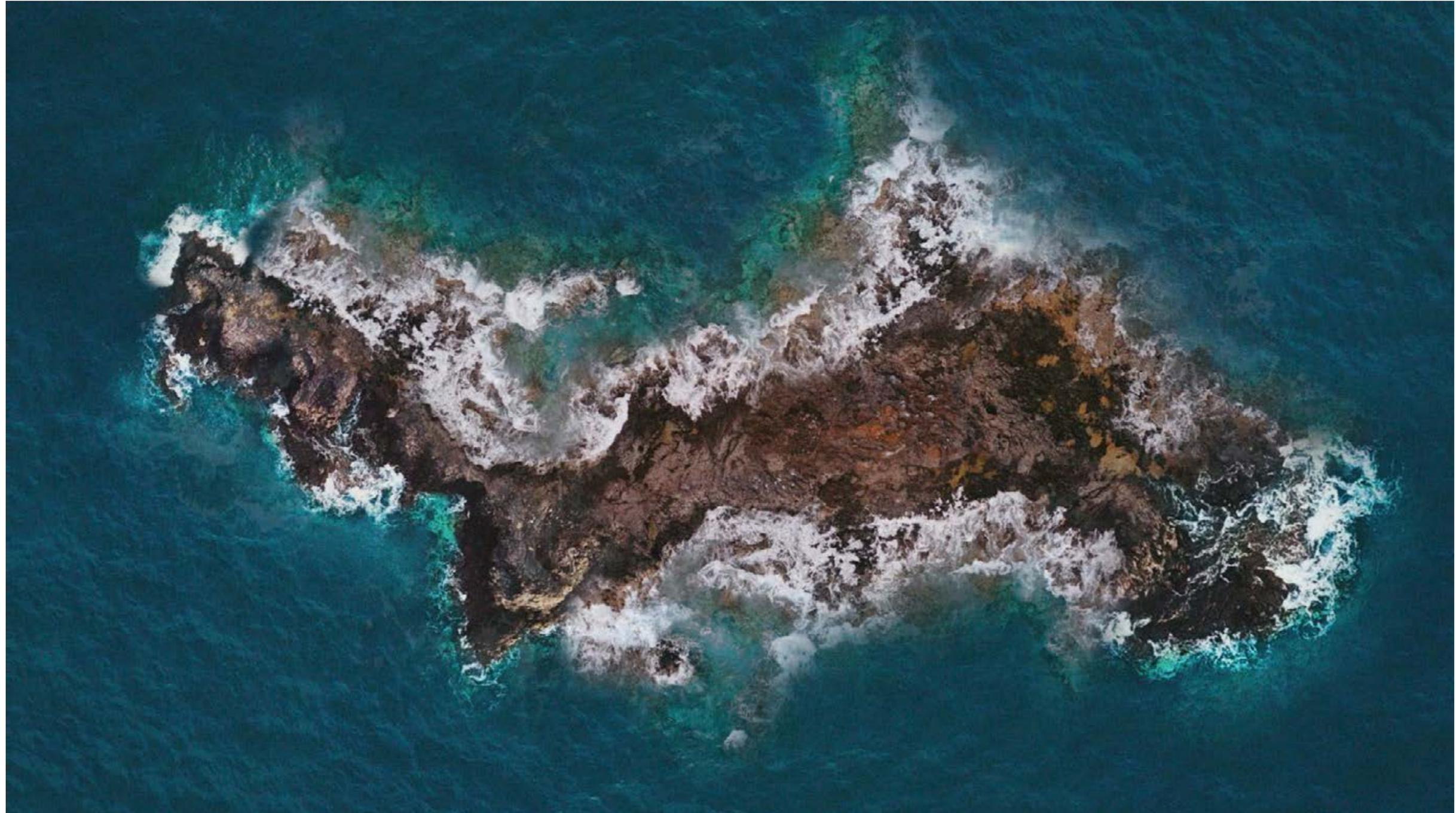
[Watch video](#) 

„Future Island“ is fiction. The islands in the series „Future Island“ do not exist in reality. You won't find them on any land or sea map in this world. Even if the sea level continues to rise in the future, they will never exist.

The imaginary islands were created by collaging countless real coastal sections, which were documented by means of drone photographs. Surf to surf and reef to reef. Intuitively, according to the artist's own wishes, new and different sized „places of escape“ for the viewer.

Edition 1/3 +1AP

Possible exhibition view



FUTURE ISLAND

ISLAND IV

2021

15.6 monitor with Media player (programmable), 1080x1920 px, aluminium frame with passe-partout, Mirogard, museum glass anti-reflective, USB stick

