

Matthias Gubler	Contact	CV	Statement	Exhibitions (selection)	Residences Prices Collections	Publications (selection)	
Portfolio	Matthias Gubler is this	1981 <u>Born in Zurich</u>	For more than 10 years, I have been working with artistic forms of expression such as video, object art or interventions with a socio-political background, with the fragility and fragility of our world, but also of our perception. The focus of the works is the collage technique of the endless loop of the video loop, which is able to express a whole spectrum of feelings. Through the supposed recurrence of the same, we can recognise the beauty of a moment over and over again. They function as digital frescoes, as reduced and strikingly designed video loops in the form of digital perpetuum mobiles or in the form of a juxtaposition of two loops with ongoing dialogue. With my works, I always seek exchange and confrontation with the viewers and demand time, patience and attention.	2023 <u>Eva Porate</u> Consulate General of Switzerland, New York, US <u>NANO – Spektrum #4</u> Zürich	2015 <u>META Schwyz</u> Galerie am Leewasser, Brunnen <u>tactung-festival</u> Off-Location, Binz, Zurich <u>gone fishing 24</u> TART, Zurich	2023 <u>Future Island VI-VIII</u> Art Collection Canton Schwyz <u>Residence</u> <u>Central Switzerland</u> <u>Studio NYC</u> 4 month stay in New York, USA	2022 Ursinnig Exhibition publication
	Räffelstrasse 25 CH - 8045 Zurich Switzerland	1987 <u>Moved to Schwyz</u>		2022 <u>TA3 Gallery</u> Warsaw, Polen <u>NANO</u> Zürich <u>Yiyun Art Gallery</u> Taipei, Taiwan <u>R-StartupStudio</u> Tokyo, Japan <u>Seed 2.0</u> Rheinfelden, DE <u>Ursinnig, Sammlungsaustellung des Kanton Schwyz</u> Zeughaus Pfäffikon <u>Visarte Zentralschweiz</u> Kornschütte, Luzern	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, Zürich	2022 <u>RHIZOM RELIK IV</u> Art Collection Canton Zurich <u>FUTURE ISLAND III</u> Art Collection City Zurich	2021 <u>“SPAESAMETI”</u> Online Article by Francesca Canfora
	++41 76 398 1660 ++41 44 508 09 27	1999 - 2003 <u>Apprenticeship</u> with degree as a typesetter		2013 <u>Seifenbaum und Wolkenbrot</u> Gersau <u>Le Gruttli Flotte</u> Galerie am Leewasser, Brunnen	2021 <u>Videocollagen</u> <u>Series IV</u> <u>Chapter 13-16</u> <u>Act 61-80</u> videokunst.ch Collection C. and G. Ketterer-Ertle	2017 <u>Versus</u> Book publication Hier und Jetzt Verlag, Baden <u>Kunst braucht Zeit</u> <u>braucht Kunst</u> Book publication Edition Galerie am Leewasser	
	post@thisisthis.ch www.thisisthis.ch	2003 <u>Founding member of the VJ collective Bildstörung</u>		2012 <u>Die Fabrik ruft</u> former cement factory, Brunnen [...]	2019 <u>Videocollagen</u> <u>Series I-III</u> <u>Chapter 1-12</u> <u>Act 1-60</u> videokunst.ch Collection C. and G. Ketterer-Ertle	2016 <u>Das Fabrikutop</u> Exhibition publication Edition Sechseinhalb	
		2003 bis 2015 <u>VJ-ing with over 300 appearances and installations</u>		2021 <u>Grosse Regionale</u> Kunstzeughaus, Rapperswil (SG) <u>ART TAICHUNG 2021</u> Taipei, Taiwan <u>Sechseinhalb im Exil</u> Oerlikon, Zürich <u>ART MARKET BUDAPEST</u> SEED 2.0, A-Space Galery	2018 <u>Videocollagen</u> <u>Series II</u> <u>Chapture 5-8</u> <u>Act 21-40</u> Art Collection Canton Schwyz	2015 <u>META schwyz</u> Ausstellungspublikation & Art-TV Article <u>Soirée Nr°8</u> Book publication Komet Verlag 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	
		2006 <u>Founding member of the Graphic collective typosalon, Zurich</u>		2019 <u>Der verwaschene Ort</u> ZWZ, 6 1/2 im Exil, Zurich <u>Value the Process</u> TART, Zurich <u>Kunstankäufe des Kt.Schwyz</u> Museum Ital Reding-Hofstatt, Schwyz / Galleria il Tesoro, Altendorf	2017 <u>Baufeldbaukasten, TCZ</u> Swiss Print Award	2014 <u>Architekturfrom Schwyz</u> <u>Cari Lekebush</u> <u>Tanzklinik</u> 24th Intern. Posterbiennale Warschau	
		2006 - 2008 <u>Further education Typografic Designer with degree</u>		2018 <u>Alles Fassade</u> Kunsthalle(n) Toggenburg <u>Ein Wal in der Badewanne [...]</u> 6 1/2 im Exil, Zurich <u>Digital</u> Kunstraum Waldhaus, Zurich	2014 <u>Prints and Tunes</u> 100 beste Plakate 2010 (D), (A) & (CH) <u>Le Gruttli Flotte</u> Werkbeitrag Fachstelle Kultur Zurich	2013 <u>Le Gruttli Flotte,</u> <u>Seifenbaum und</u> <u>Wolkenbrot</u> Edition Sechseinhalb <u>The Firebacks</u> Book publication <u>100 beste Plakate 13</u> Book publication, Verlag Hermann Schmidt	
		2009 <u>Founding member of the swiss network for video creators „videokulture“</u>		2017 <u>VERSUS</u> Art on construction, Baden	2013 <u>Silvester Clash, Danilo Vigorito, Schnittzeichnen,</u> 100 beste Plakate 2010 (D), (A) & (CH)	2012 <u>Die Fabrik ruft</u> Exhibition publications Edition Sechseinhalb	
		2009 till now <u>self-employed person as artist with own studio</u>		2016 <u>Das Fabrikutop</u> former cement factory, Brunnen	[...]	[...]	

The beauty in
infinite loop

For over 10 years, Matthias Gubler has been exploring the media of video, installations and interventions with a socio-political context in his artistic work. He is always concerned with making the fragility and fragility of the world perceptible, but also with aisthesis itself. Looking at the various works created using different media, one quickly notices that Gubler's works demand time, patience and a lot of attention from the viewer in order to approach the subject matter. Another central moment in his works is the concept of the endless loop as a videoloop, which is able to express a whole spectrum of feelings. Through the supposed recurrence of the same, we can recognise the beauty of a moment over and over again. In this way, the magic of a moment can be captured in all its fragility.

The origin of the videoloop goes back to the beginnings of cinema, where the miracle drum, the zoetrope and the phenakistiscope were used. This involved spinning a cardboard wheel rapidly to animate drawings at twelve frames per revolution. Edward Muybridge analysed the human gait and the gallop of horses in his documentary photographs and already managed to create endless loops with them. Looking at Gubler's video loops with their precise endless loops, time seems to stand still. Like the symbolism of the Ouroboros, the eternal snake, or Nietzsche's „Eternal Return“, the loop unfolds in its structure its very own relationship to time, which is not found in this way in other media.

In his video works, Gubler uses different techniques in the processing of his videoloops, which result in different processes of creation and appearances of the works. In his series „Video-collagen“, the artist juxtaposes two loops and thus sets them in a continuous dialogue. The selection of the subjects of the juxtaposed videos is intuitive. By means of targeted image composition and a coordinated rhythm of movement, compositional dialogues are created that trigger reflection in the viewer. The artist then coordinates the subjects conceptually and formally so that a humorous, even sarcastic space is created between the two loops. In this approach, collage means the juxtaposition of different subjects that give rise to associations through the composition and the rhythm used.

In other works, Gubler uses the modality of collage in a classical sense. Video fragments from the genre of „found footage“ are cut out and collaged into each other compositionally in another cut, as for example in the works „Rhizom“, „Post Navigation“ or „Schnittzeichnen“. From elements that originally do not belong together, a new whole is created that follows a content-related or design principle. In this way, sometimes format-filling, large-scale, looping video frescos are created, which with their countless layers metaphorically reflect the density in our everyday existence, or reduced and strikingly designed video loops in the form of digital perpetuum mobiles, which make us believe we are following a constant movement and observing a hypnotising symbiosis. The aesthetic moment here lies in the playful experimentation and imaginative manipulation of moving images with the help of digital technologies.

In his more recent works, the artist supplements the „found footage“ from the internet with his own filmed material or uses exclusively self-filmed raw material, as for example in the works „Kreislauf“ or the series „Future Island“. The fact that the „raw material“ is self-filmed is essential here, since the individual loops must be similar in colour, perspective and detail for the final work. Gubler arranges the self-filmed subjects in such a way that, objectively speaking, they retain their pictorial representation but are given a new conceptual and conceptualised content. For example, sections of coastline are collaged into supposed „dream islands“, which the viewers try in vain to locate on the world map.

Gubler uses different techniques in his video works, which result in different processes of creation and appearances of the works. What they all have in common is the supposed recurrence of the same, mostly calm in the flow of the image and all without hard editing. The digital loops appear as projections in space or mostly by means of presentation as framed screens. In the latter case, the screen serves as a „new canvas“ and a painting with moving images opens up. The works are thus not object art, but rather an experimental or playful approach

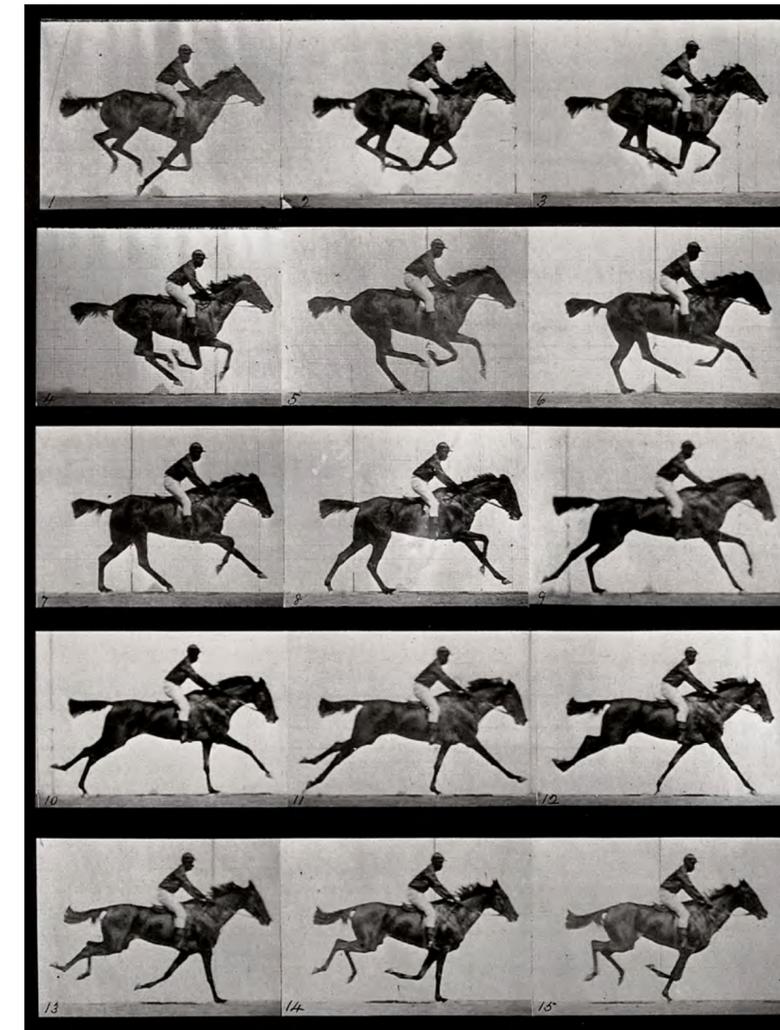
by the artist to strengthen the formal aspect and to foreground questions of perception by means of the frame as an intermediate space between the viewer and the video work. Gubler's sampling of digital fragments and the associated ongoing research into the adequate form of presentation of the same bring the experimental character of the artistic mode of expression to the fore.

Although Gubler's works reflect different themes, take place in different media and are created using varying techniques, they all illustrate the artist's central concerns. In a fast-paced, almost completely digitalised world of increasing and barely manageable complexity, Matthias Gubler's works demand one thing above all: time and attention from the viewer. Although they sometimes appear easily accessible, the complexity of the themes only opens up through contemplation. The irritation and reflection they are intended to evoke in the viewer is not appellative, but almost poetic. Thus they do not give the viewer a one-to-one statement, but leave it up to him to reflect on ambiguities.

Text: Nadja Bohrer

In dear memory of:

Eadweard Muybridge
«The Horse in Motion», 1878



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 Wald-
stätte 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 6.25m² 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 plat-
form consists of original mea-
dow from the Rütli. The meadow,
which can be difficult to reach,
has already provided space for a
pédalo cinema, tête-à-tête din-
ners 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.

