MAL POSI TIONS

AGILITY, DURABILITY, MORTALITY

2019, Sculpture
Aqua noodles, threaded rods, fasteners, tiles [230 × 150 × 150 cm]

Komm Reha, Alter!

POST-
OPERATIVE

2018, Two-channel-videoloop, 02:02
Videolink

In an accident in September 2018, I suffered complicated fractures of both heel bones and was consequently confined to a wheelchair for about eleven weeks.
On the day of my discharge from the hospital, I scheduled the filming for a short video clip that was to be produced on the occasion of the awarding of an artprize I recently received.
For the shooting, I mounted a camera gimbal on my wheelchair and drove around the camera team in circles while still wearing the hospital gown in which I was discharged. We always tried to keep each other in the picture
The result is a two-channel video, at the center of which the awkward mutual search of two cameras depicts the peculiar but highly intense situation.

top: videostills, bottom: exhibition view

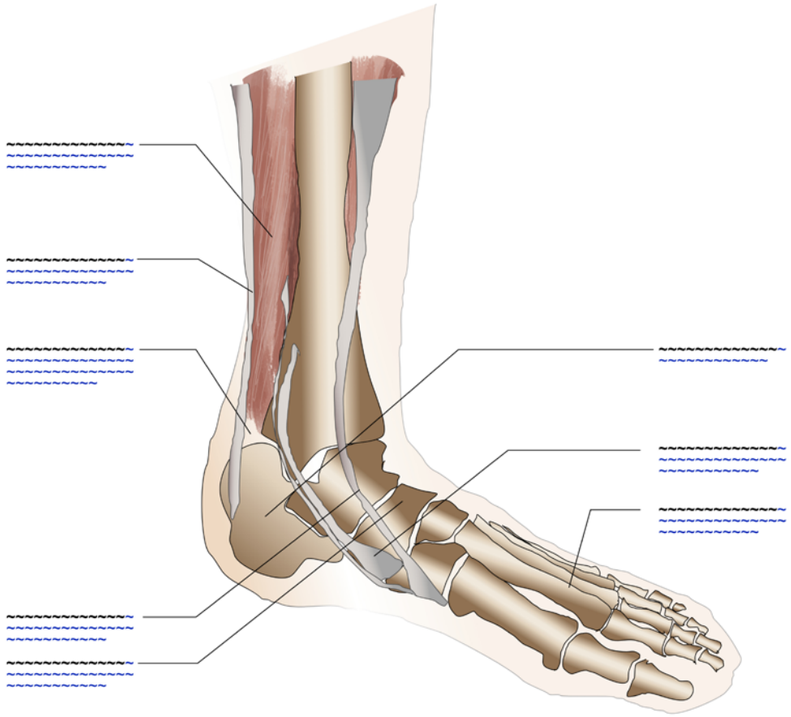
GROUNDED

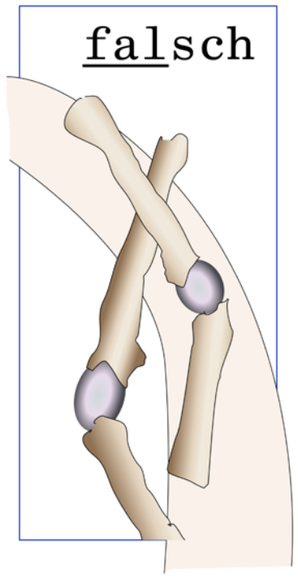
2019, Videosculpture
Screens, wheelchair parts [100 × 150 × 120 cm]
Videodocumentation

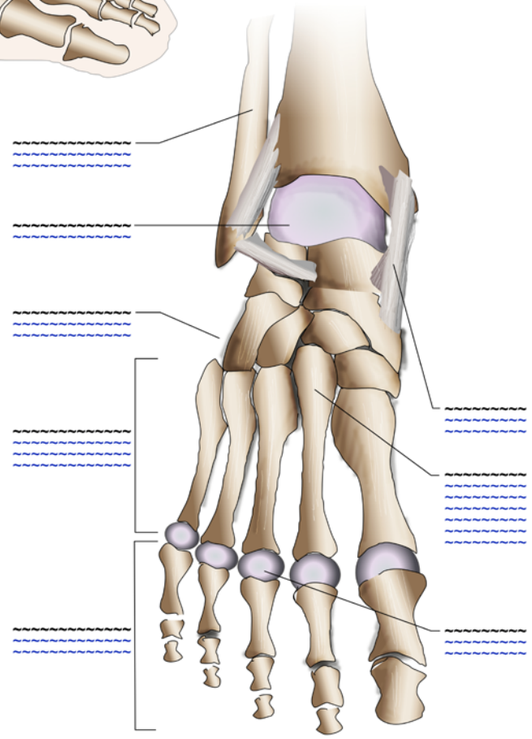
In the course of my convalescence, I spent six weeks in a rehabilitation clinic - initially still in a wheelchair. During my stay in the facility I used my wheelchair and later various walking aids as camera dolly.
For GROUNDED I used some of the resulting footage: The top screen shows feet protruding into the frame, almost seeming to float through the deserted hospital hallways. On the lower screen, the hallway floor continues through digital copies of the image lines, the shadows of the feet becoming tracks.
Both screens are mounted in the newly assembled parts of the disassembled wheelchair. On the one hand, the parts are reminiscent of a kind of wreckage; on the other hand, their placement by the stairs also suggests a ramp.