46.5x31.5x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

01:00 Min. in loop

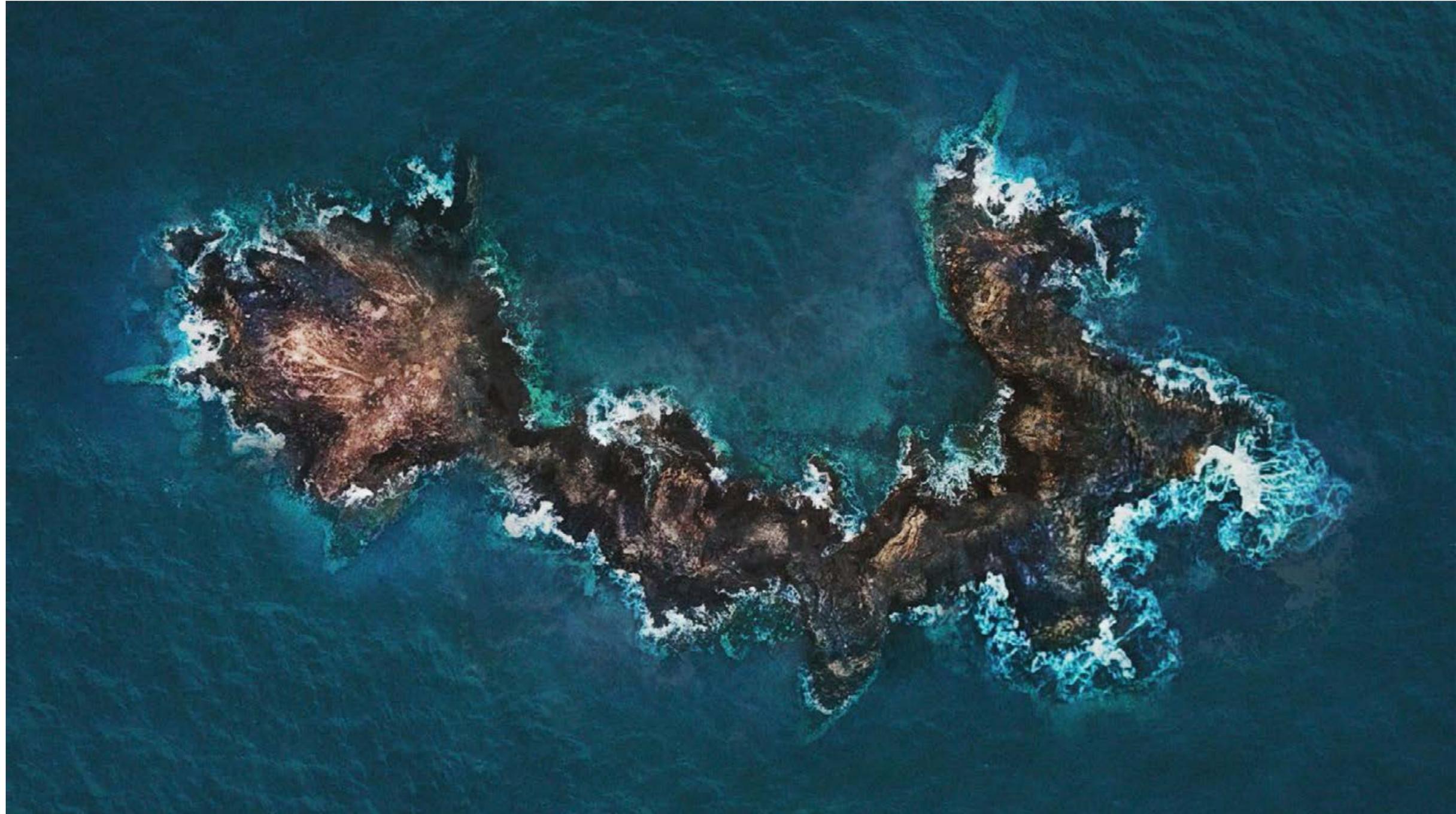
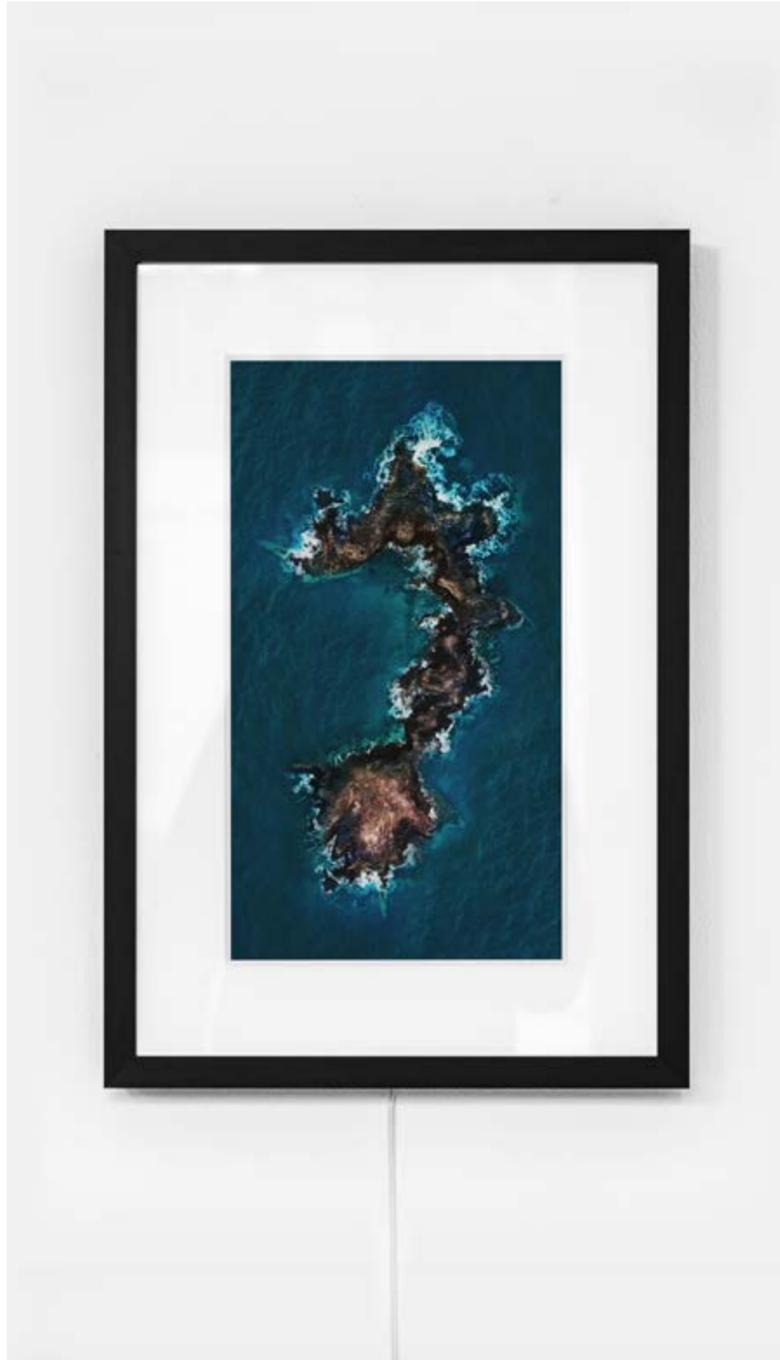
[Watch video](#) 