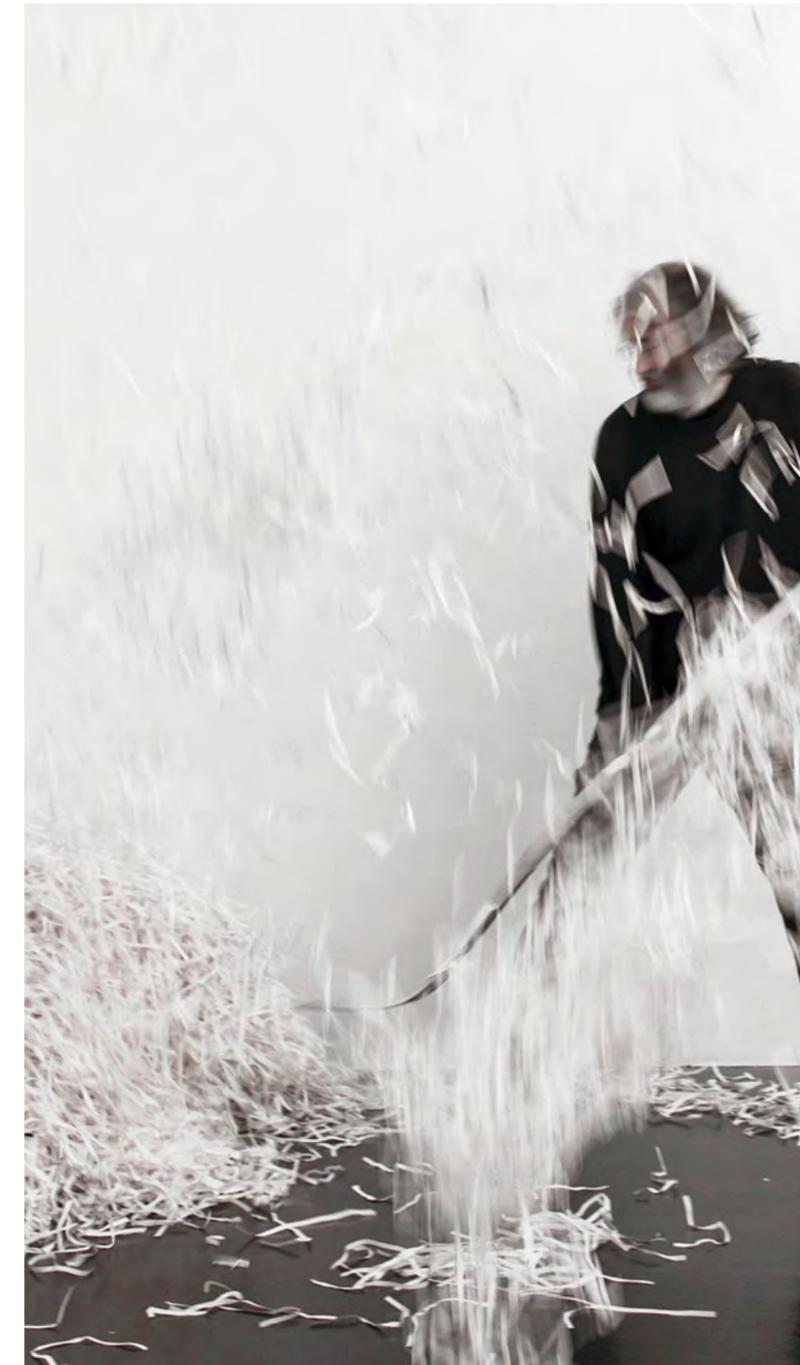
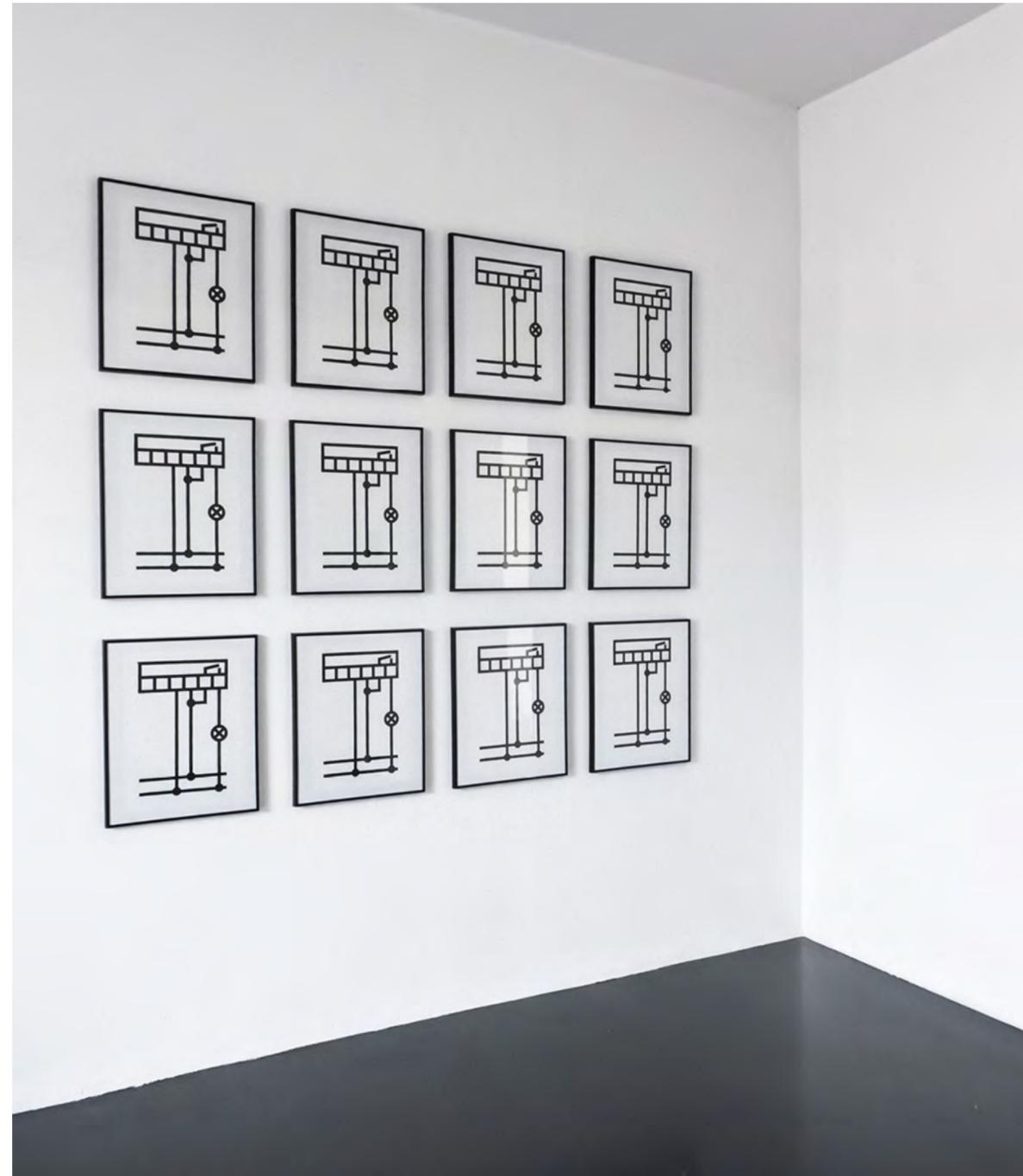
We wish for a moment of personal retreat, of „healing isolation“, and to come to terms with ourselves.

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 1800×400×60cm

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 IPS-Monitor with Media player, Wooden frame with passepartout, USB-Stick

30x20x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

different duration

[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.

Edition of 3 +1AP

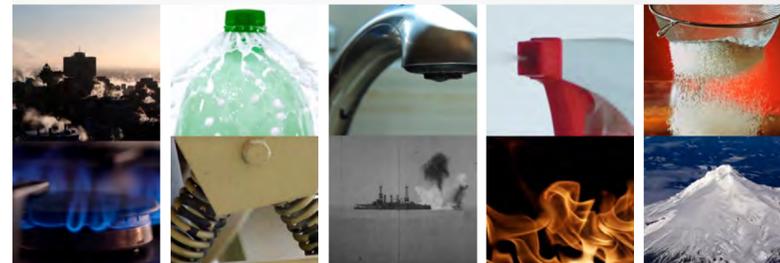
Chapter I



Chapter II



Chapter III



Chapter IV



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 plinth, monitor
1920x1080 Pixel, Media player,
USB-Stick

Quicktime Movie,
1920x1080 Pixel, H264 Codec

[Watch video](#) ↗

Edition of 3 +1AP

2018

76x68x42 cm

04:00 Min. in loop



DURST

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

4K Quicktime Movie,
2160x3840 Pixel,
HEVC/H.265

[Watch video](#) 

Edition of 3 +1AP

2018

137x85x10 cm

04:22 Min. in loop



Videocollagen

Series II

2018

10.6 IPS-Monitor with Media player, Wooden frame with passepartout, USB-Stick

30x20x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

[Watch videos](#)

different duration

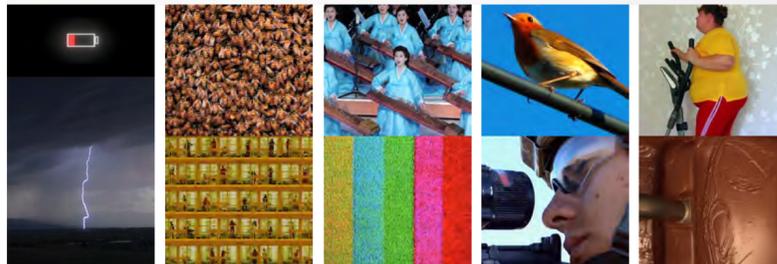
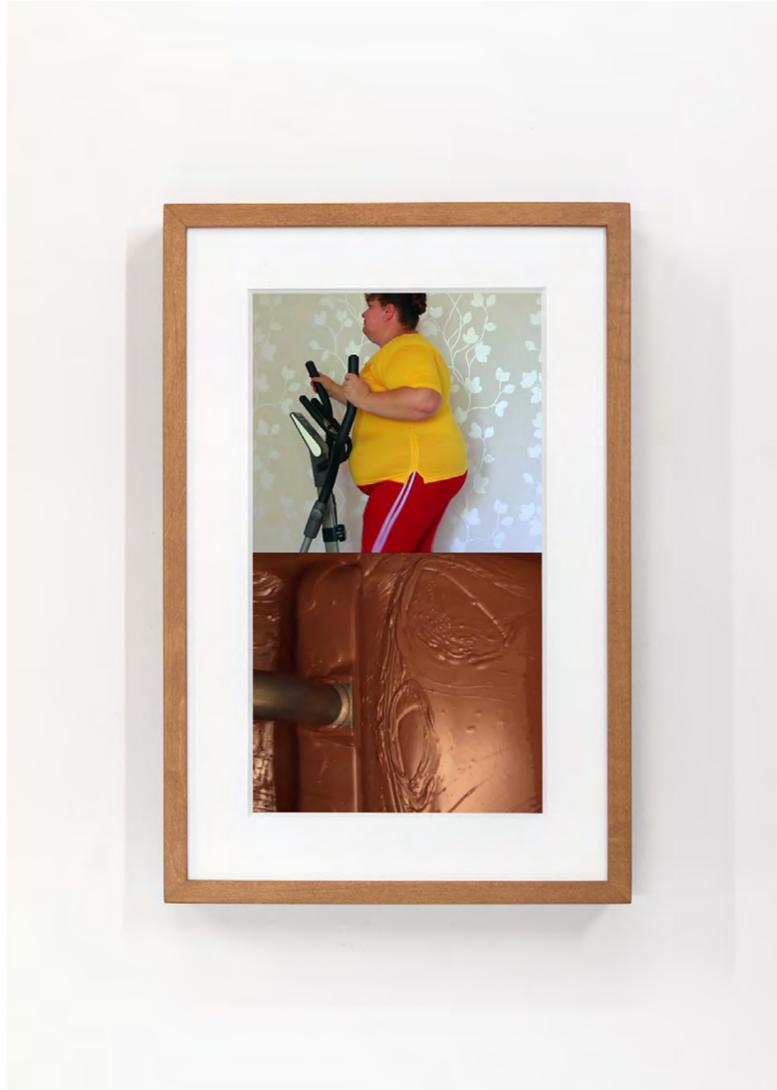
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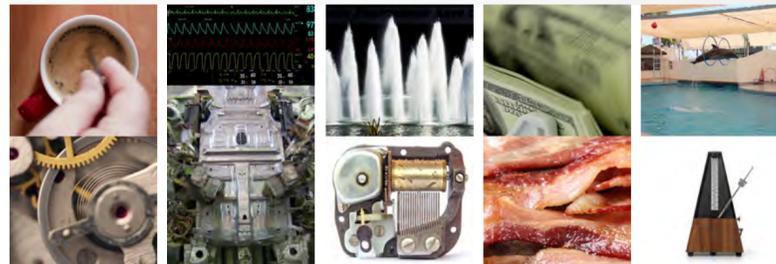
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Edition of 3 +1AP