UNTERE EXTREMITÄT

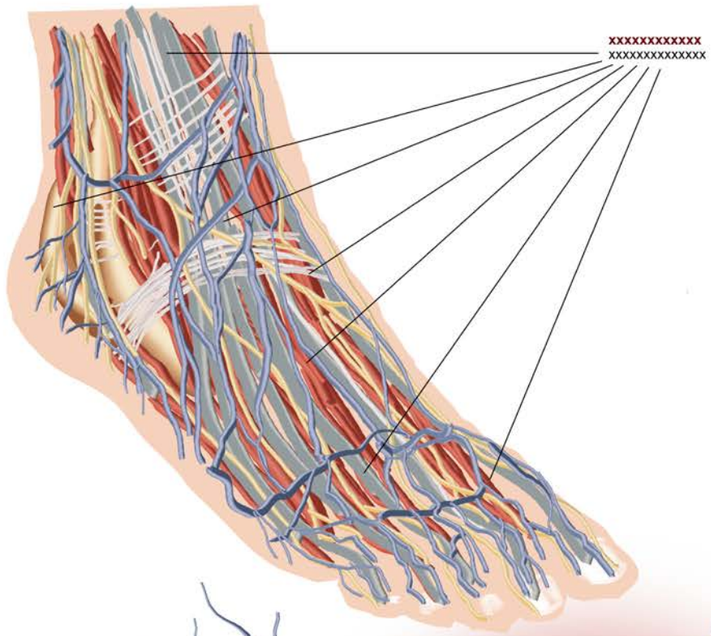
Fehlstellungen

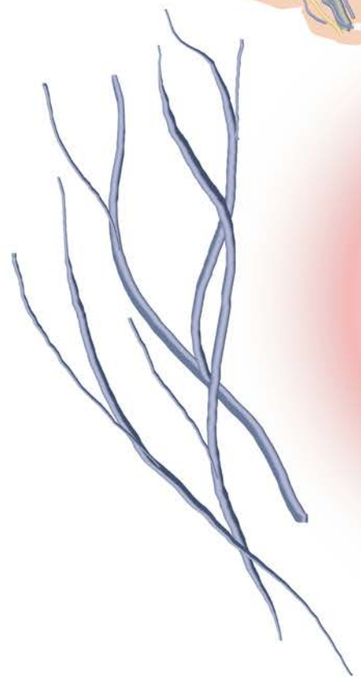


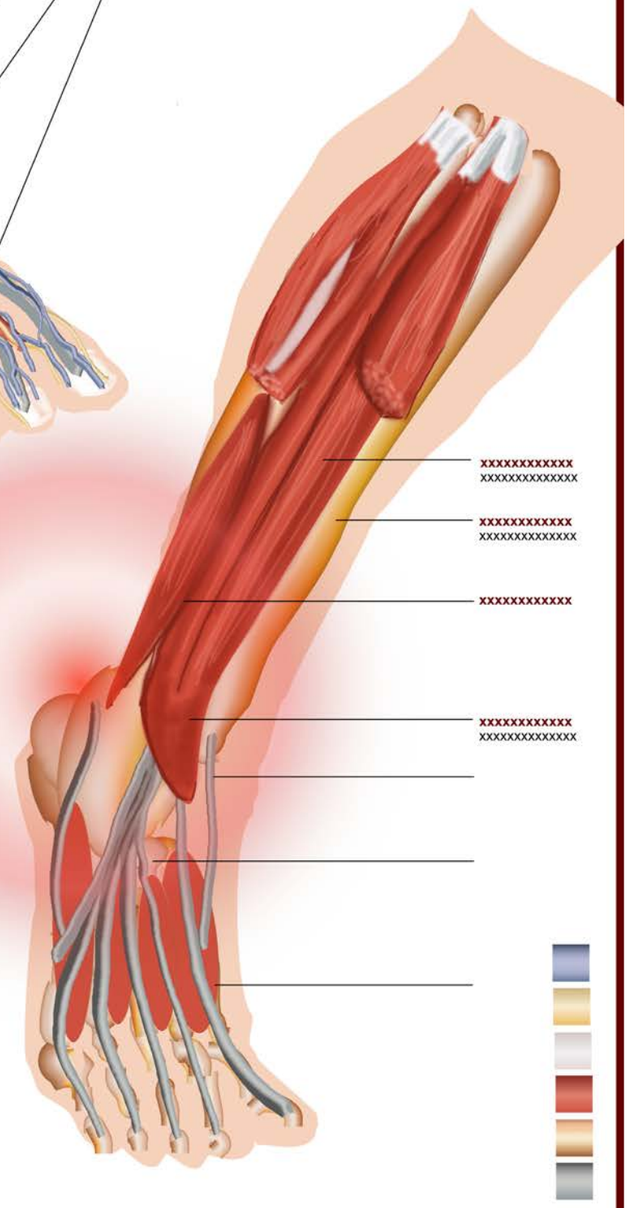




ERKRANKUNGEN







Fuß

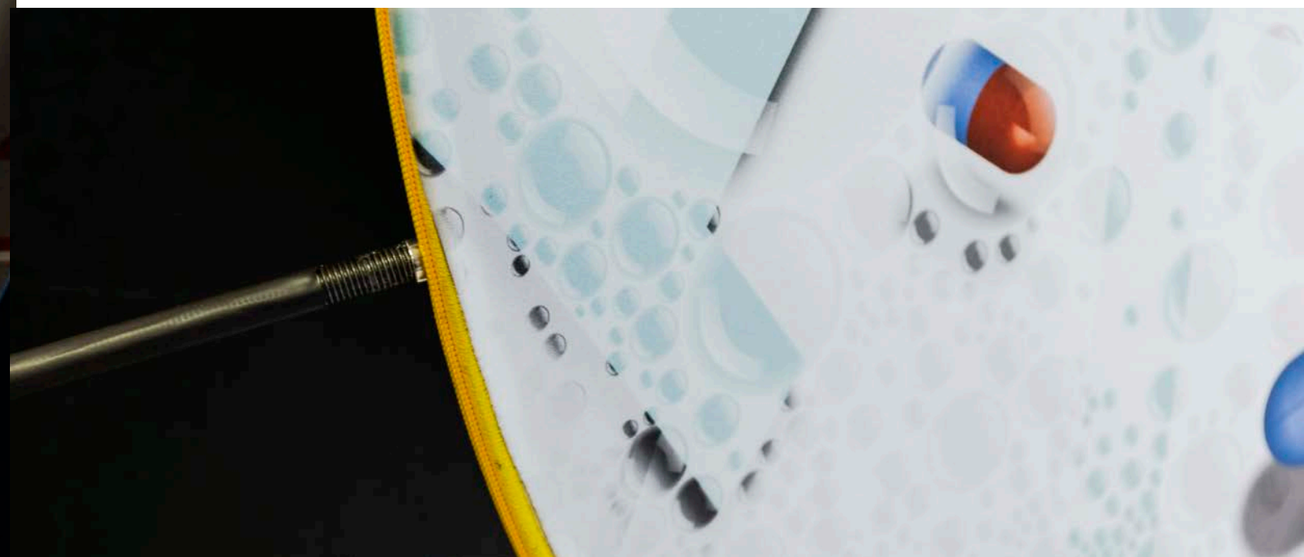
Prox

EMERGE / FORTE / APPROX

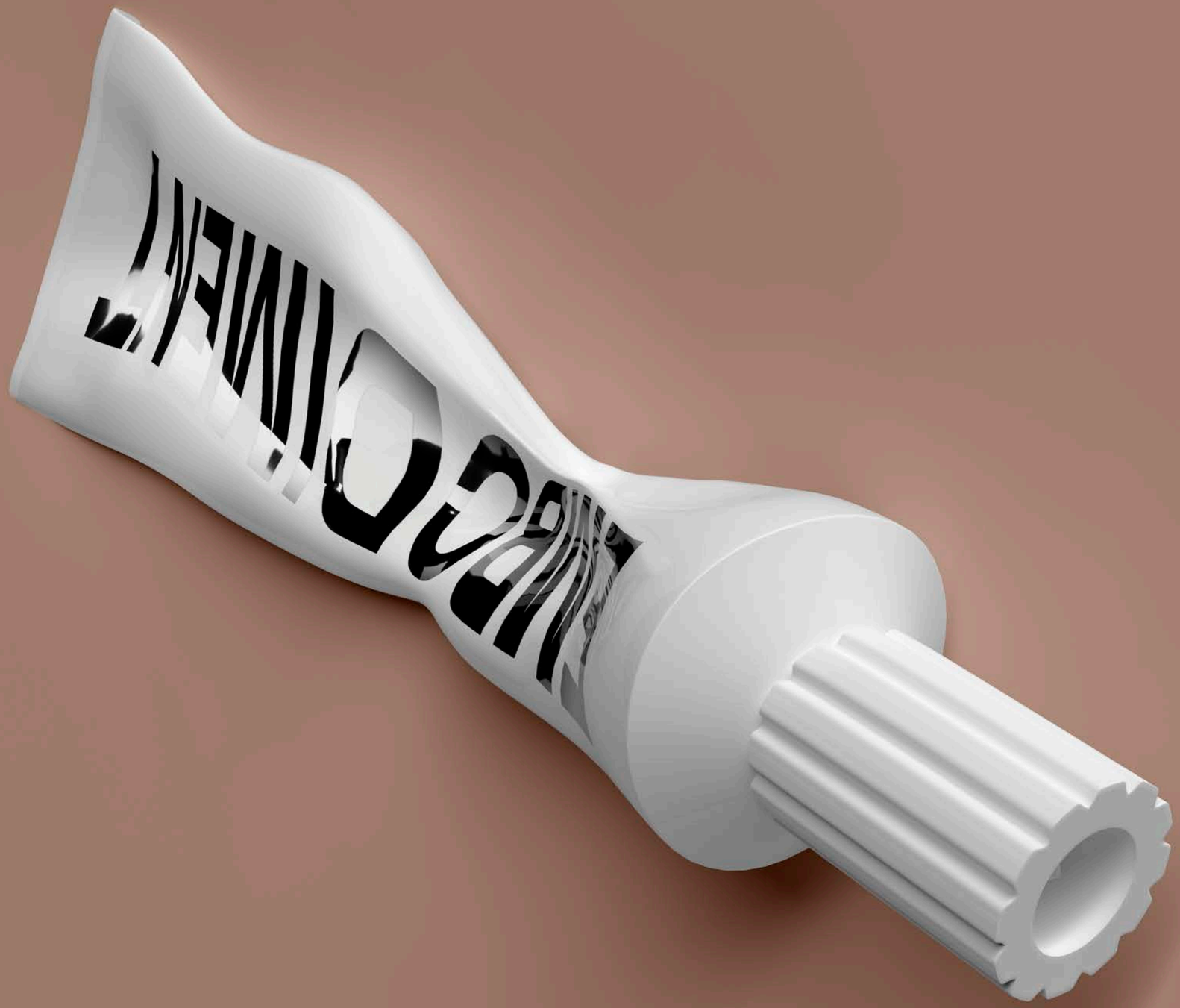
2019, Installation

Printed lycra, zippers, LED spotlights, threaded rods, heat shrink tubing, liquid rubber, magnets, billboards [350 × 250 × 500 cm]

The collages and poster prints were created over a longer period of time and are based on various elements that interested me in the course of my thematic material research. On the one hand, they form a graphic condensate of this research; on the other hand, the entire installation can also be understood as a kind of oversized sketch of material, which thus functions as a counterpoint to the other works in the room, in each of which I worked in a much more focused way on specific elements and in which the development of my work on the thematic complex from my personal experiences to an abstraction of content can also be read.