„Future Island“ is fiction. The islands in the series „Future Island“ do not exist in reality. You won't find them on any land or sea map in this world. Even if the sea level continues to rise in the future, they will never exist.

The imaginary islands were created by collaging countless real coastal sections, which were documented by means of drone photographs. Surf to surf and reef to reef. Intuitively, according to the artist's own wishes, new and different sized „places of escape“ for the viewer.

Edition 1/3 +1AP

Possible exhibition view



**FUTURE ISLAND**

**ISLAND V**

**2021**

15.6 monitor with Media player (programmable), 1080x1920 px, aluminium frame with passe-partout, Mirogard, museum glass anti-reflective, USB stick

46.5x31.5x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

01:00 Min. in loop

[Watch video](#) 

„Future Island“ is fiction. The islands in the series „Future Island“ do not exist in reality. You won't find them on any land or sea map in this world. Even if the sea level continues to rise in the future, they will never exist.

The imaginary islands were created by collaging countless real coastal sections, which were documented by means of drone photographs. Surf to surf and reef to reef. Intuitively, according to the artist's own wishes, new and different sized „places of escape“ for the viewer.

Edition 1/3 +1AP

Possible exhibition view



2021

00:48 Min. in loop

Videostill



FALL IN LOVE

8 inch monitor, 1024x768 Pixel,  
aluminium distance frame  
with passepartout,  
Mirogard museum glass with  
anti-reflective coating

Quicktime Movie,  
1080x1440 Pixel, H264 Codec,

[Watch video](#) 

2021

30x24x2.8 cm

03:00 Min. in loop

Possible exhibition view



Video stills



SCHNITTZEICHNEN

SZ2101-01

2021

8 inch monitor, 1024x768 Pixel,  
aluminium distance frame  
with passepartout,  
Mirogard museum glass with  
anti-reflective coating

30x24x2.8 cm

Quicktime Movie,  
1080x1440 Pixel, H264 Codec

00:40 Min. in loop

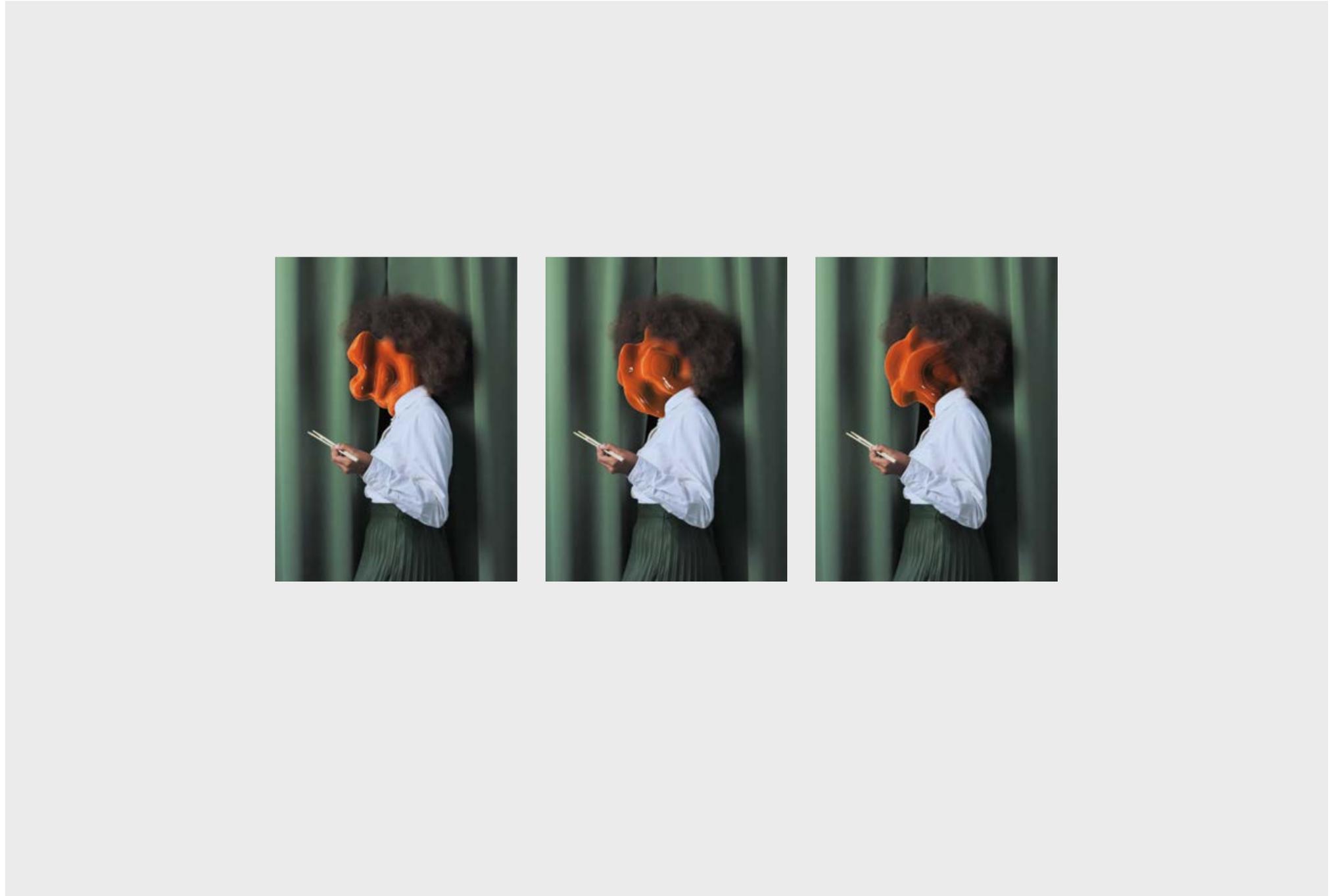
[Watch video](#) 