Chapter V



Chapter VI



Chapter VII



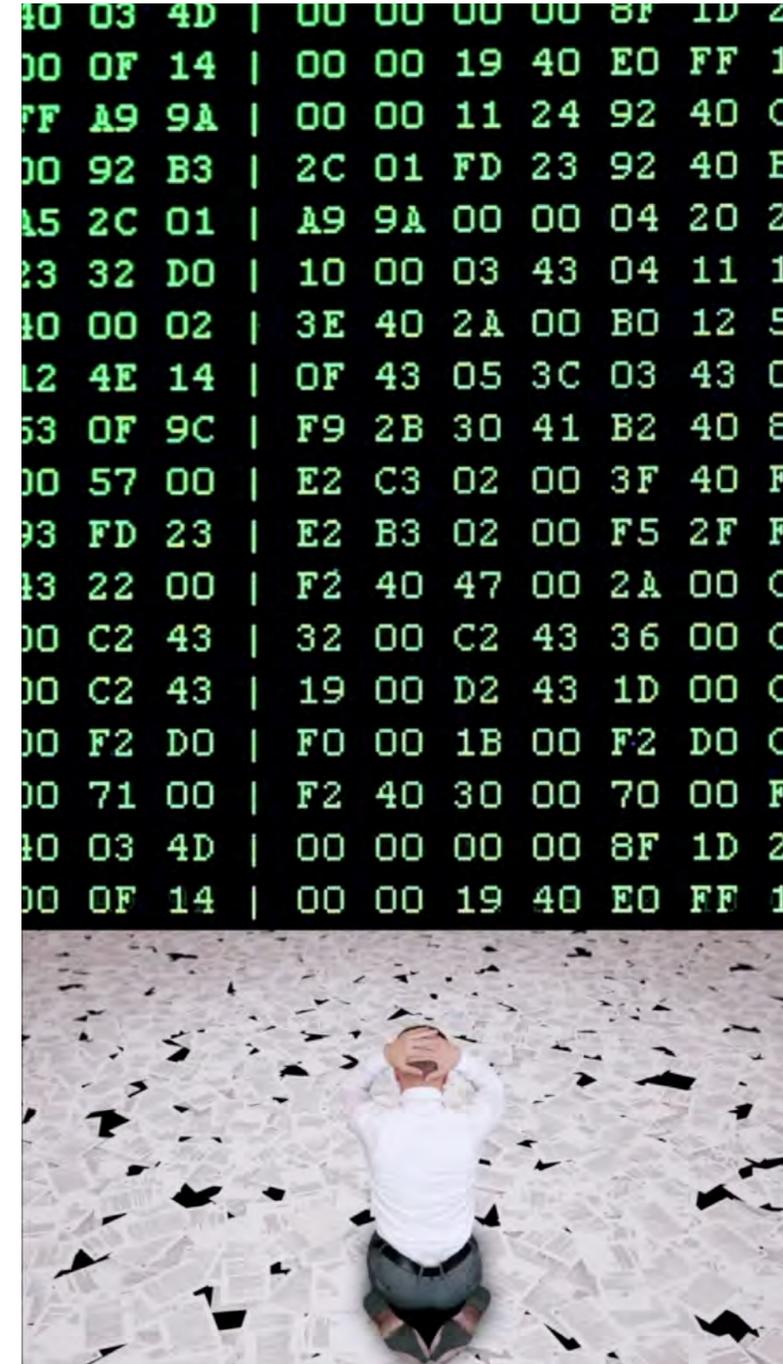
Chapter VIII



2018

25x19x2.5 cm

00:25 Min. in loop



Videocollagen

Series III

2019

10.6 IPS-Monitor with Media player, Wooden frame with passepartout, USB-Stick

30x20x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

[Watch videos](#)

different duration

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

Edition of 3 +1AP

Chapter IX



Chapter X



Chapter XI



Chapter XII



PIMPS PERPETUAL

7 inch monitor, 600x1024 pixel,
aluminium distance frame
with passepartout,
Mirogard museum glass with
anti-reflective coating

Quicktime Movie,
1080x1920 Pixel, H264 Codec

[Watch video](#) 

In this work we see moments of oil procurement and the monotonous recurring movement of the crane. The title of the work refers to a play on words from „pimp“ and „perpetual“ - that is, pimp and the „continuously recurring“. With this work, our attention is drawn to the dependency structures and patterns of the (especially) western world in connection with oil.

On a further level of meaning, the artist wants to show the resulting consequences with this work: the black gold we always have negative effects on all of us, be it through climate change, wars or power games on a political level. So it's not perpetual motion, but the earth that seems to be rocking.

But, the real main protagonists of this work are ironically the clouds: they are indifferent to what is happening.

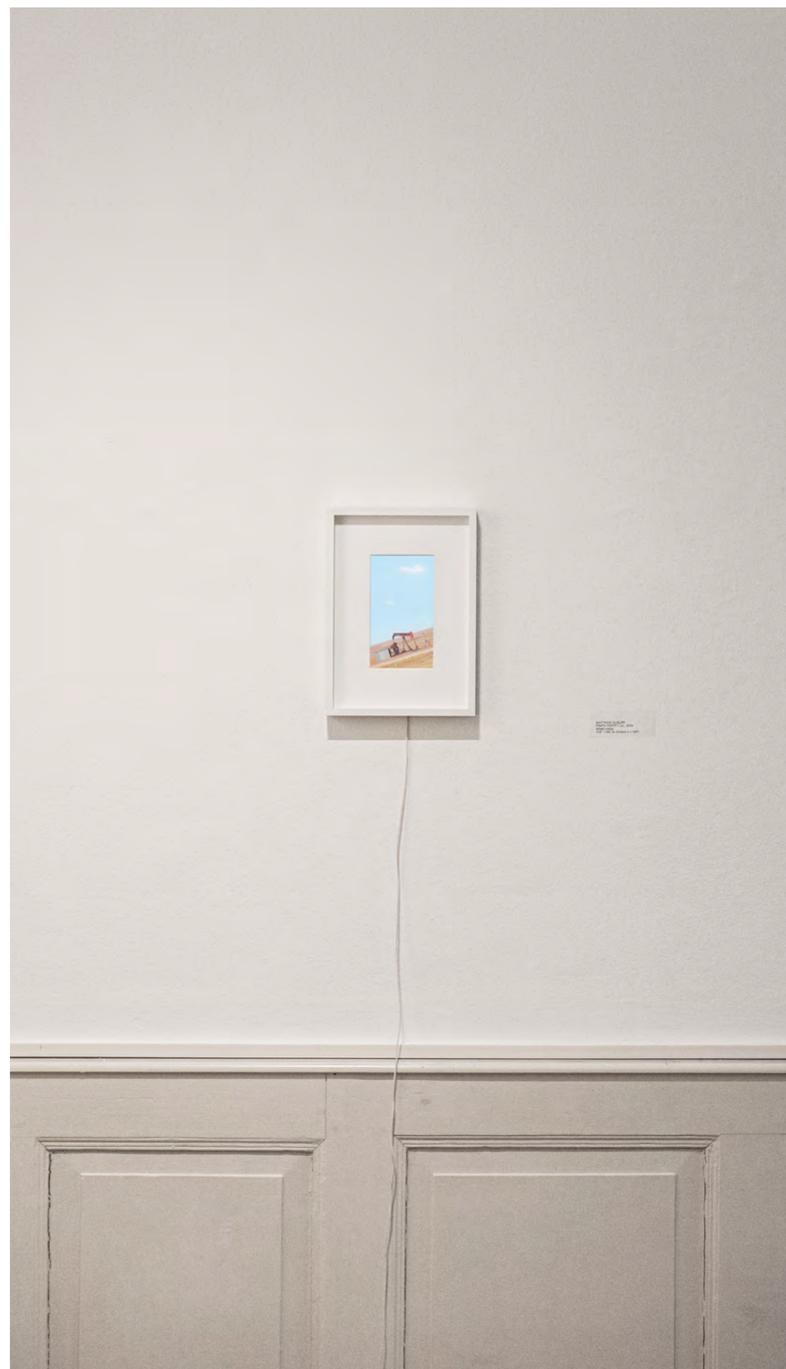
Text: Nadja Borer

Edition of 5 + AP 1

2019

28x20x2.8 cm

01:04 Min. in loop



SHIBARI

6 bundles of cloth scraps
each 10×40×30 cm, stacked on
wooden plinth

2019

Object 60×40×30 cm



The work Shibari reflects the various aspects of fast fashion and consists of blocks of discarded clothing. By means of its presentation on a pedestal, the object almost acquires a certain grace, which is in clear dissonance with the context of fast fashion. The name Shibari, in turn, refers to a traditional Japanese bondage technique, i.e. an erotic art of tying up. The sight of twisted and artfully interwoven rope is appealing to many people and has found its way into the visual arts

and architecture for thousands of years. The almost fashion garments held together with this tethering technique thus appear nobly presented and take on the aspect of something charming, just as the consumer goods of the clothing industry always strive to encourage our desire to buy and are usually successful in doing so.

Fast fashion brands produce new trends at ever closer intervals. These are mostly cheap copies of designer fashion that consumers buy en masse and throw away again after a very short time. However, this fast business is also associated with risks and side effects. Huge amounts of raw materials are taken from nature, and the environment and human health are damaged in the process.

Moreover, the production of fast fashion often takes place under inhumane conditions.

Global textile production has more than doubled since 2000. In 2014, more than 100 billion garments were produced for the first time. Without polyester, this rapid growth would not be possible. The synthetic fibre is extremely cheap and easy to produce, but polyester poses a major threat to the environment and health [...]



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

42×29.7 cm



LAZY

10.6 monitor with Media player,
1366×768 Pixel, wooden plinth
with passepartout, USB-Stick

Quicktime Movie,
1920×1080 Pixel, H264 Codec

[Watch video](#) 

In the work „Lazy“ we look at moments of total relaxation. A woman in a red swimming costume and a large yellow sun hat swims comfortably in the water. The sun is shining, the water temperature can almost be felt. It seems as if there were no before and after, completely immersed in the moment - without worries and duties.

The work „LAZY“ was created almost two years after Greta Tunberg made her urgent appeal for climate protection to UN Secretary-General António Guterres at the UN Climate Change Conference in Katowice, Poland, in 2018 and subsequently gave a speech in the plenary hall of the summit.

So it seems that the woman – swimming in her red swimming costume and yellow hat – is representative of a large part of our society that puts profit and short-term success above our common climate welfare. Or does she want to „move forward“ and simply not reach the shore? It is high time to act, otherwise we will all go swimming.

Edition of 3 +1AP

2020

50×28×18cm

10:05 Min. in loop



LIE

8 inch monitor, 1024x768 Pixel,
Wooden frame with passepar-
tout

Quicktime Movie,
1920x1440 Pixel, H264 Codec

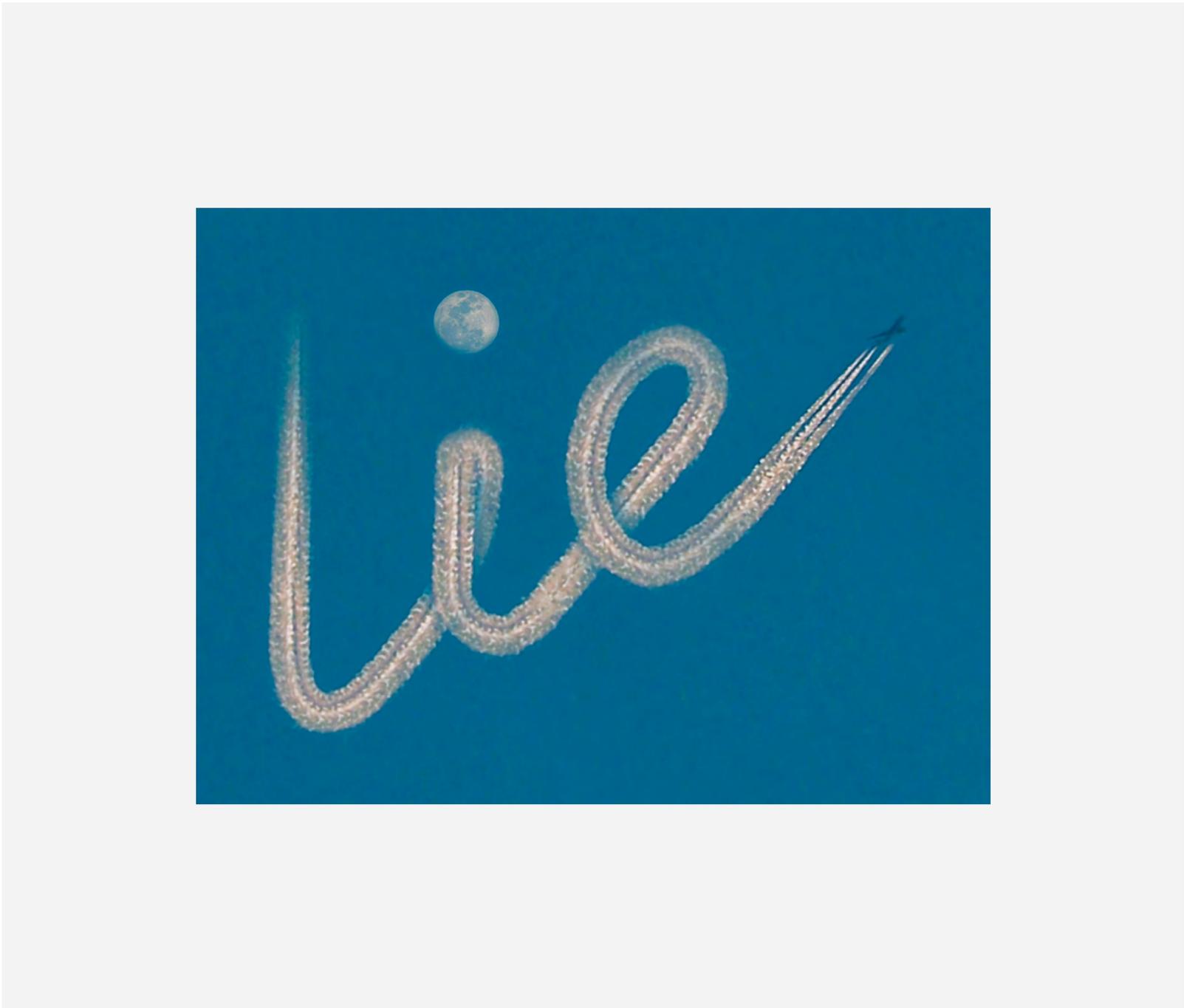
[Watch video](#) 

Edition of 3 +1AP

2020

21x11x3.3 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 IPS-Monitor with Media player, Wooden frame with passepartout, USB-Stick

30x20x4 cm

Quicktime Movie, 1080x1920 Pixel, H264 Codec

[Watch video](#)

different duration

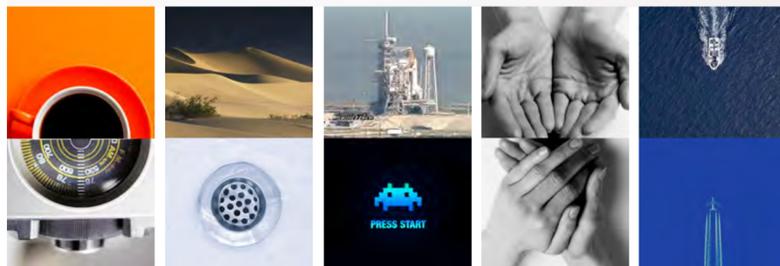
The video collages are digital murals. Framed and divided into chapters. The source material for the series comes from the internet. Selected film sequences are turned into video loops without hard cutting. The selection and comparison of the individual films is primarily intuitive.

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.