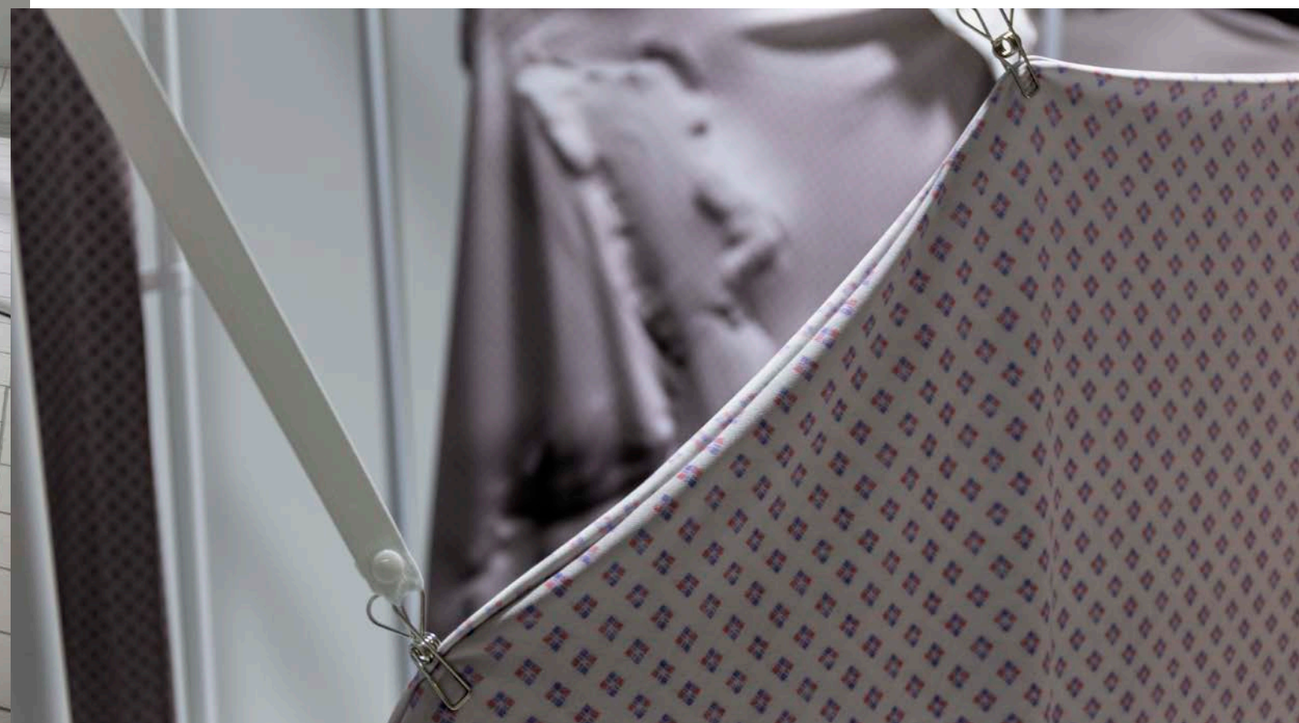
PROX

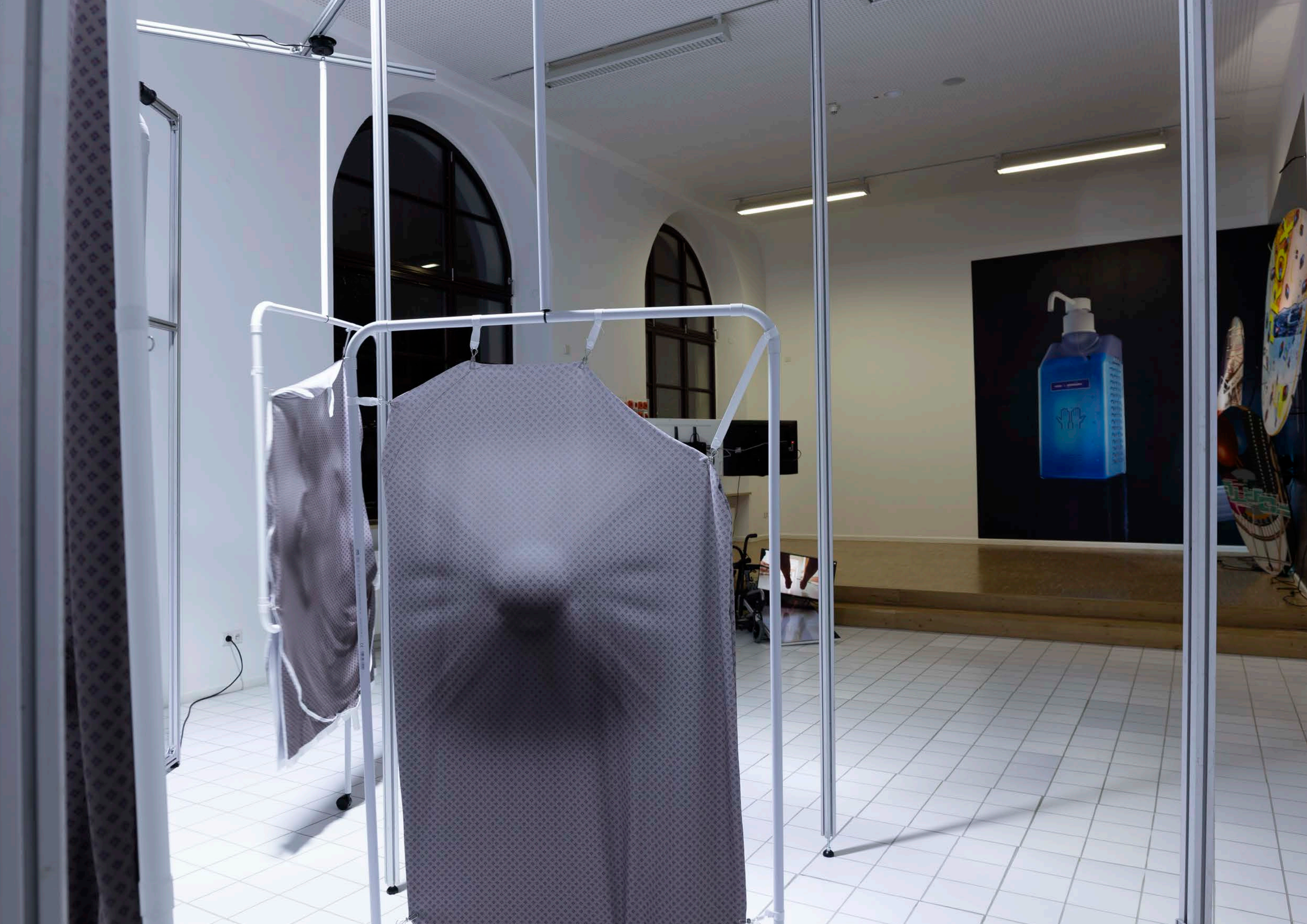


LETHAL EMBODI-MENT *(DANSE MACABRE)*

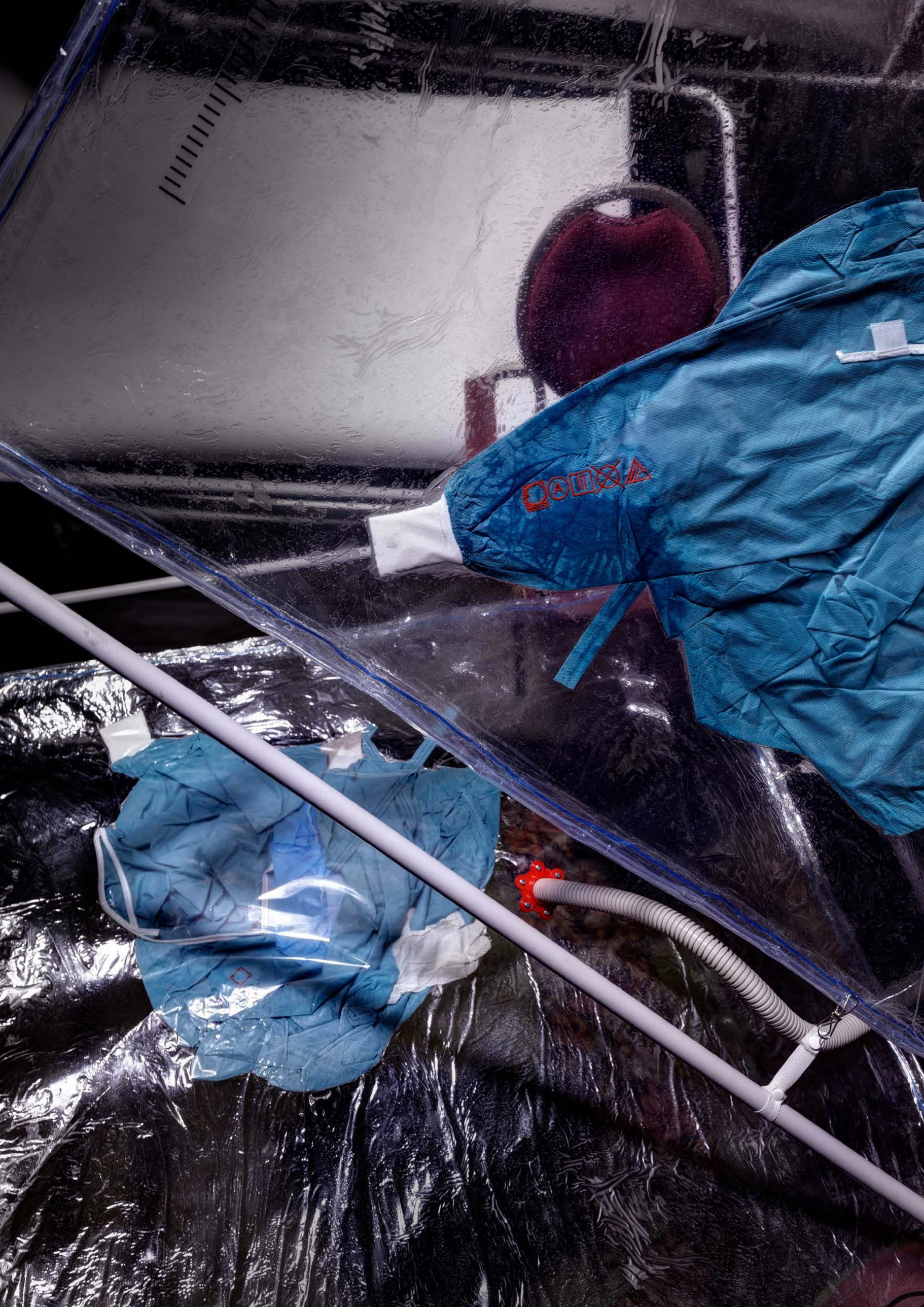
2019, Kinetic installation
printed lycra, PVC pipes, disco ball motors, aluminum profiles, HDF boards with milled tile grid, LED floodlight
[320 × 450 × 400 cm]
Videodocumentation

Stitched sheaths of fabric printed with the classic pattern of patient gowns are stretched in five frames made of PVC pipes. What at first appear to be indefinable organic shapes inside the sleeves turn out to be printed shadows that merge with the actual shadows of the drapery of the fabric sleeves.
The PVC frames are on casters, spinning in the slow rotation of the disco ball motors from which they are suspended. The ground friction of the largely one-legged frame constructions creates an irregular movement that resembles an idiosyncratic dance, while remaining unpredictable.
The supporting structure is made of aluminum profiles and is bathed in glistening, cool white light by a single LED spotlight. The floor of the room is covered with tiles, which are only recognizable at second glance as imitations.
The material appearance of the entire installation is reminiscent of clinical furnishings or medical apparatus, the bumpy movement of the life-size fabric casings gives the impression of invalidity.