ED 5 + AP 1

Possible exhibition view



Video stills



SCHNITTZEICHNEN

SZ2101-02

2021

8 inch monitor, 1024x768 Pixel,  
aluminium distance frame  
with passepartout,  
Mirogard museum glass with  
anti-reflective coating

30x24x2.8 cm

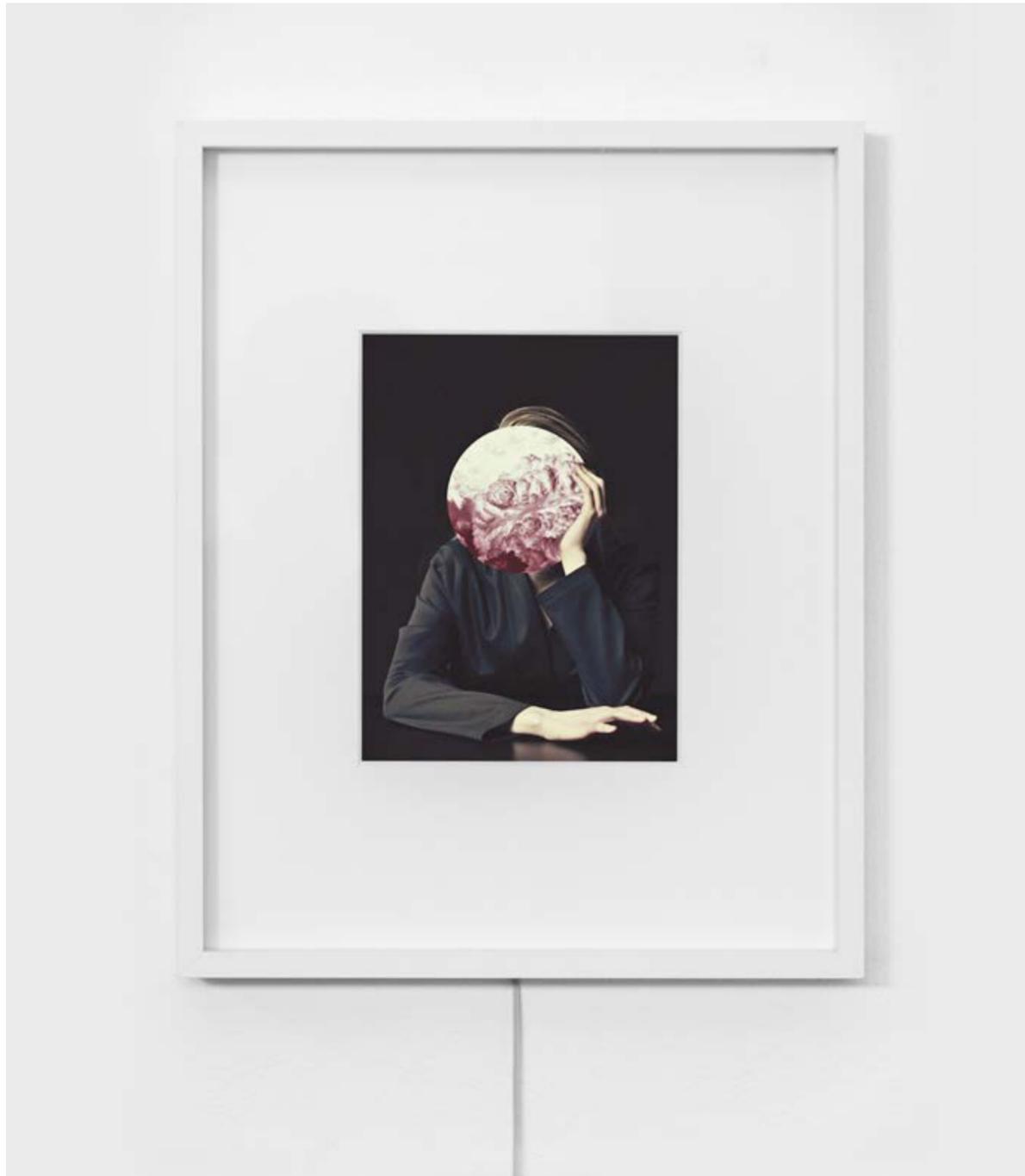
Quicktime Movie,  
1080x1440 Pixel, H264 Codec