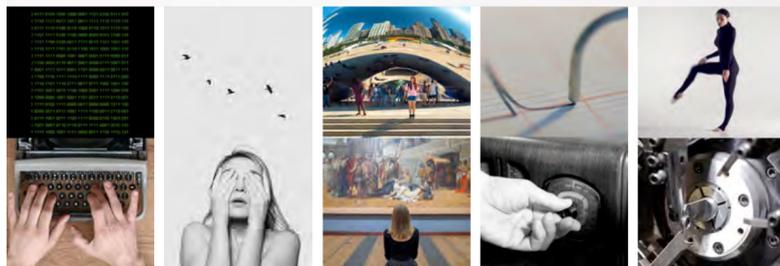
Through animation and content, the „image“ attracts the attention of the viewer, who inevitably associates personally.

Edition of 3 +1AP

Chapter XIII



Chapter XIV



Chapter XV



Chapter XVI



WITHOUT WORDS

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

Quicktime Movie,
1024x600 Pixel, H264 Codec

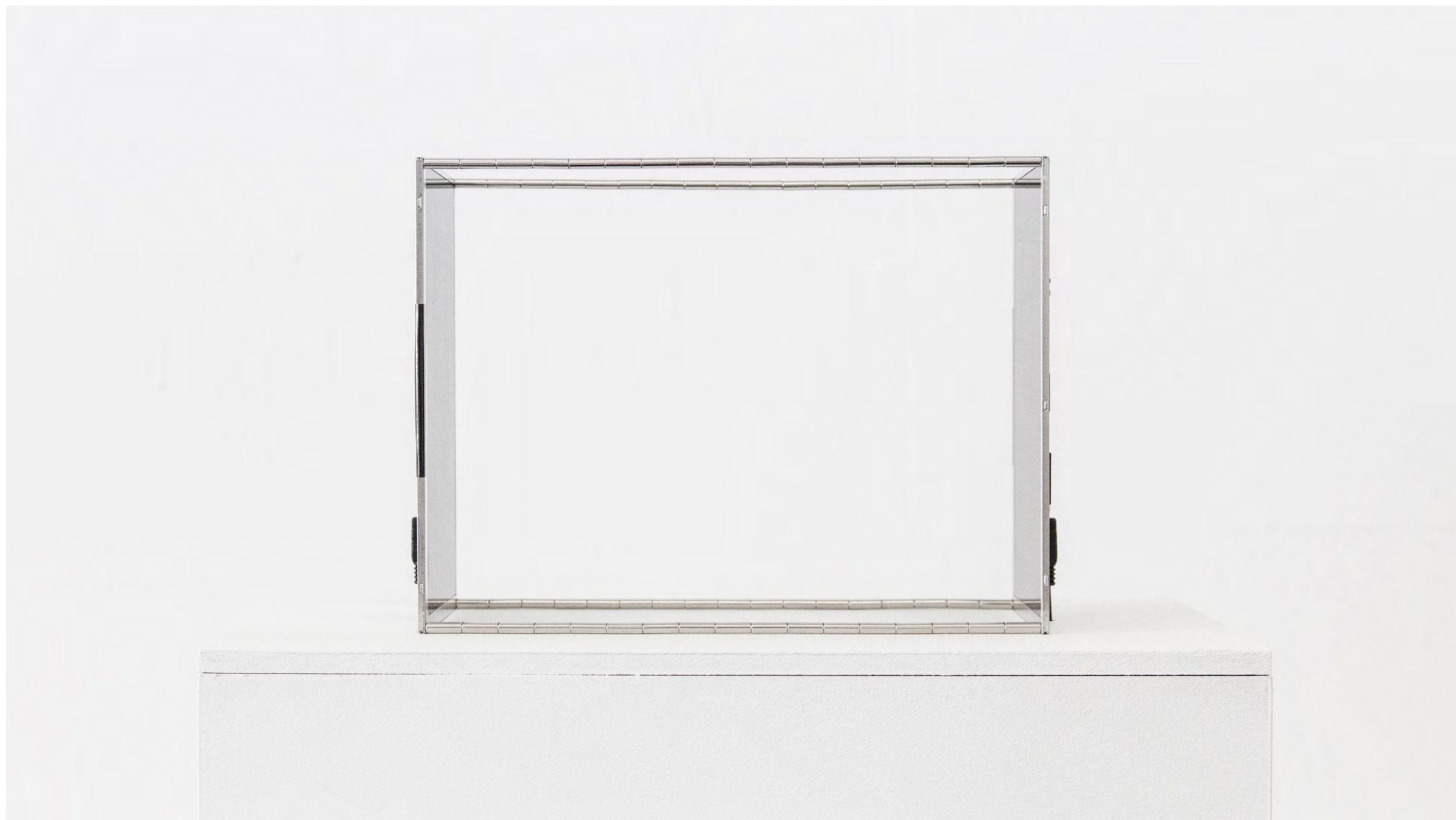
[Watch video](#) 

Edition of 3 +1AP

2020

10x22x15.5 cm

15:00 Min. in loop



FUTURE ISLAND

ISLAND I - V

2021

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

137×85×10 cm

1920x1080 Pixel, H264 Codec

[Watch video](#) 

01:00 Min. in loop

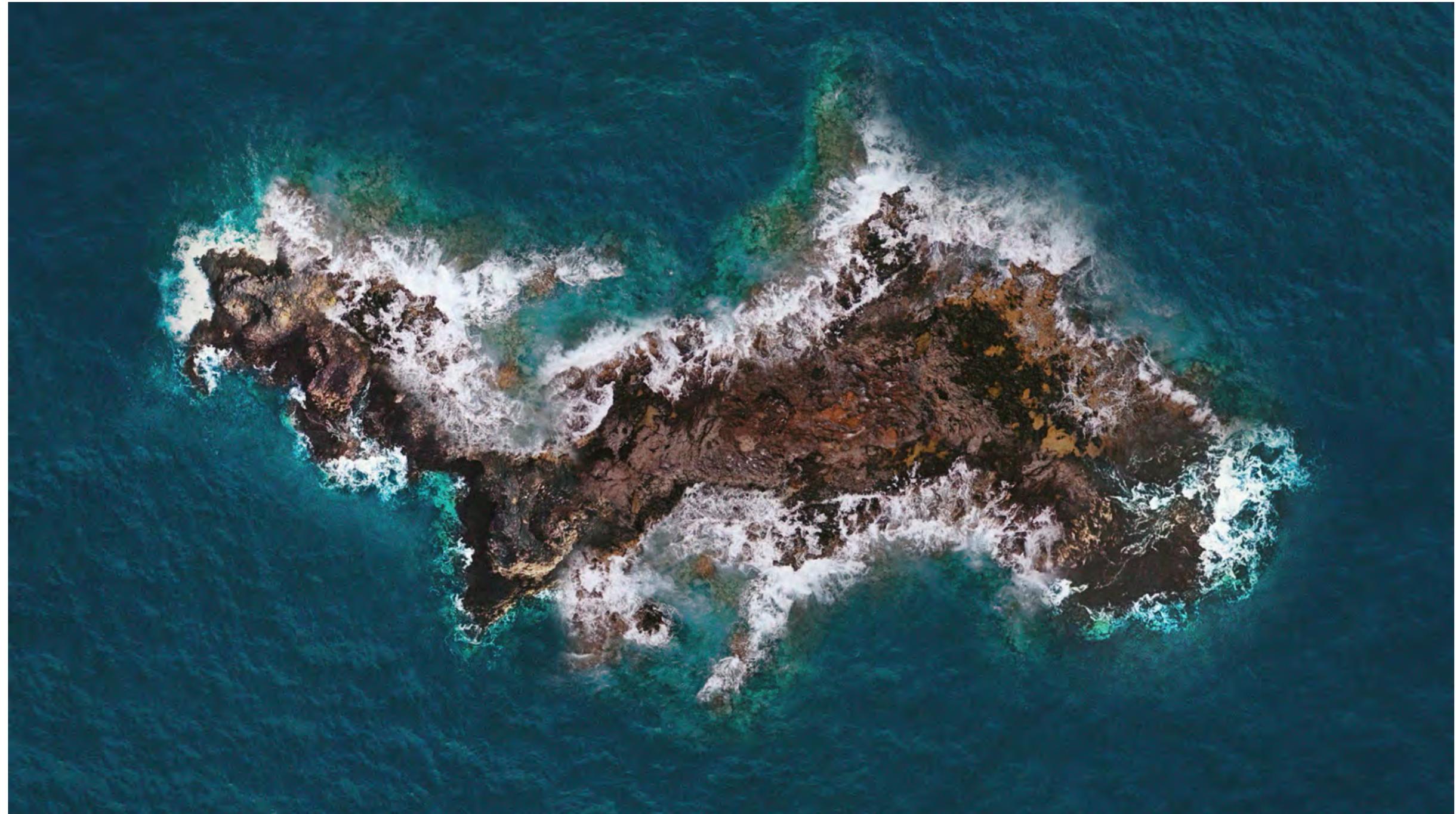
„Future Island“ is fiction. The islands in the series „Future Island“ do not exist in reality. You won't find them on any land or sea map in this world. Even if the sea level continues to rise in the future, they will never exist.

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 of 3 +1AP



Future Island III



FUTURE ISLAND

ISLAND I - IX

2021

1920x10800 Pixel, H264 Codec

[Watch video](#)

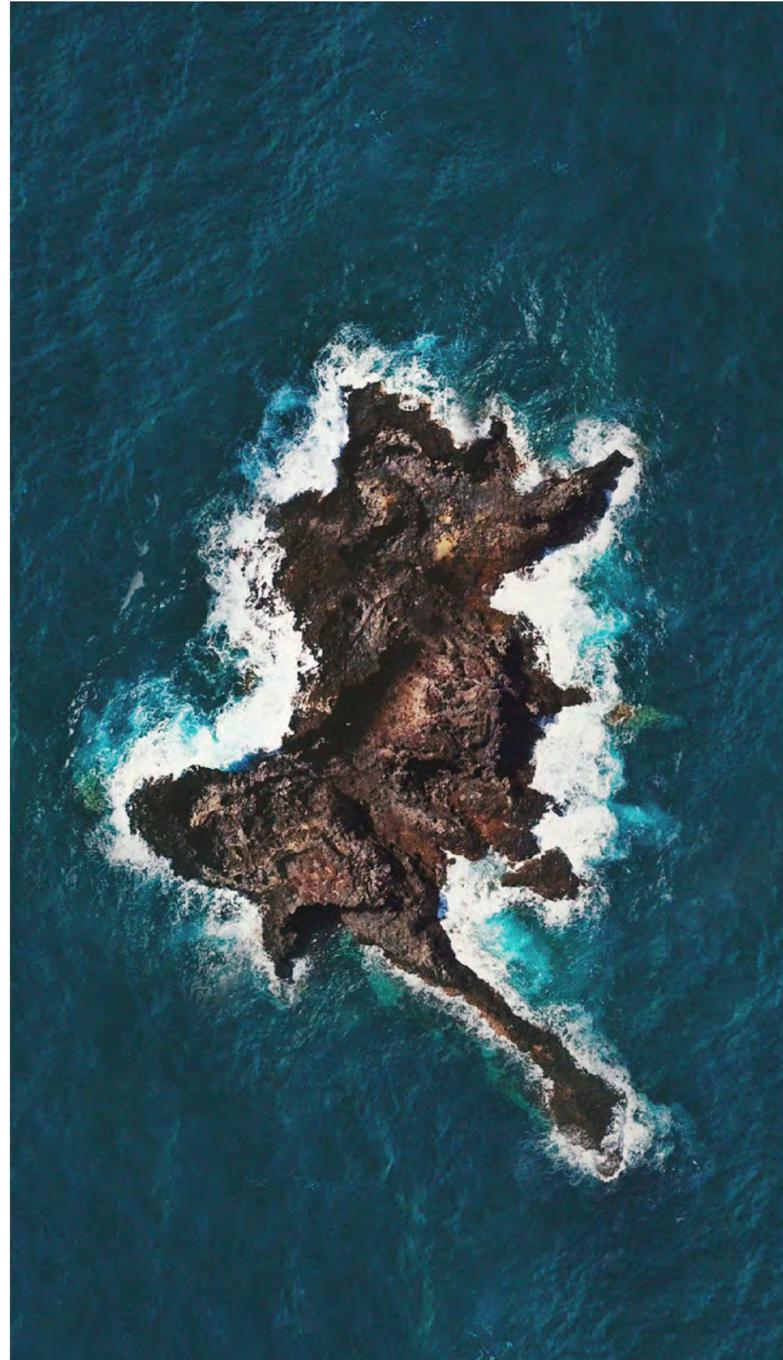
01:00 Min. in loop

„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.