UNTERE EXTREMITÄT
Fehlstellungen
falsch
ERKRANKUNGEN
Fuß



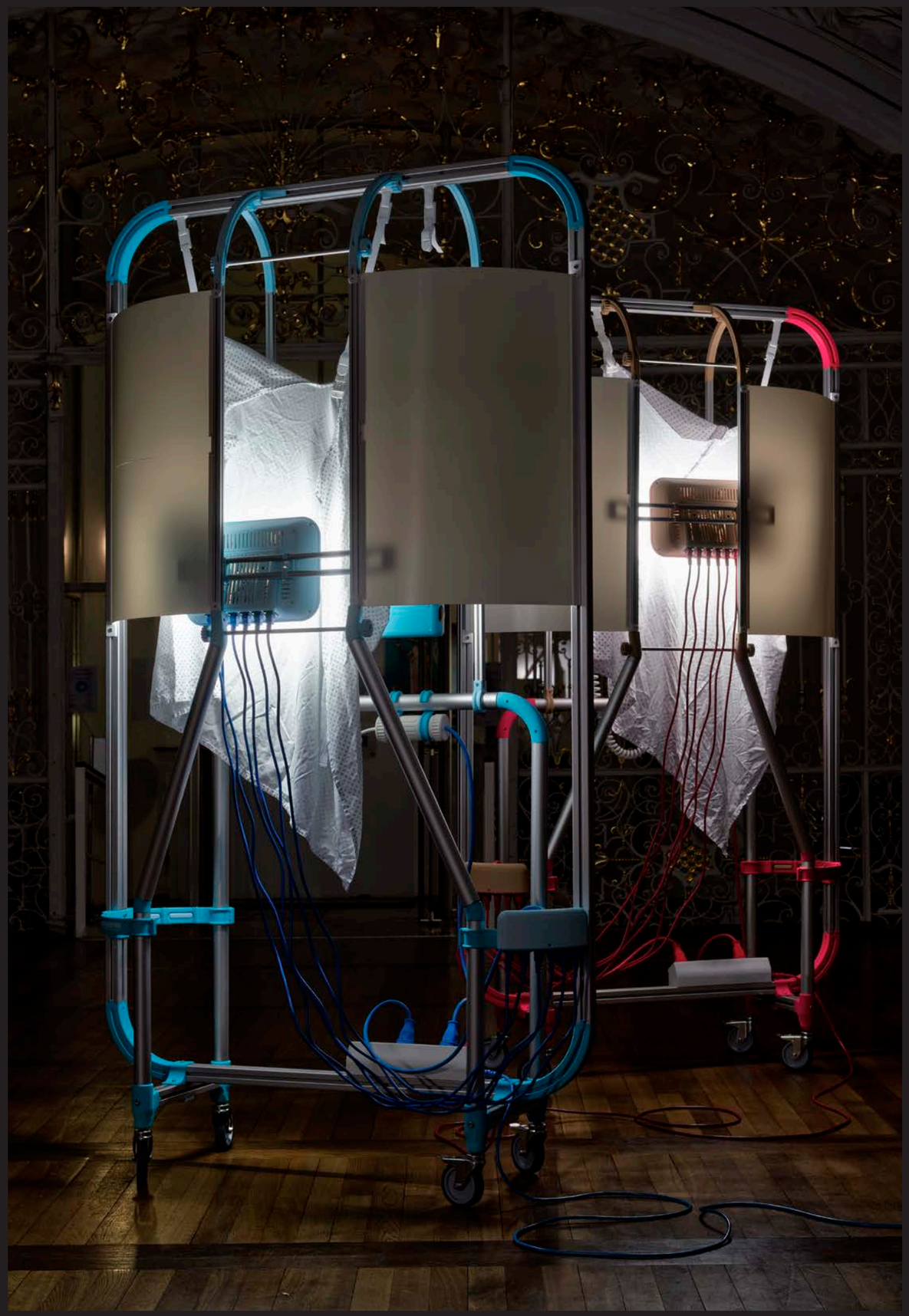
STILL LIFE *(VAC.)*

2020, Installation in a temporary closed bar
Replicated oversized vacuum pouches made from laminating film, used surgical gowns, PVC pipes, bar furniture [250 × 350 × 300 cm]

PHANTOM DISORDER

2022, Sculpture / two-part installation
3D printed elements, used patient gowns, aluminum extrusions, electronic components, screens [230 × 130 × 45 cm]

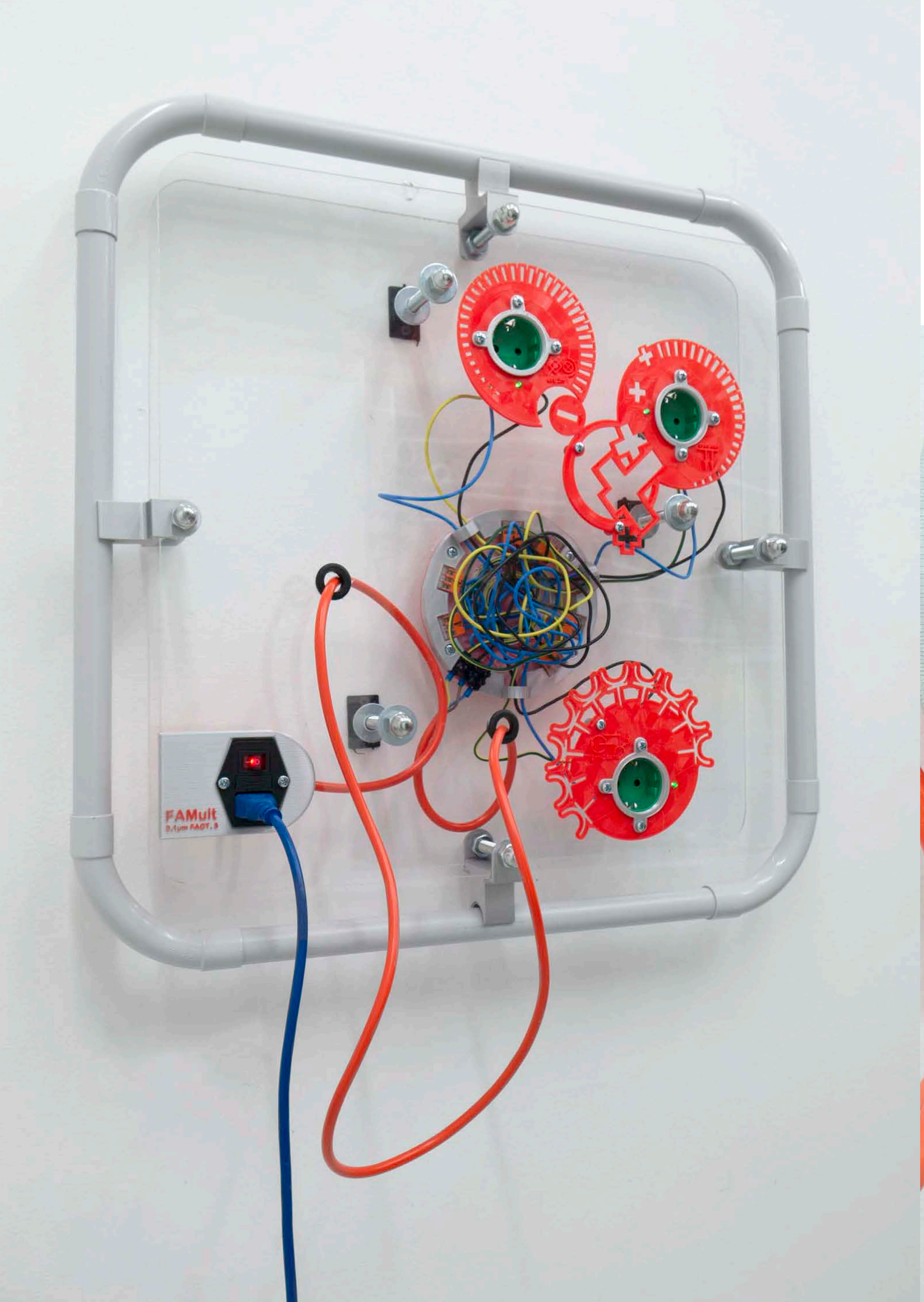
Used patient gowns are fixed in two apparatuses that resemble a strange mixture of intensive care equipment, orthopedic aids, children's toys, and abstracted human anatomy. The fabric of the patient's gowns hangs between a backlighting and a fluoroscopy unit. On a medical display, the patterns of the fabrics seem to take on a life of their own, dissolving in a microbe-like rhythmic motion to reform again and again. The two apparatuses defy a clear definition of function, but at the same time allow for a multitude of associations.