00:15 Min. in loop

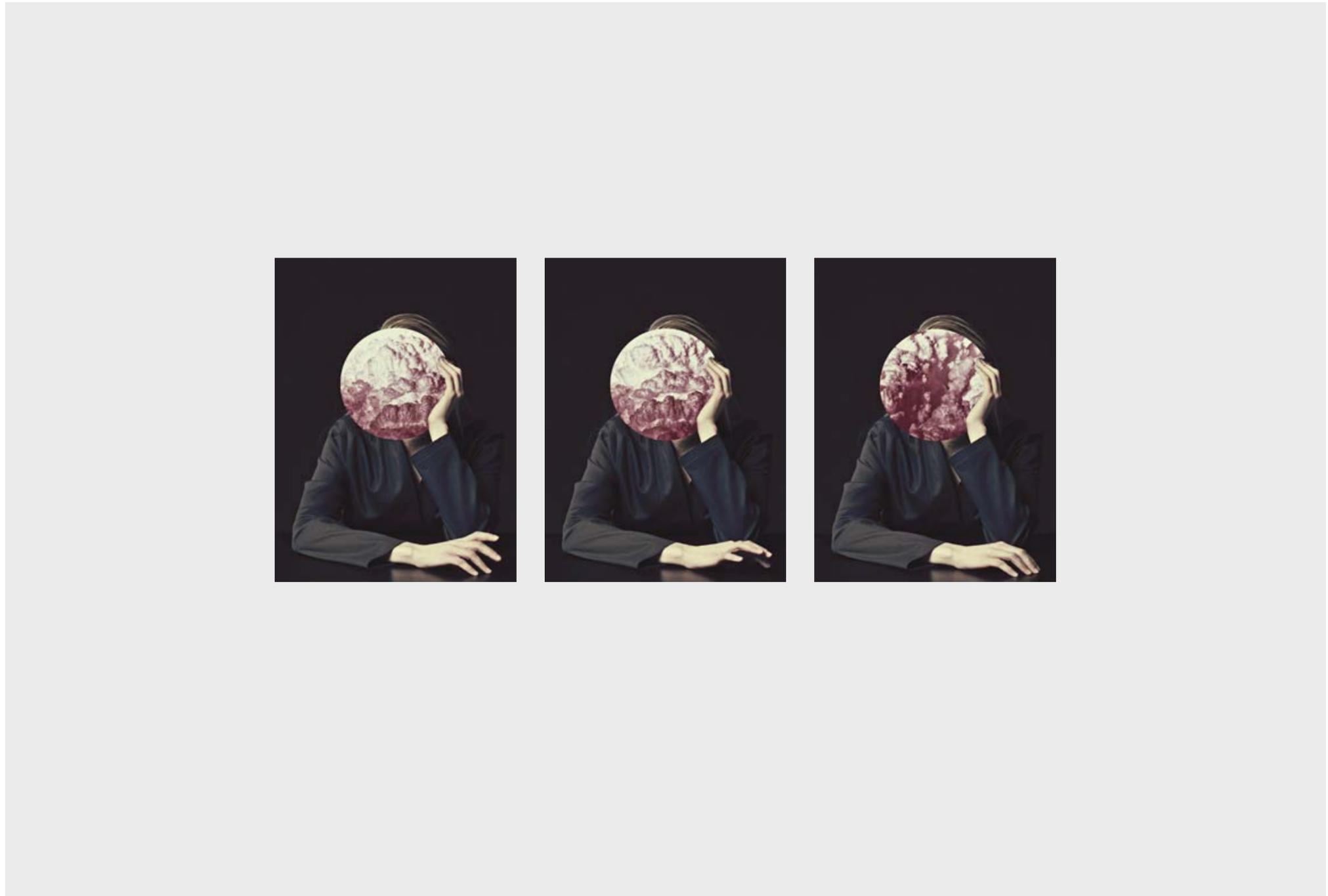
[Watch video](#) 

ED 5 + AP 1

Possible exhibition view



Video stills



SCHNITTZEICHNEN

SZ2101-03

2021

8 inch monitor, 1024x768 Pixel,  
aluminium distance frame  
with passepartout,  
Mirogard museum glass with  
anti-reflective coating