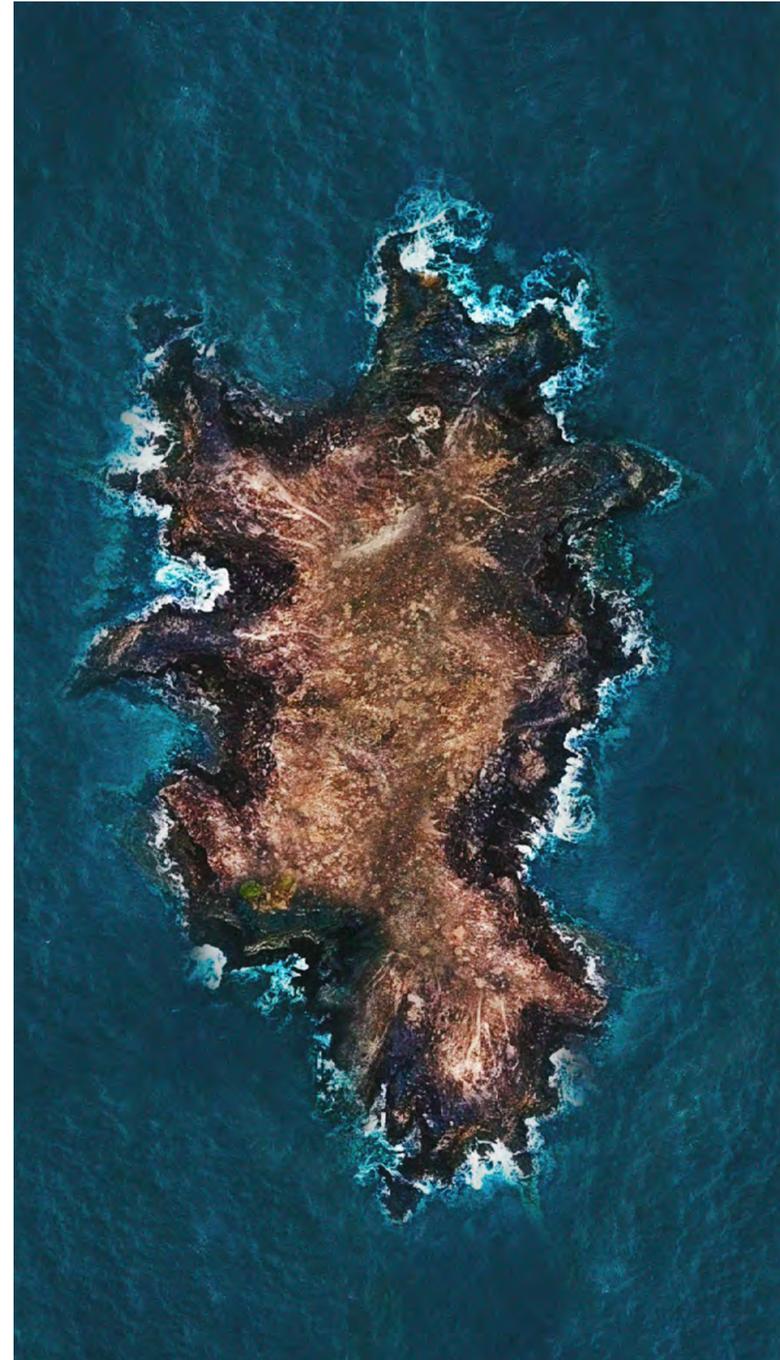
The imaginary islands were created by collaging countless real coastal sections, which were documented by means of drone photographs. Surf to surf and reef to reef. Intuitively, according to the artist's own wishes, new and different sized „places of escape“ for the viewer.

Edition of 3 +1AP

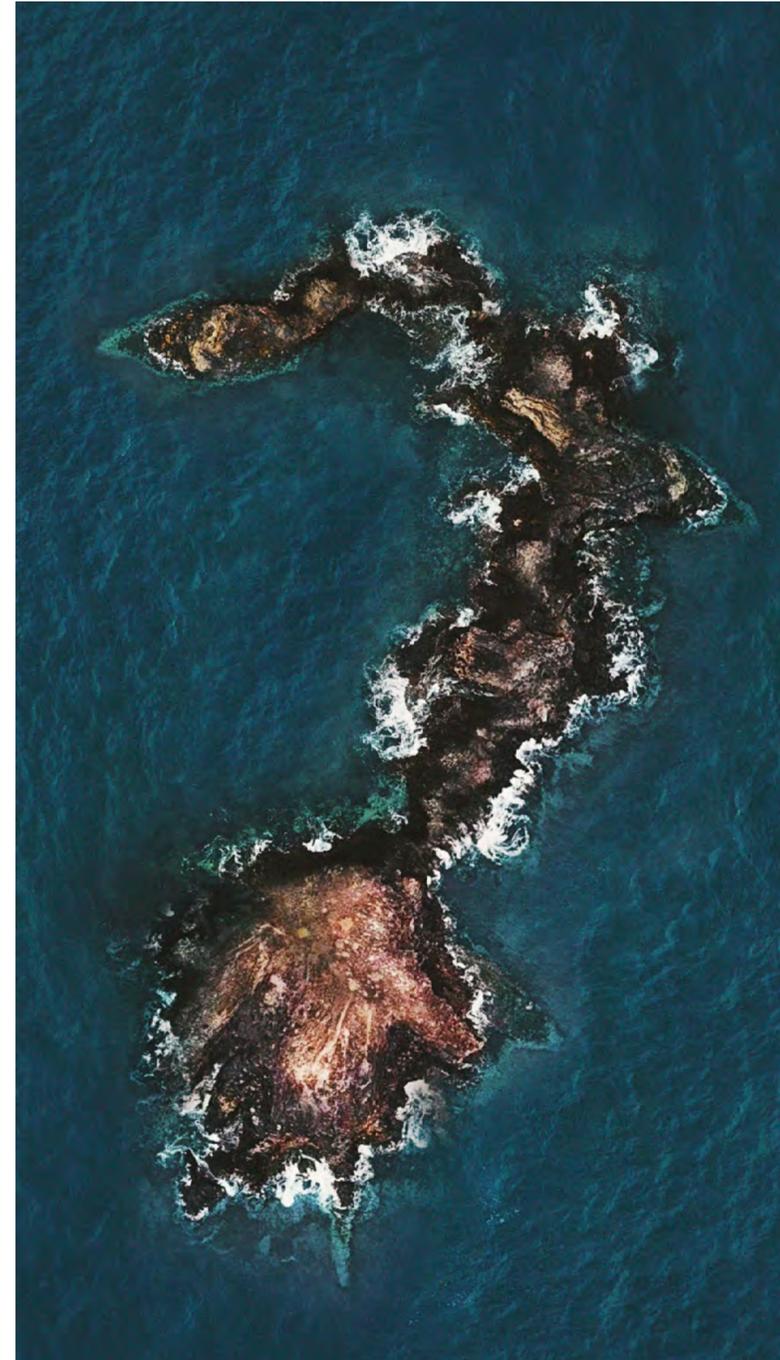
Future Island I



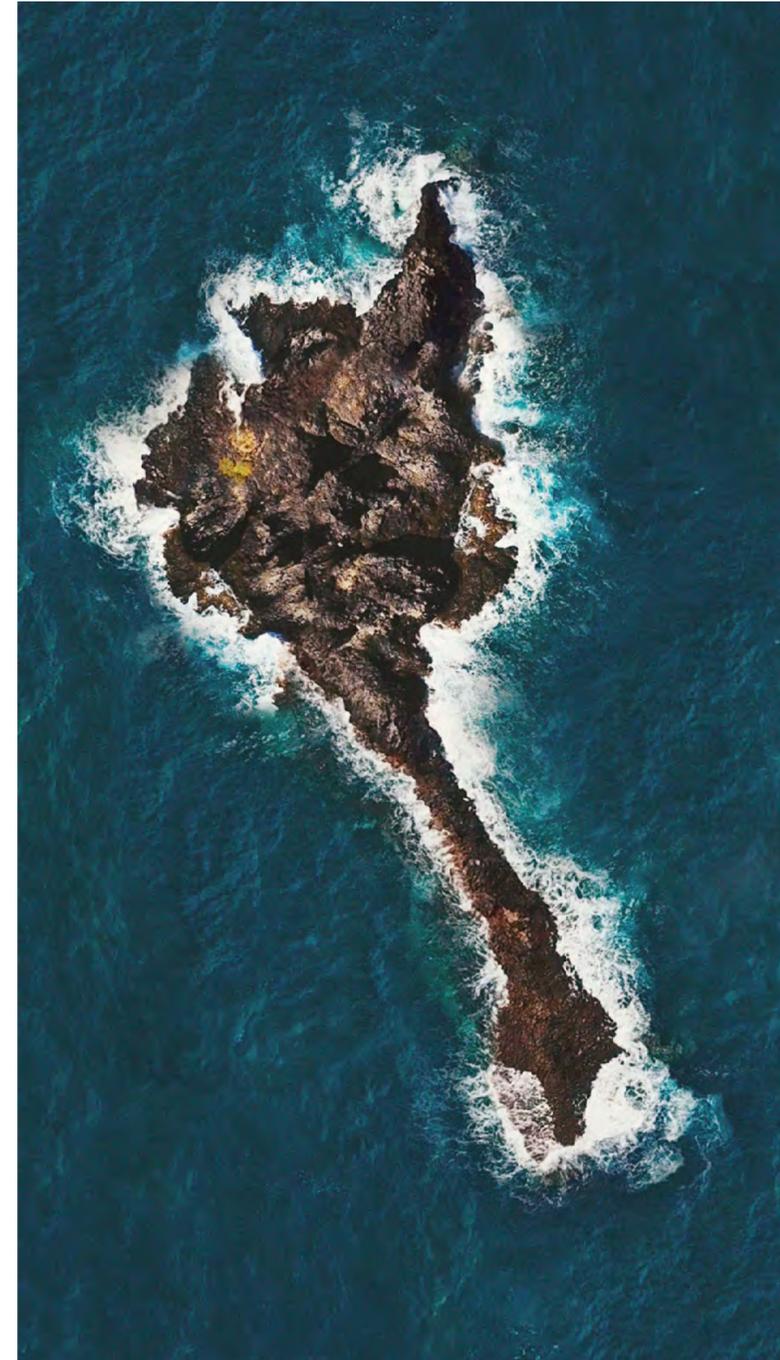
Future Island II



Future Island IV



Future Island V



POST-NAVIGATION

Room projektion

Quicktime Movie,
1920x1080 Pixel, H264 Codec

[Watch video](#) 

Sometimes life seems to be an endless wandering in a forest of possibilities. People can decide so much today than ever before. It seems like the great freedom. The work „POST-NAVIGATION“ visualises this process in the form of gestures, which we need to navigate in virtual space.

Where do our decisions lead us and can we also learn from mistakes? Does the knowledge of decisions made make us smarter or do we plunge into misfortune thanks to the great freedom?

Edition of 3 +1AP

2021

variable size

00:48 Min. in loop

Exhibition view



Videostill



SCHNITTZEICHNEN

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](#) 

„In this series, the artist pre-
sents collages in which two vi-
deo loops are literally cut into
each other. The cut, which usu-
ally refers to the intersection of
two clips in the medium of film,
functions literally in this work.

On a visual level, Gubler shows
objects or geometries, but each
is visualised only as a fragment
and therefore conveys a comple-
tely different level of meaning.“

Edition of 5 + AP 1

2021

30×24×2.8 cm

different duration

SZ2101-01



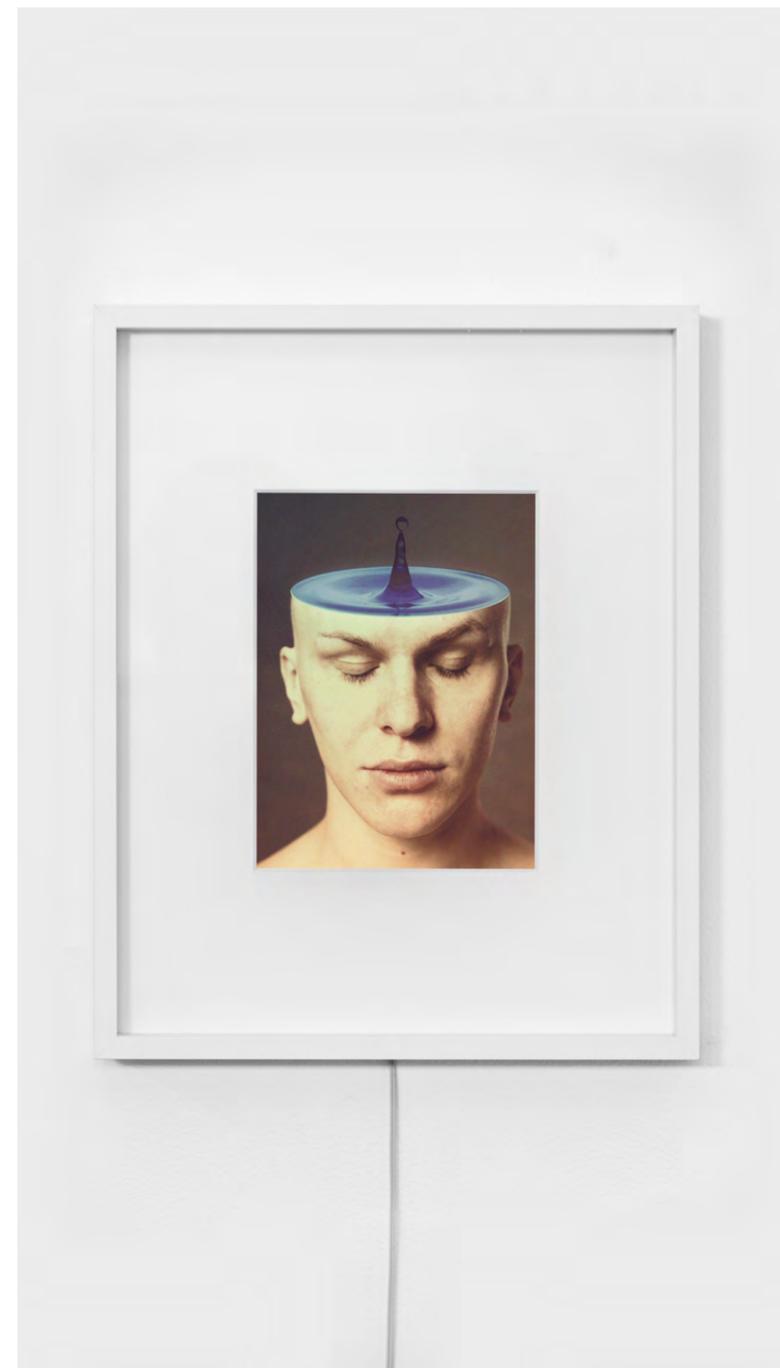
SZ2101-02



SZ2101-03



SZ2101-05



Heavy Beauty

Concrete block waxed,
PostPac Nr 1,

2021

22.9×16.2×9.5 cm

On 23 January 1896, Wilhelm Röntgen presents his revolutionary imaging technique. In the same year, Visarte Zentralschweiz was founded, the professional association of visual artists.

The association commissioned Andreas Weber to design the „Jahresgabe“, a limited edition for patrons. For the 125th anniversary, Visarte members and other artists were invited to send an object or an assemblage of several objects by post to Andreas Weber.