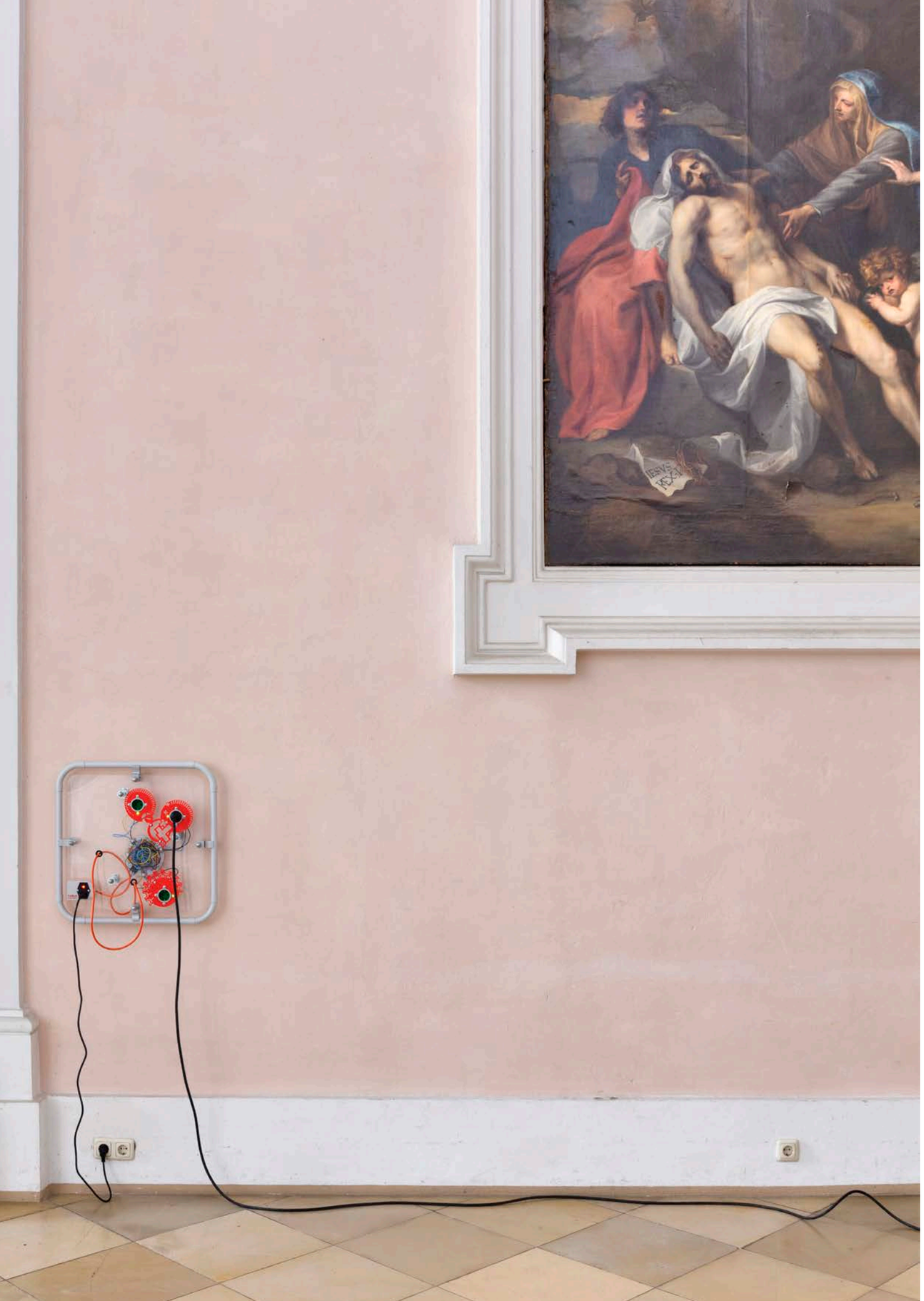


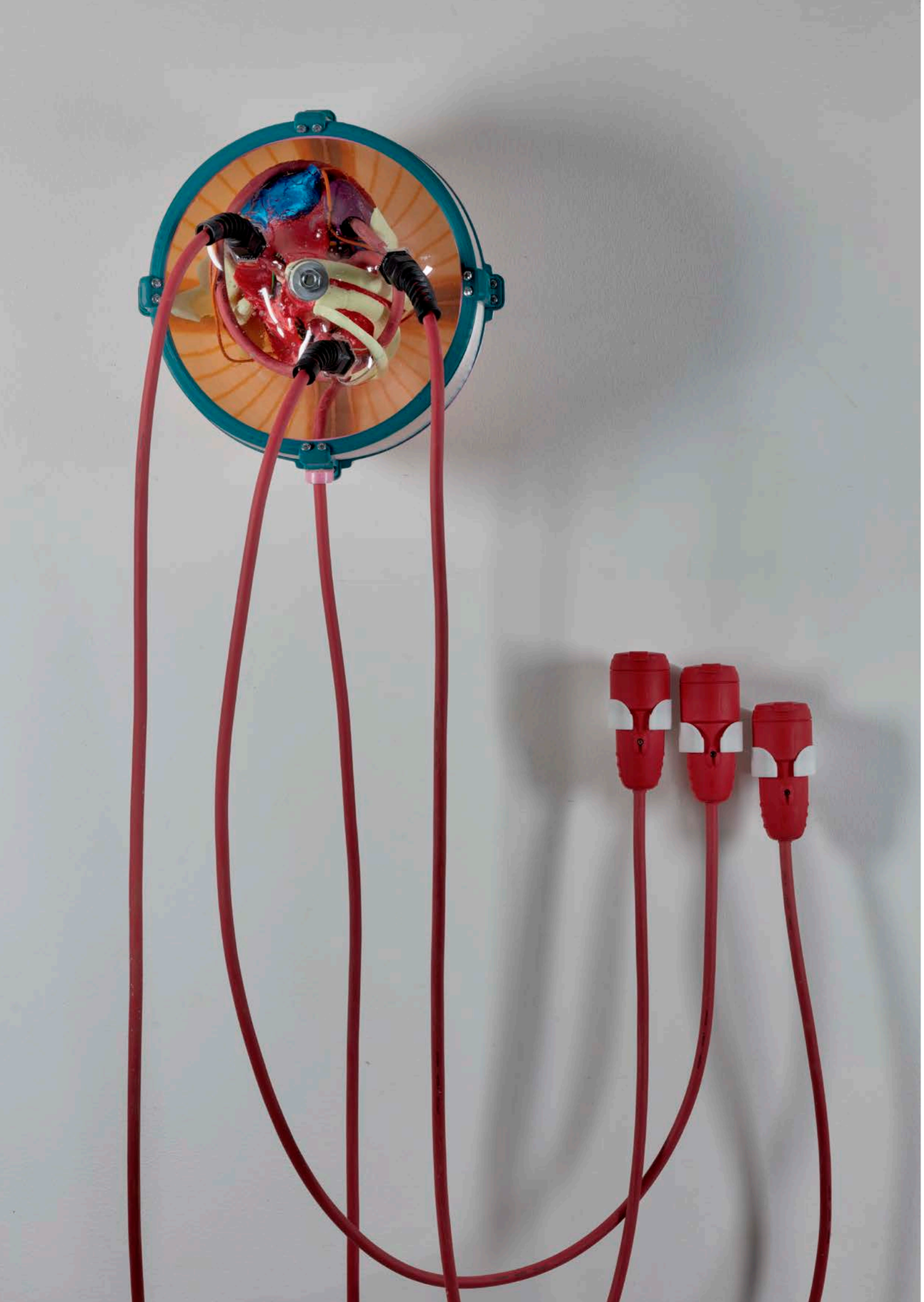
FAMULT (*FULL AUTOMATIC MULTIPLIER*)

2020, Multiplug

3D printed elements, acrylic glass, various electronic components [60 × 60 × 10 cm]