30x24x2.8 cm

Quicktime Movie,  
1080x1440 Pixel, H264 Codec

00:45 Min. in loop

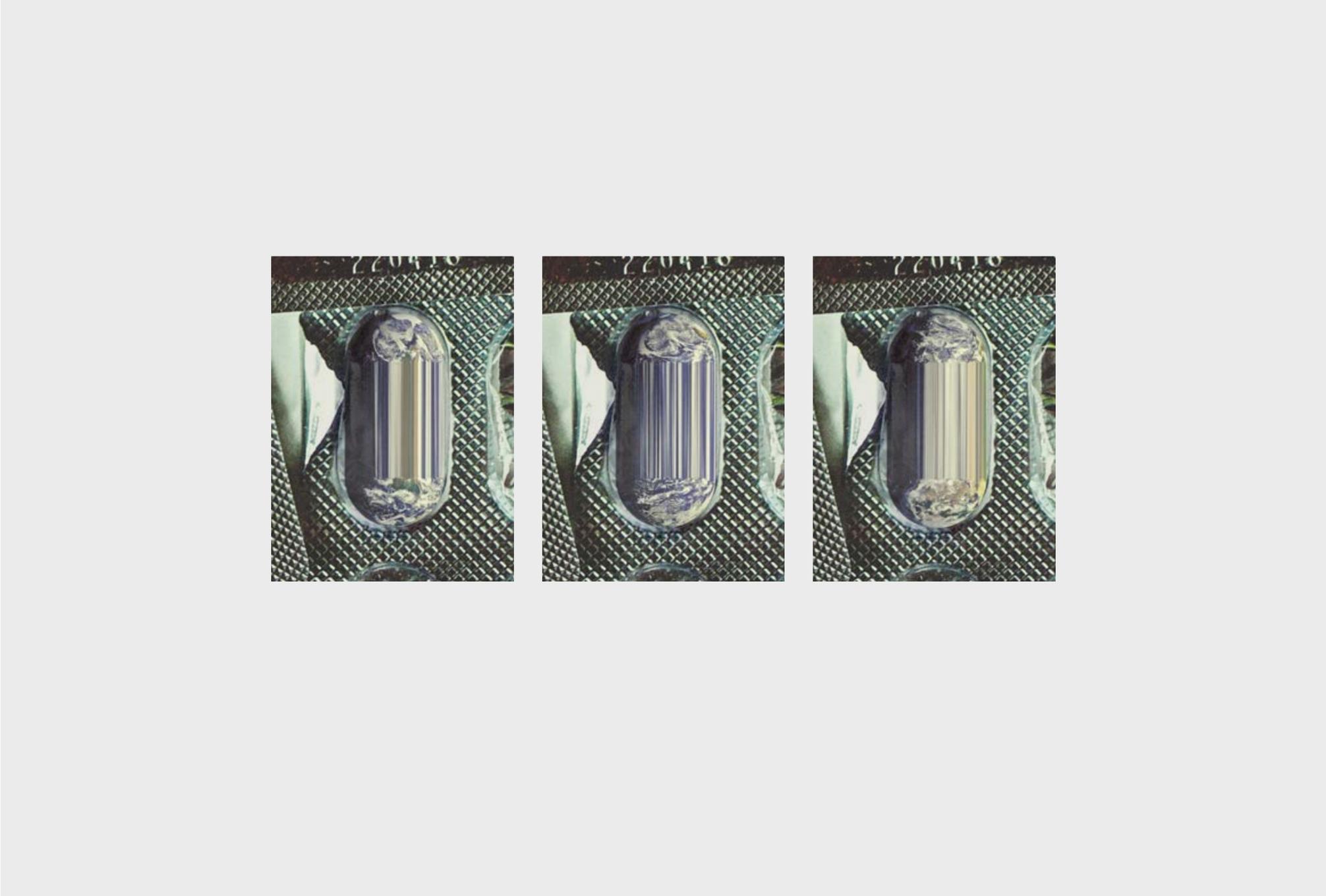
[Watch video](#) 

ED 5 + AP 1

possible exhibition view



Video stills



SCHNITTZEICHNEN

SZ2101-04

2021

8 inch monitor, 1024x768 Pixel,  
aluminium distance frame  
with passepartout,  
Mirogard museum glass with  
anti-reflective coating