The packages received are x-rayed unopened and returned to the sender. The result is a collection of over 180 X-ray images.



45°-BW #1-3

Composition of folded pattern,
each painted in black and white
with acrylic, framed

2021

each 58×48x5.5 cm



45°-BW #4

Composition of folded pattern,
each painted in black and white
with acrylic, framed

2021

175x256x5.5 cm



IMAGINARY PARADISE

4.8 Inch monitor 1366x768 Pixel,
aluminium distance frame
with passepartout,
Mirogard museum glass with
anti-reflective coating

Quicktime Movie,
1080x1920 Pixel, H264 Codec

2021

50x40x2.8 cm

54:41 Min. in loop

or

3281 movies to 1 sec.

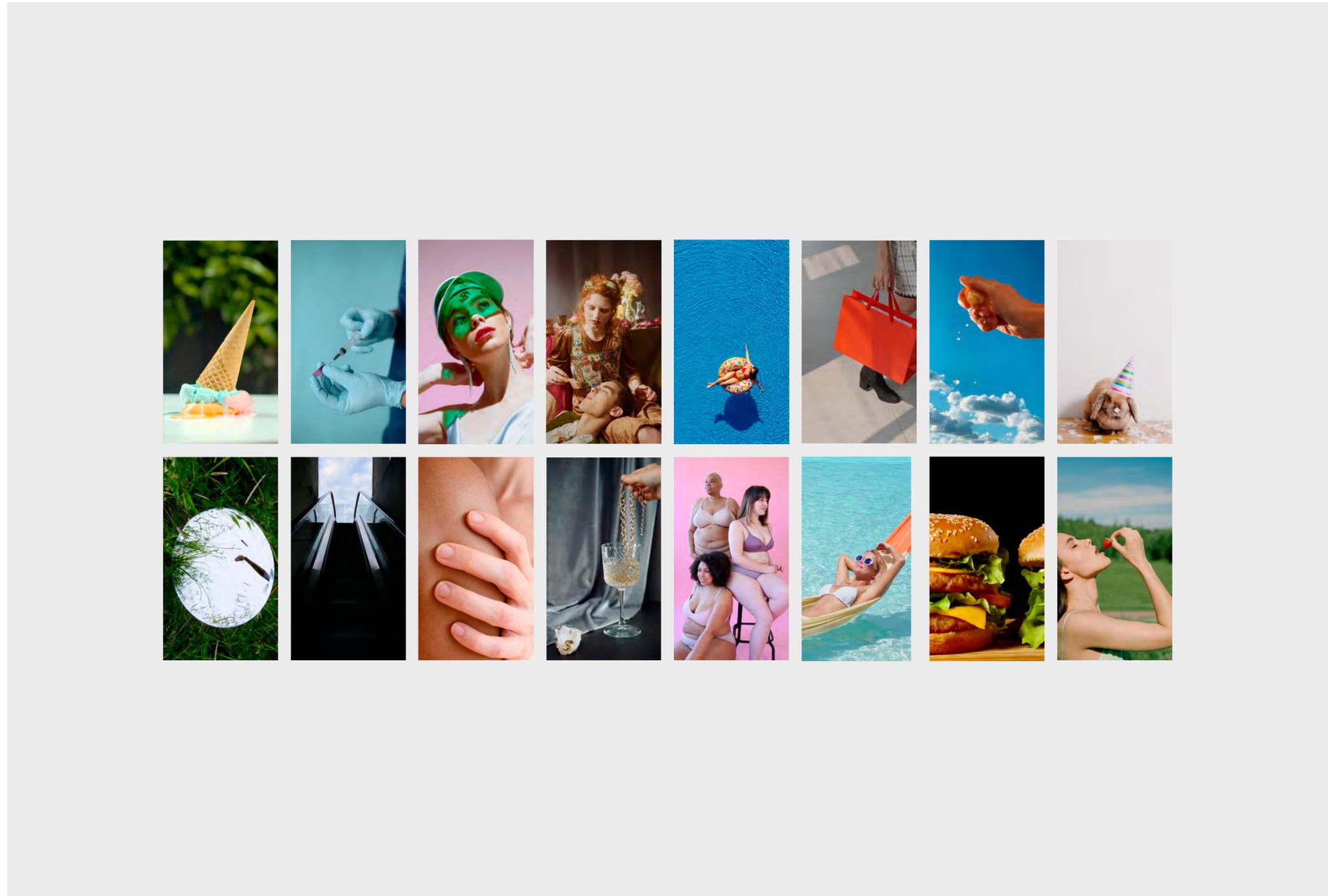
In 2015, leading politicians from 193 member states adopted 17 common sustainability goals (Goals) within the framework of the United Nations, which are to be achieved by 2030. The goal of the Agenda 2030 is to fight extreme poverty, to improve the living conditions of all people in the long term and to protect our planet. The Sustainable Development Goals combine three levels of sustainability that are inextricably linked and influence each other - social, environmental and economic.

Matthias Gubler takes the sustainability goals described above and visualises them by assigning each member 17 stock footage clips, each lasting one second, resulting in 3,281 video clips. The total duration of the film is around 60 minutes. The video clips are shuffled in random mode and cut one after the other with a hard cut. The video clip is presented on a very small monitor with a passe-partout and a large white frame.

With the work IMAGINARY PARADISE, the artist wants to point out that we have always lived in a dreamlike, artificial world - to be more precise: our idea of the world has always been shaped by media images, such as those from stock footage databases. These image worlds predominantly show us impressions of joy, happiness, health, beauty, equality, wealth, eternal youth and many more themes. In stylised and exaggerated form, these image worlds thus suggest precisely many aspects [...]

Edition of 3 + AP 1

some stills



FUTURE ISLAND
ISLAND VI, VII, VIII

4 x 55 inch ips monitor with each
UHD-Media player, 3840x2160px,
Network-Router, and USB-Sticks

Quicktime Movie,
7680x 4320 Pixel, HEVC/H.265

„Future Island“ is fiction. The
islands in the series „Future Is-
land“ 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.

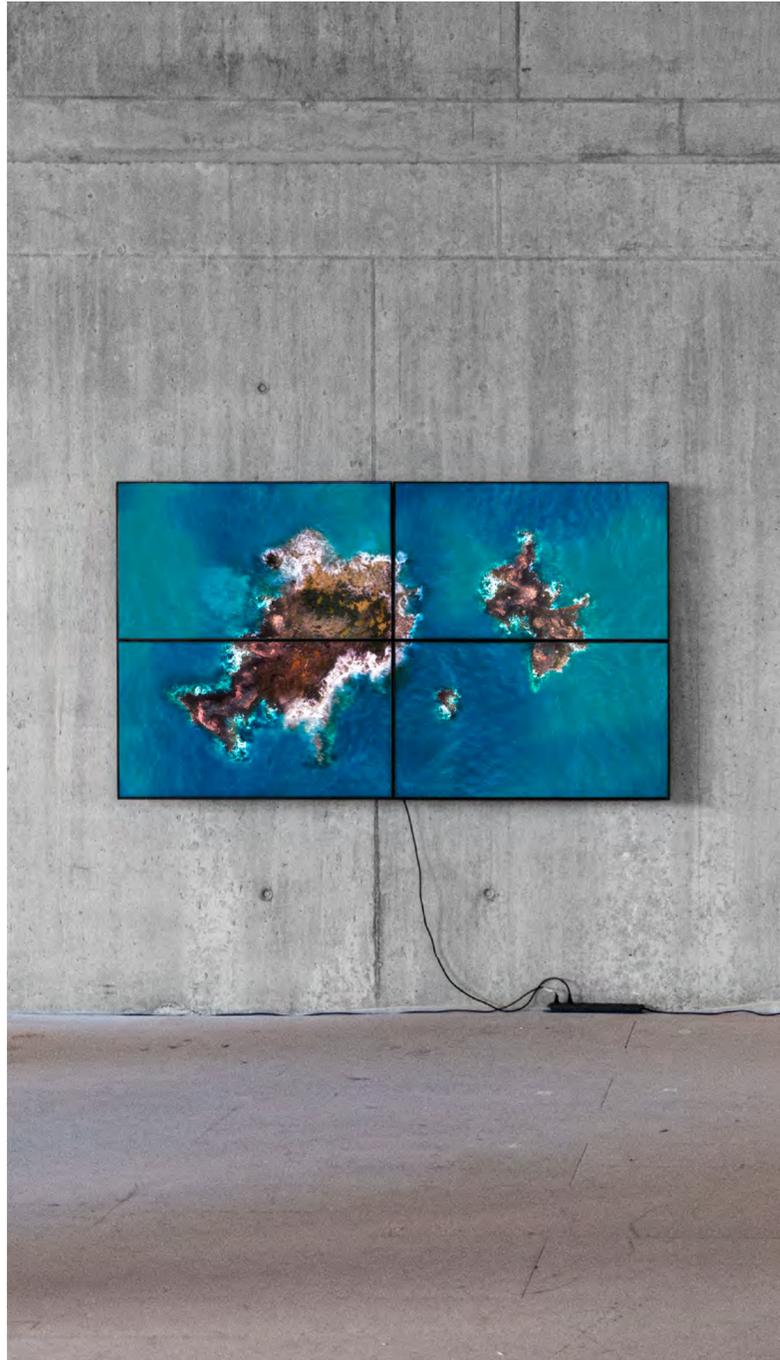
The imaginary islands were crea-
ted by collaging countless real
coastal sections, which were
documented by means of drone
photographs. Surf to surf and
reef to reef. Intuitively, according
to the artist's own wishes, new
and different sized „places of
escape“ for the viewer.

Edition of 3 + AP 1

2021

247x142x10 cm

30:00 Min. in loop



FUTURE ISLAND

ISLAND IX

2021

24" IPS screen anti-reflective,
1920x1080 Pixel, 250 cd/m²,
H 178° / V 178°, Mediaplayer,
USB-Stick, frame solid oak, oiled
with passepartout

64x41x6 cm

1920x1080 Pixel, H264 Codec

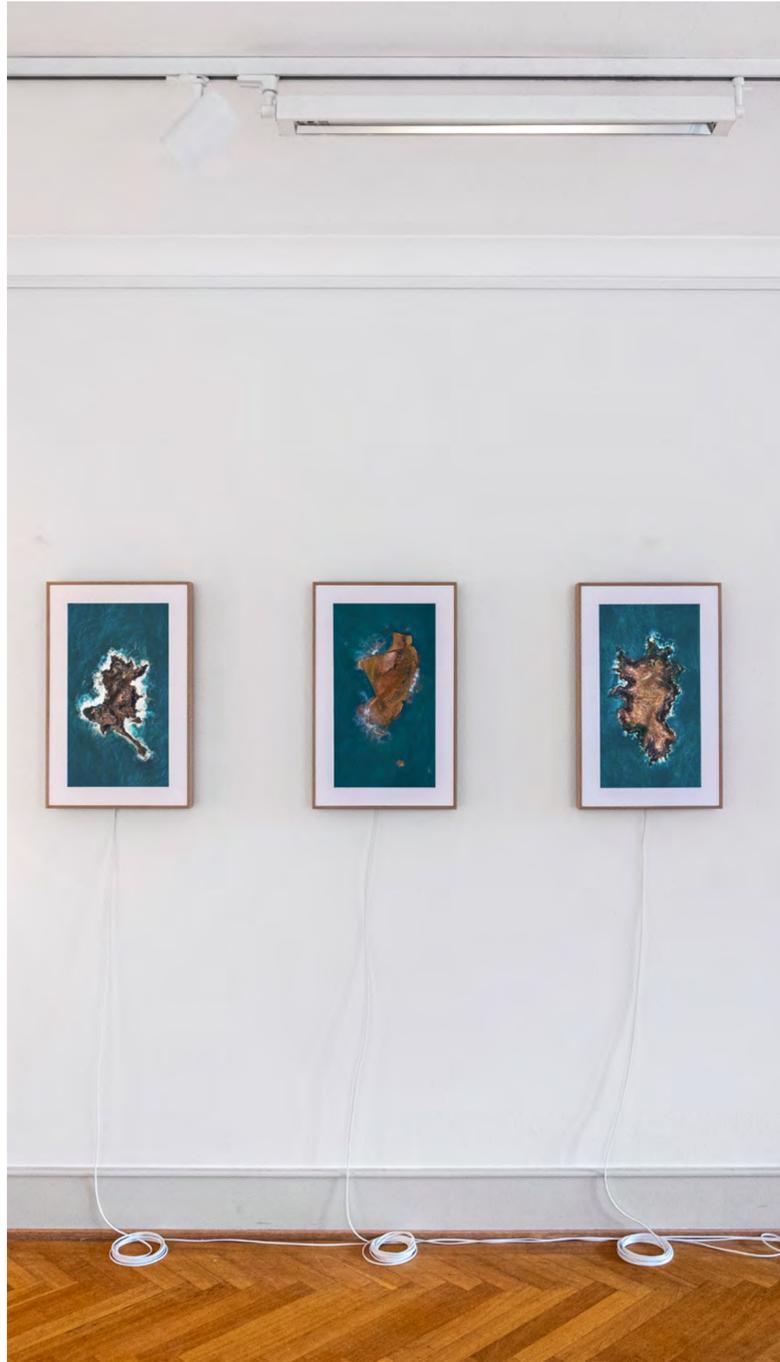
[Watch video](#) 

01:00 Min. in loop

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won't find them on any land or
sea map in this world. Even if the
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ted by collaging countless real
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reef to reef. Intuitively, according
to the artist's own wishes, new
and different sized „places of
escape“ for the viewer.

