

Clouds

In the realm of the media-specific aesthetics of computer programs, Clouds are devised, immaterial objects – but there is an odd turn:

These are built from hammered and polished stainless steel, an age-old craft. This means that between the design and execution of the sculptures, a media-technological translation process takes place, from the most highly advanced contemporary computer usage back to the more than 8000-year-old manual practice of metalworking with hammer and muscles.

Peter Lodermeier

NoReadyMades

Borer employs recognizable, sometimes used, materials, contrasting them with newly constructed bodies, which, like ideal forms, reflect the vocabulary of our modern culture.

Objects come about that seem to have a utilitarian value, created with the means and language of our civilization. In doing so, the high degree of technical perfection is a means of deception. The viewer thinks he recognizes a purportedly useful purpose, though he is unable to discern exactly what this might be.

Peter Lodermeier

Transformers & Loops

The monumentality, precision of execution, complexity of form and entanglement all transfix us: In the one figure there is a myriad of possible views, each showing a protagonist with character. Although entirely stationary – the sculpture seems to be in a persistent state of change; walking around it opens up astonishing insights and formal overlappings so that what just a step beforehand seemed to be so greatly reduced now impresses us with its density. The objects are the epitome of transformation, not because they transform themselves, but because our perception constantly changes in gazing at the objects.

Dr. Gabrielle Obrist

Installations

Nave, chancel, choir: A triad of steps to the promise. You enter the space, where once God was worshipped as the Creator of everything that is. Now the sacred has evaporated from here - a faint, ancient scent of it perhaps lingering. In the nave, you expect the tranquility of contemplation, but the hammering of the rotating cylinders in the chancel lays brutal claim to your ear. It is the mechanized syncopation of progress. In an earlier day, they used to say: Life is not an experiment. Life is something you are given, a gift. But these days the machine does not content itself with this any longer. It now experiments with the organism.

Eduard Kaeser

Spaceships

At first glance the spaceships do not fulfill the expectations of the title that point to space travel or science fiction. Viewed from the front, the longish bodies seem like fragments of a real, mighty tree trunk with a heavily structured gnarled bark. The surprise occurs when we want to look at the cut surfaces of the trunk and find instead tubes outfitted with copper, which open up to reveal the surreal spaces filled with reddish light in the interior of the supposedly natural object. Borer's spaceships thus bring together biological and technical forms in such a way that it is not a real synthesis that comes about, but a downright paradox, which lastingly confuses the viewer's concepts.

Peter Lodermeyer