30x24x2.8 cm

Quicktime Movie,  
1080x1440 Pixel, H264 Codec

00:20 Min. in loop

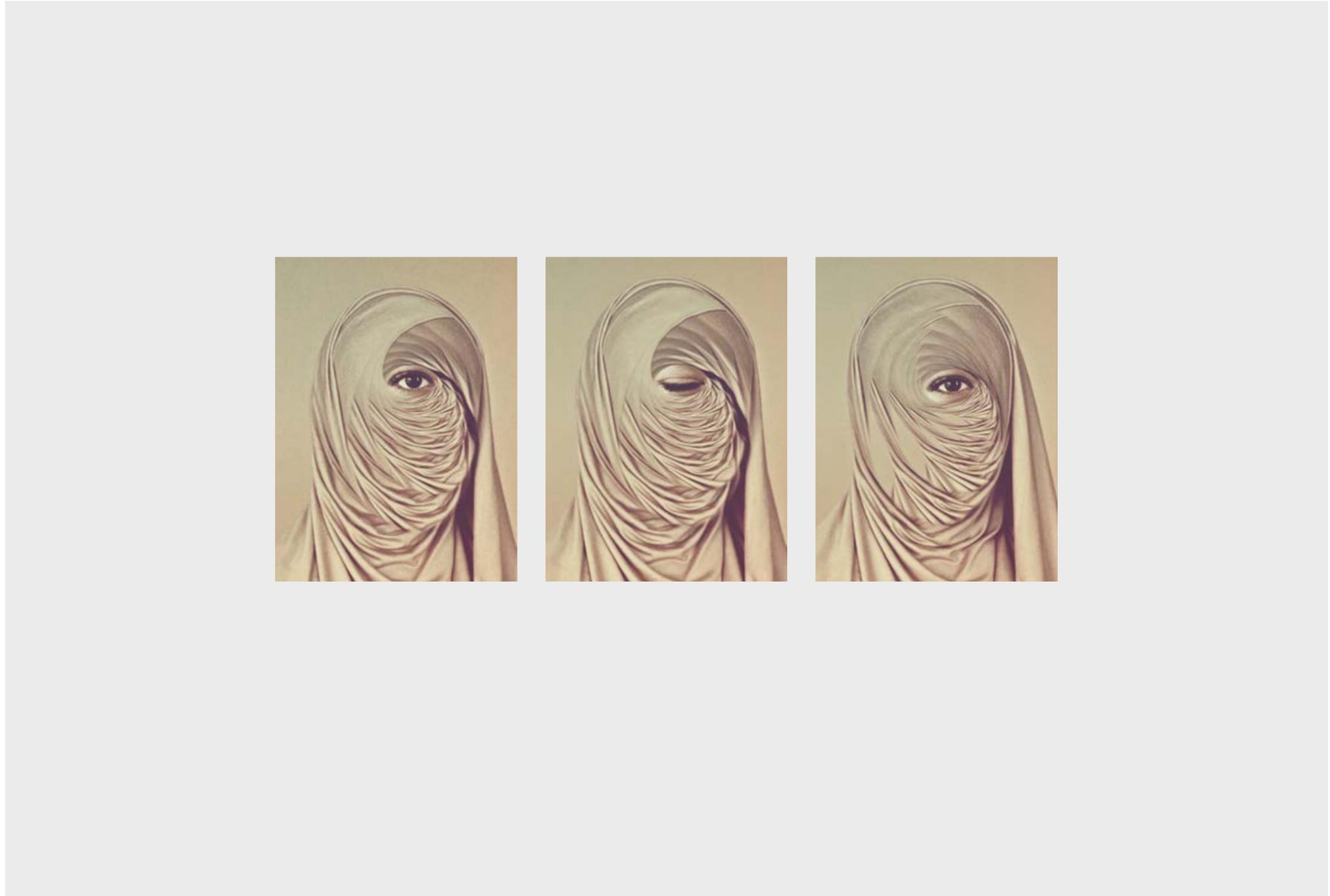
[Watch video](#) 

ED 5 + AP 1

Possible exhibition view



Video stills



SCHNITTZEICHNEN

SZ2101-05

2021

8 inch monitor, 1024x768 Pixel,  
aluminium distance frame  
with passepartout,  
Mirogard museum glass with  
anti-reflective coating

30x24x2.8 cm

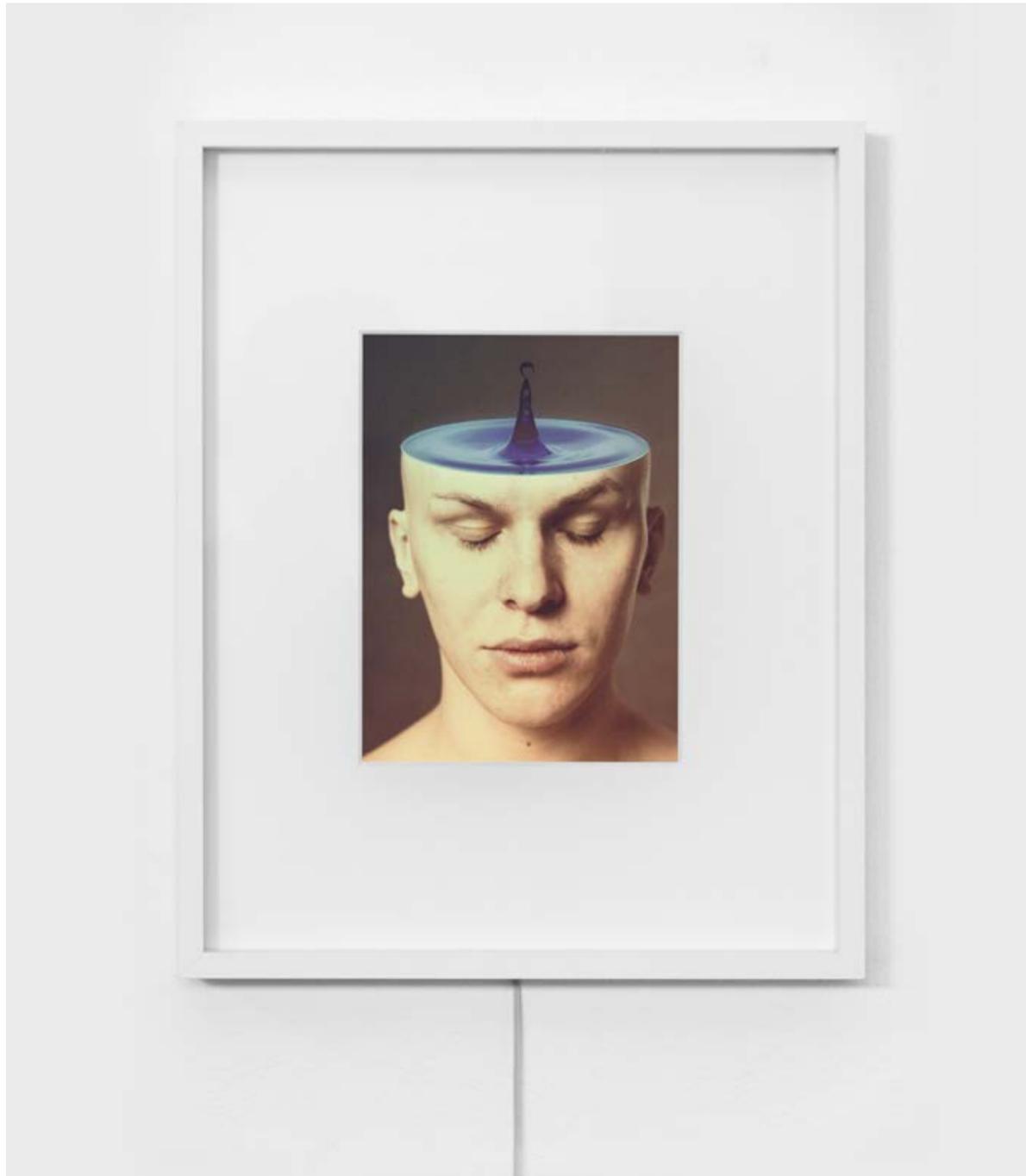
Quicktime Movie,  
1080x1440 Pixel, H264 Codec