Edition of 3 + AP 1



EVA PORATE

52cm Ultra-high-density
552 LED rotating screen,
Micro SD-Card, 2000x552px,

Quicktime Movie,
1080x 1080 Pixel, H264 Codec

[Watch video](#) 

Edition 3 +1AP

2021

52x52x10 cm

1:54 Min in loop



RHIZOM I & II

2 x 55 Zoll IPS-Monitor,
3840x2160px, USB-Stick

Quicktime Movie,
3840x2160px Pixel, HEVC/H.265

[Watch video](#) 

2022

je 124x71x7 cm

01:19 Min. in loop

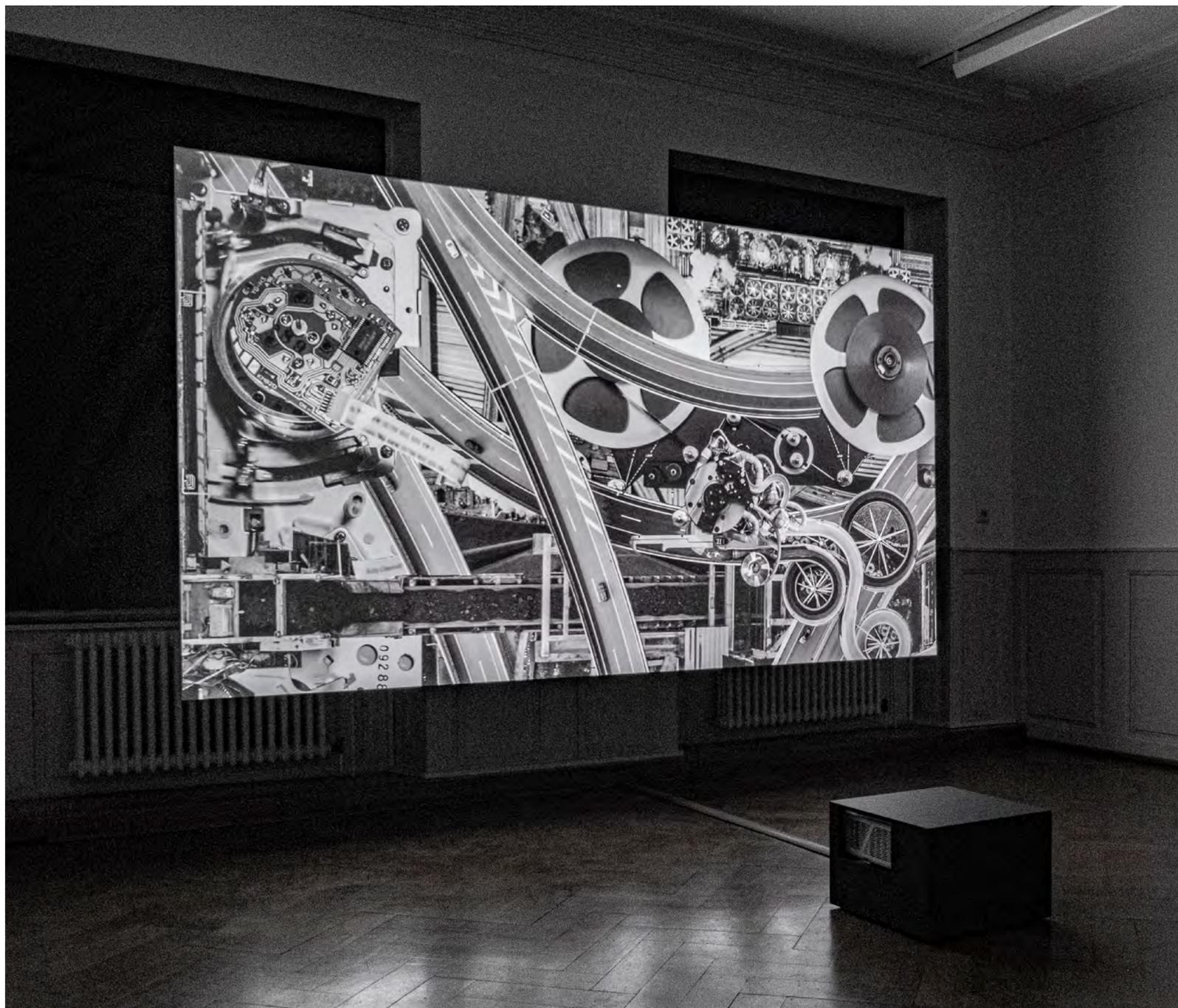
ED each 3 +1AP

The work „Rhizome I & II“ is neither utopia nor dystopia. The format-filling digital collages metaphorically document the density in our everyday existence with their countless layers. Through the deliberate depiction and deconstruction of familiar subjects, reference points are created that remind us, among other things, of the three past industrial revolutions and the fourth currently taking place.

The collages thus indirectly confront us with the questions of the transformation of economic and social conditions, the excessive demands of a strongly accelerated development of technology, productivity and science and the fact of a strongly growing world population with increasing social grievances.

Where is the fourth industrial revolution leading us? Can this „RHIZOM“, when considered, trigger the need for liberation from defined power structures, in which different perspectives and approaches are broken at any point and grow along a new one?

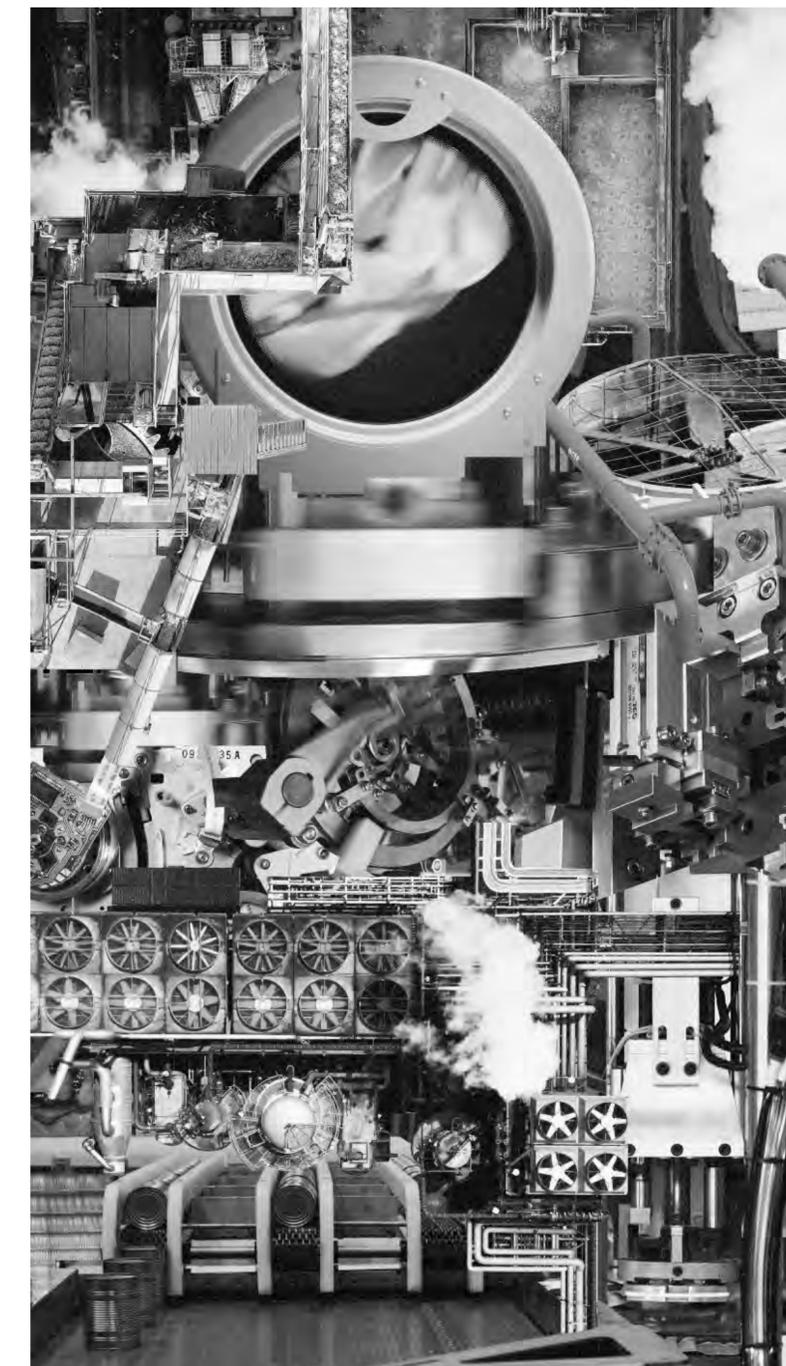
Exhibition view



RHIZOM I



RHIZOM II



RHIZOM RELIKT I-IV

10.6 IPS-Monitor with Media player, Wooden frame with passepartout, USB-Stick

Quicktime Movie, 3840x2160px Pixel, HEVC/H.265

[Watch video](#) 

ED each 5 +1AP

2022

30x20x4 cm

1:19 Min. in loop

The collage series represents individual extracts of broken „places“ from the work „RHIZOM“. These broken points, which appear in the form of independent perpetual motion machines, await the emergence of new directions through reduced expansion and complexity. They are the future nodes of our rung axis of society.

RHIZOM RELIKT I



RHIZOM RELIKT II



RHIZOM RELIKT III



RHIZOM RELIKT IV



The film shows a stream from a bird's eye view, which turns in a circle. The viewer tries in vain to find the origin of the watercourse. There is also no outflow to be found. The direction of flow is counterclockwise. The circuit is embedded in the middle of green bush and grassland, which is partly peppered with larger and smaller rocks. The terrain appears rough and wild. The flow velocity varies due to rocks located in the stream, smaller islands,

constrictions and local depressions. The water seems to be very rich in oxygen, in the face of the spray created by the rapid flow of water against obstacles. Except for the flowing of the water and a few small gusts of wind, no movement is visible in the image. An idyllic, archaic place where time seems to stand still and is fully satisfied.

exhibition view



LITTLE SHEEP

small steel base,
metal prosthesis with clamp
5" LCD Monitor with Mediaplayer

4K Quicktime Movie,
3840x2160 Pixel, HEVC/H.265

[Watch video](#)

A work based on the sound poem
„clouds“ by Hugo Ball.

Wolken

cerobadadrada
gragluda gligloda glodasch
gluglamen gloglada gleroda
glandridi

Edition of 20 + AP 2

2022

20x11x6 cm

00:45 Min. in loop

Hugo Ball (22 February 1886 – 14
September 1927) was a German
author, poet, and essentially the
founder of the Dada movement
in European art in Zürich in 1916.
Among other accomplishments,
he was a pioneer in the develop-
ment of sound poetry.

elomen elomen lefitalominal
wolminuscalo
baumbala bunga
acycam glastula feirofim flinsi

elomen elomen lefitalominal
wolminuscalo
baumbala bunga
acycam glastala feirofim blisti
elominuscula pluplusch
rallabataio

elominuscula pluplusch
rallalalaio

endremen saxassa flumen
flobollala
fellobasch falljada follidi
flumbasch

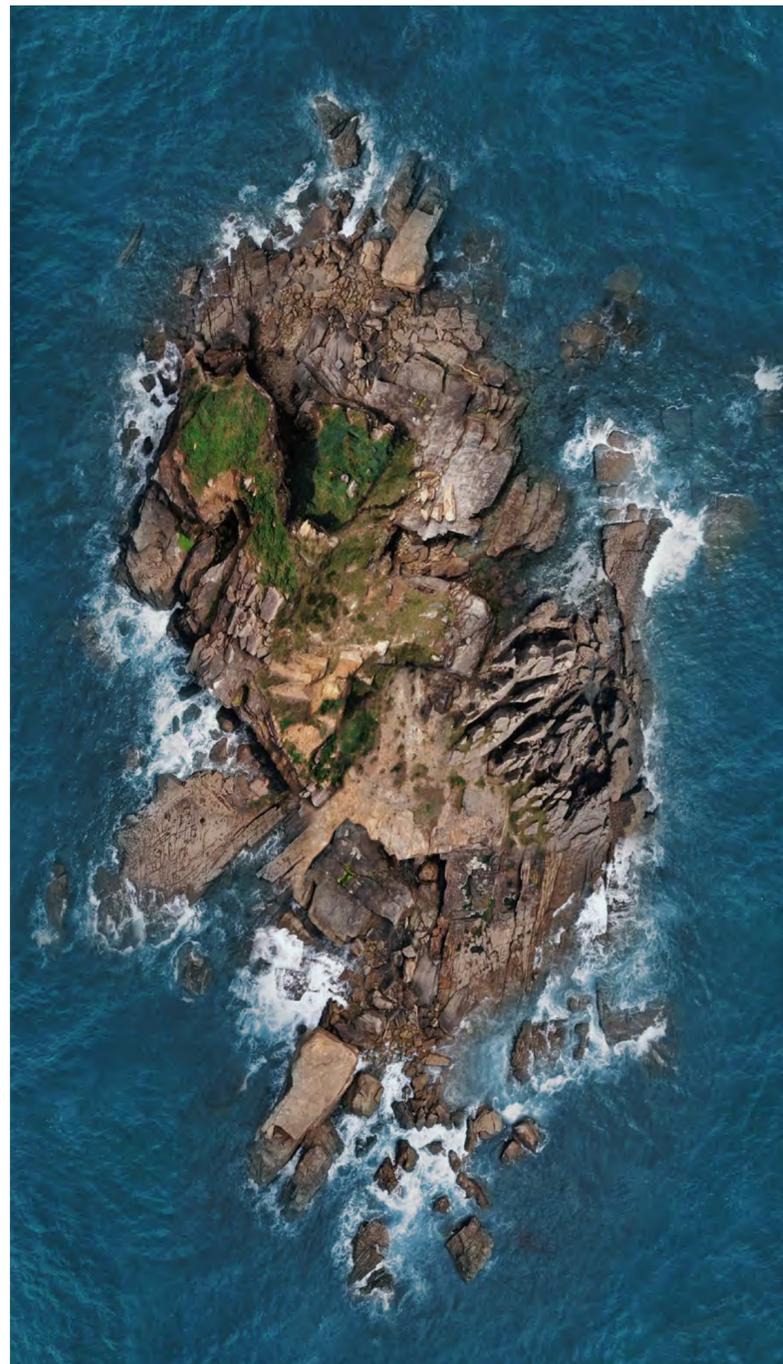
by Hugo Ball



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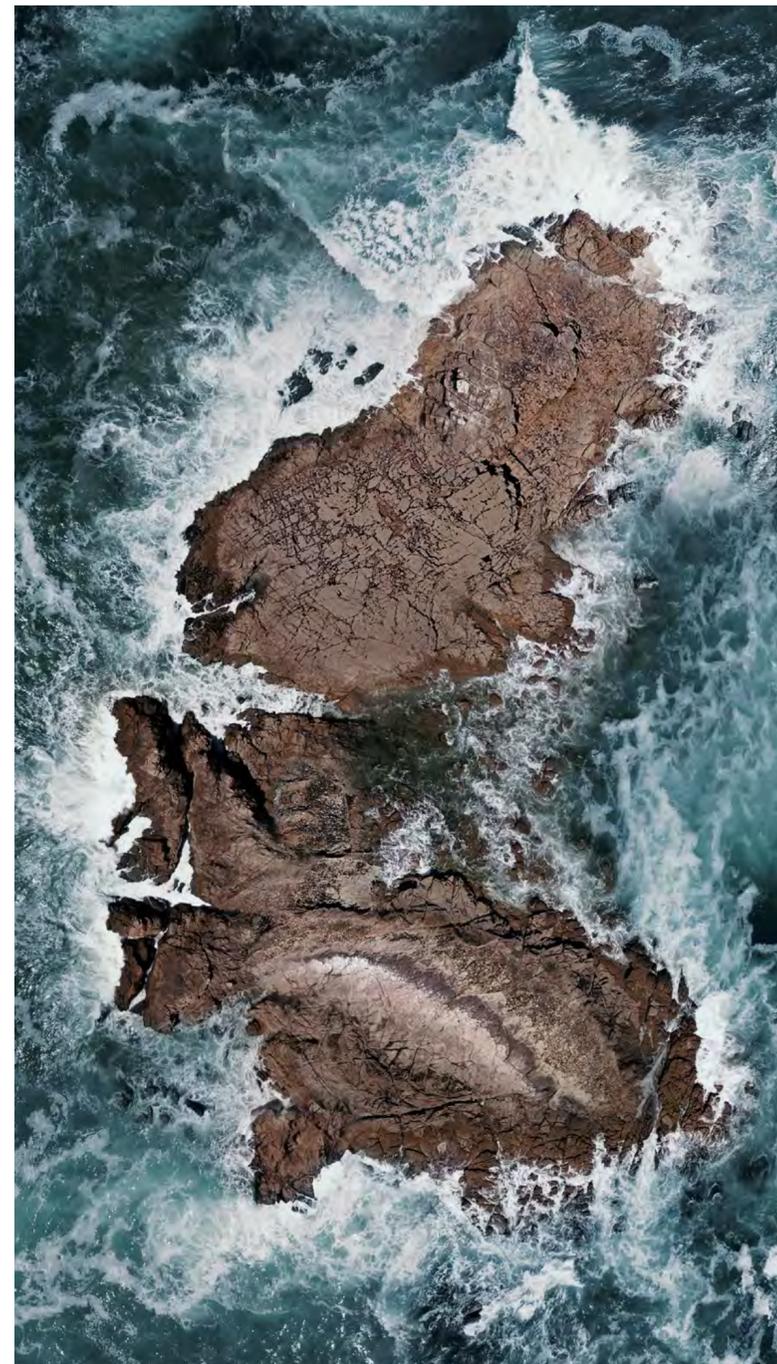
FUTURE ISLAND X



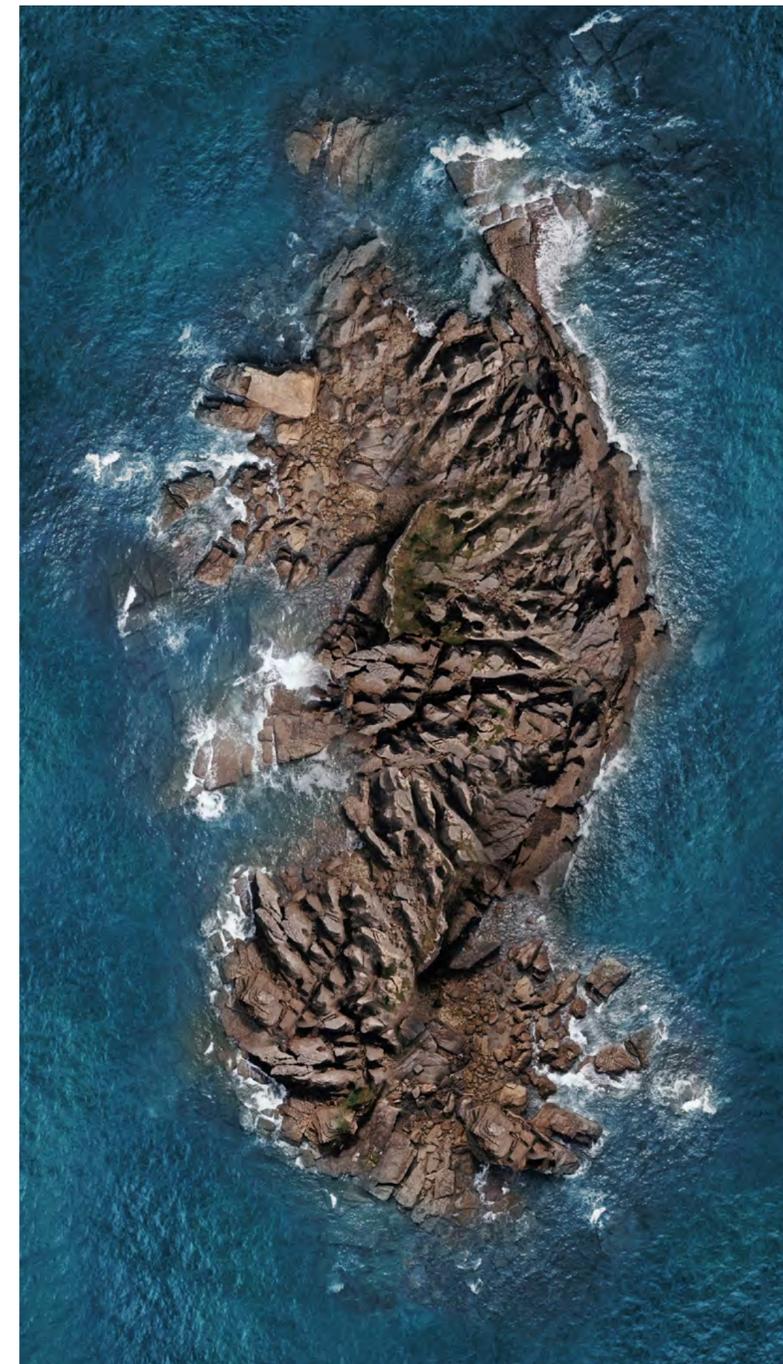
FUTURE ISLAND XI



FUTURE ISLAND XII



FUTURE ISLAND XIII



fffound is an ongoing project in which found objects from everyday life are animated and collaged into perpetual mobiles. These found objects are things that accompany us every day or maintain a quiet existence and fulfil more or less important tasks.

These found objects are now given a new identity through their isolation and collaging. The calm and almost hypnotically recurring sequences of the mobiles give the viewer time. It creates the possibility of gaining a new intimacy with what is actually known, of attaching value to them.

At the same time, however, it also raises the question of how we relate to our material environment, how sustainably or not we deal with it. Wouldn't a re-think of ecological responsibility be long overdue? Because it is a fact that we have lost sensitivity towards things.

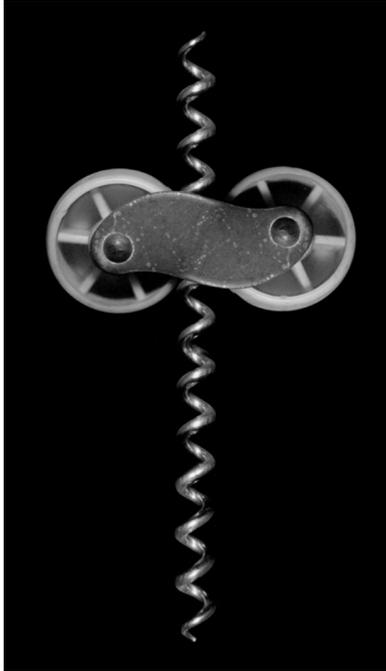
2023

different durations in loop

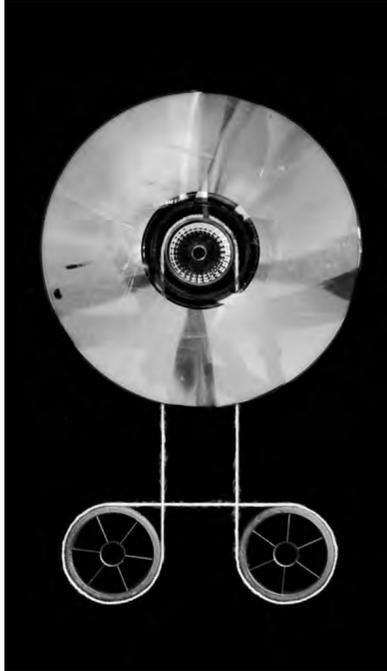
#1



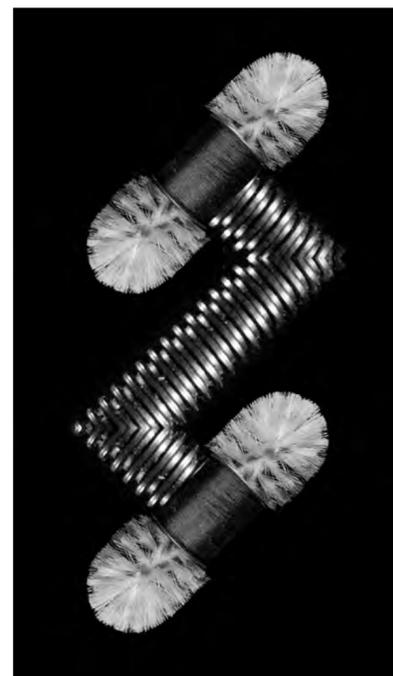
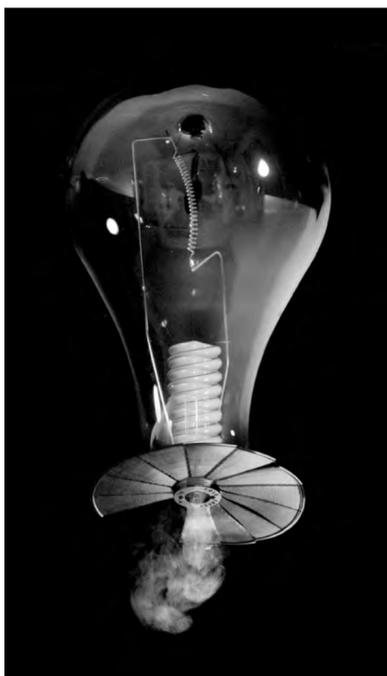
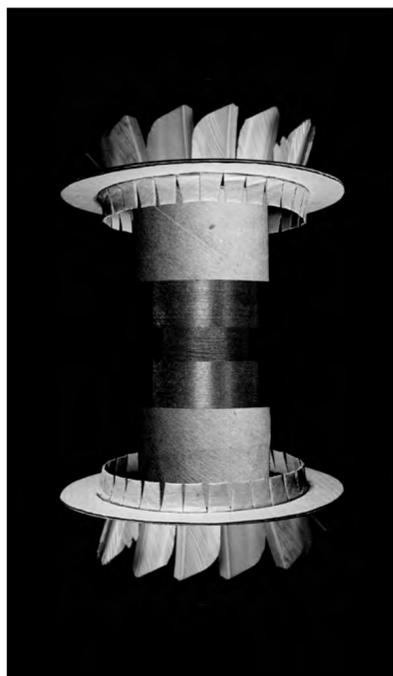
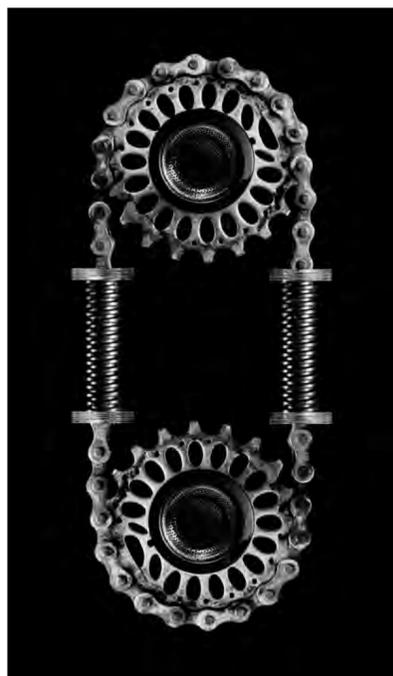
#2



#3



#4



EVA PORATE
NYC

52cm Ultra-high-density
552 LED rotating screen,
Micro SD-Card, 2000x552px,

Quicktime Movie,
1080x 1080 Pixel, H264 Codec

[Watch video](#) 

To honor the UN 2023 Water Conference and New York Water Week, the Consulate General of Switzerland presents Swiss video artist Matthias Gubler's cloud installation «Eva Porate». Exhibited in the Consulate's 30th floor lobby, the hologram installation depicts a cloud hovering over the New York City skyline.

The title refers to the ambiguity of the work which is comprised of several images of real clouds. It is designed to capture the viewers' attention and engage all senses. The inner world merges with the outer cityscape in an attempt to make the fragility of the world perceptible.

Originally from Zurich and raised in central Switzerland, Matthias Gubler is currently artist-in-residence at the Central Switzerland studio in New York City. «Eva Porate» is the 12th edition of Art @ The Consulate, an exhibition series presenting Swiss artists living in the United States.

Edition of 3 +1AP

2023

52x52x10 cm

1:54 Min in loop