00:12 Min. in loop

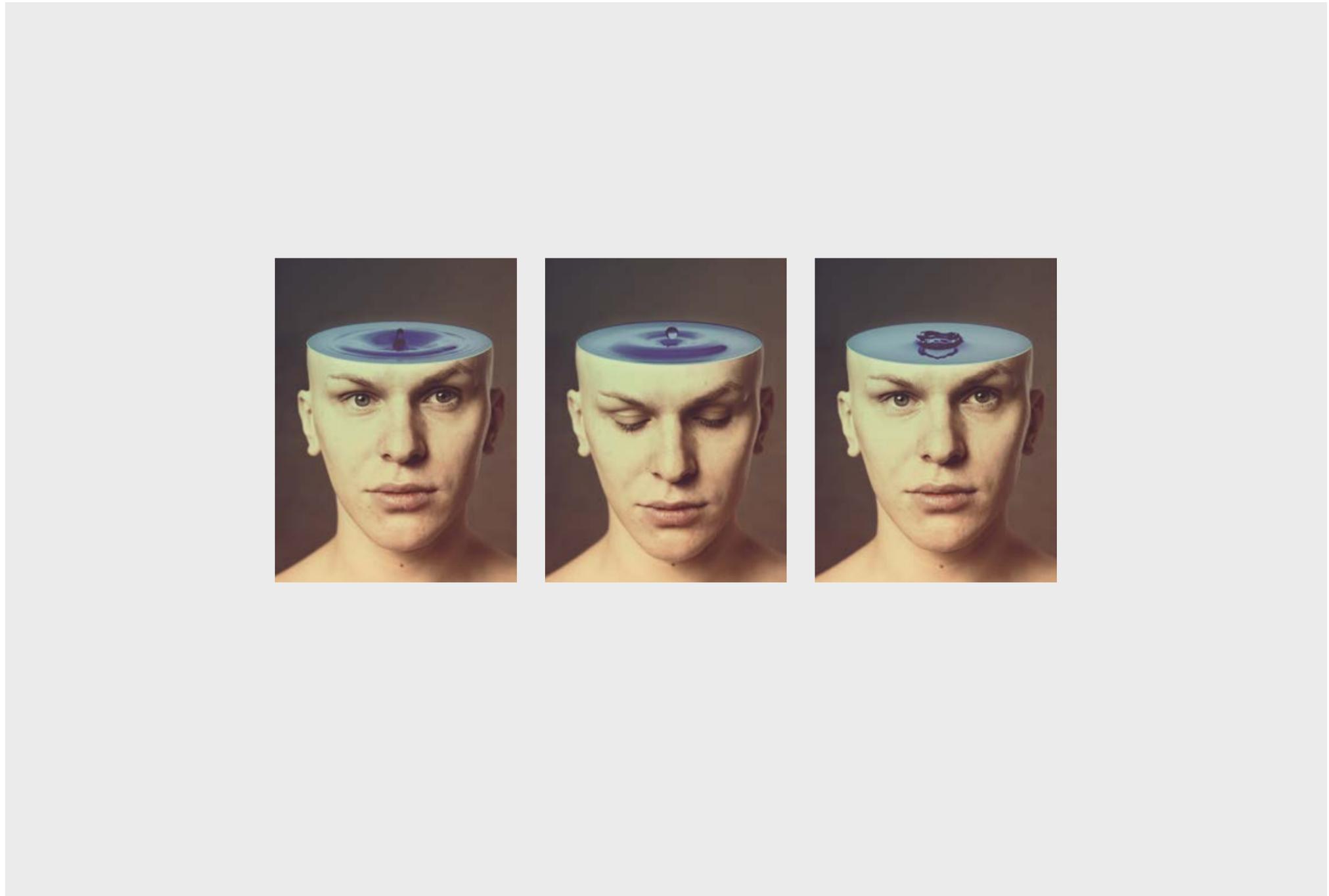
[Watch video](#) 

ED 5 + AP 1

possible exhibition view



Video stills



**SCHNITTZEICHNEN**

**SZ2102-06**

**2021**

8 inch monitor, 1024x768 Pixel,  
aluminium distance frame  
with passepartout,  
Mirogard museum glass with  
anti-reflective coating

30x24x2.8 cm

Quicktime Movie,  
1080x1440 Pixel, H264 Codec

00:57 min. in loop

[Watch video](#) 

possible exhibition view



Video stills