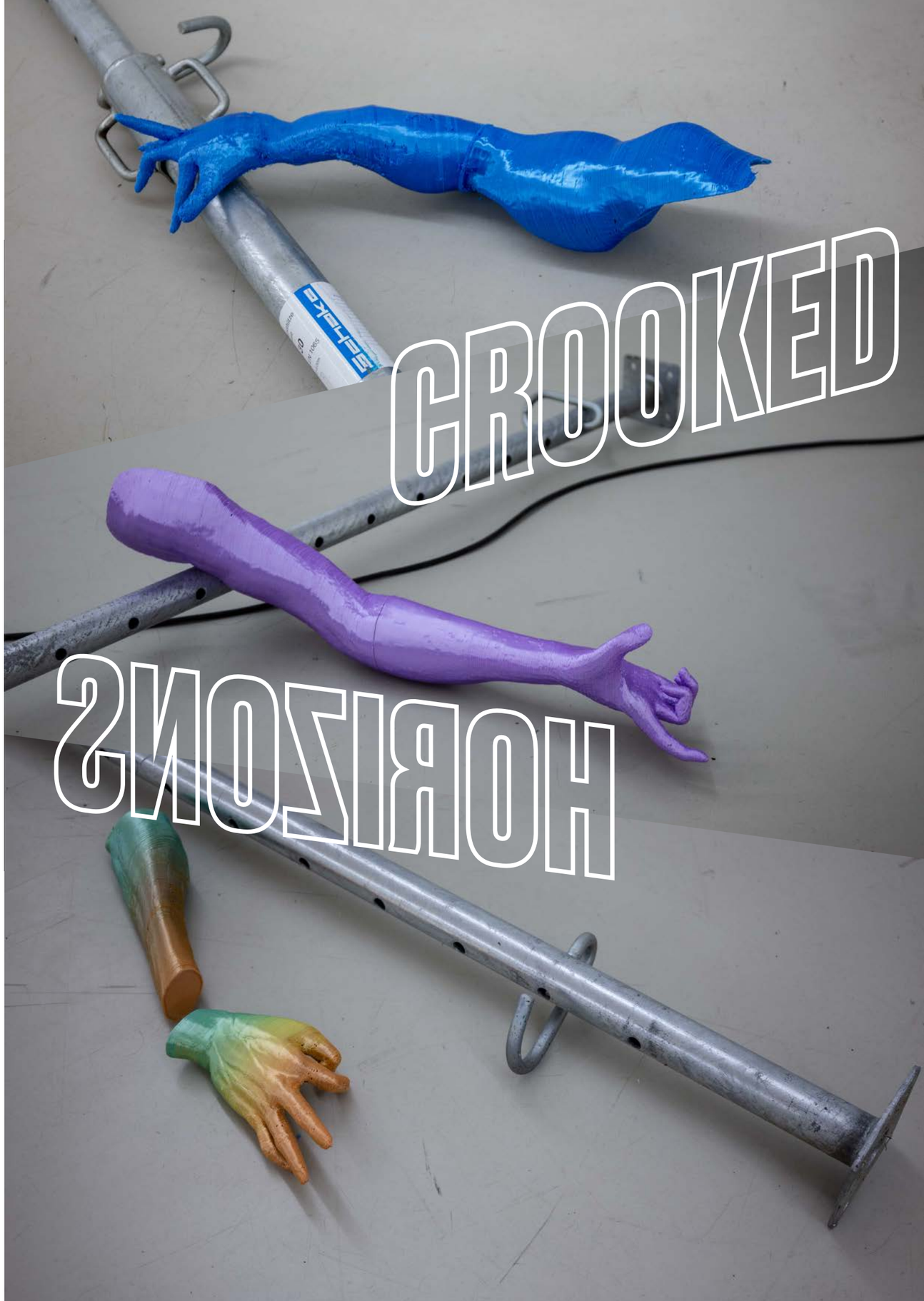


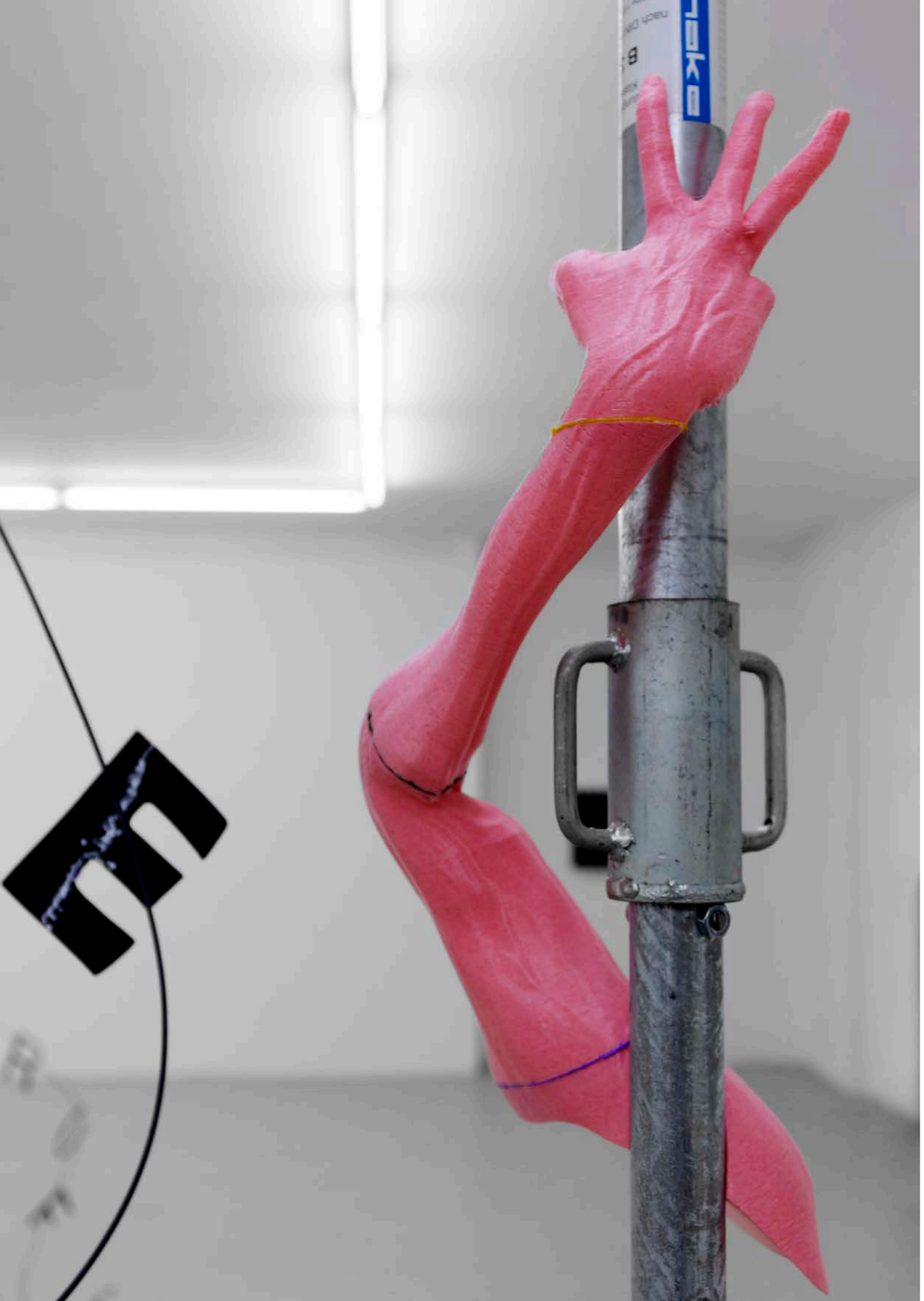




HEARTCORE

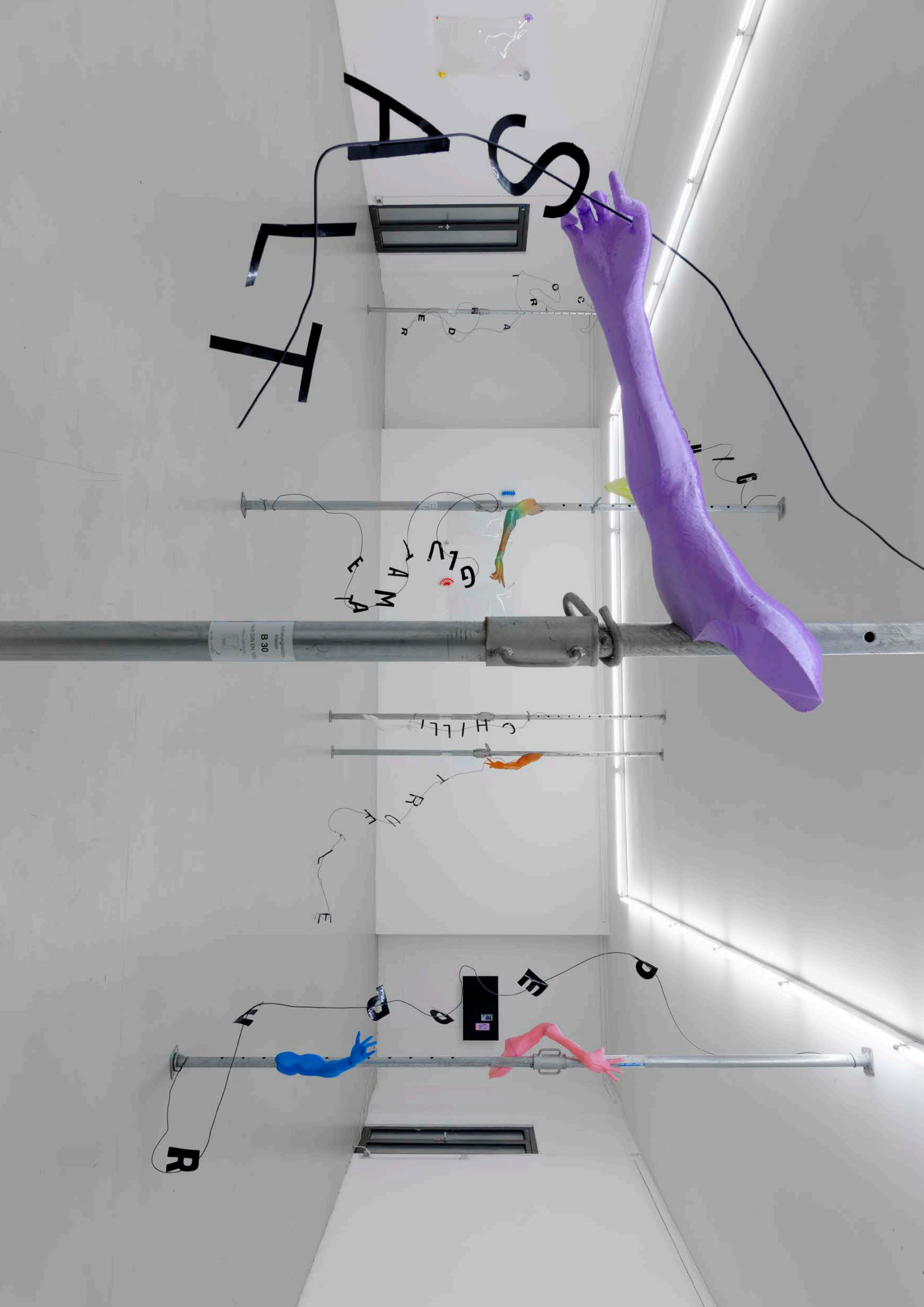
2021, Multiplug
3D printed elements, electronic components, thermo-formed acrylic glass [120 × 65 × 35 cm]

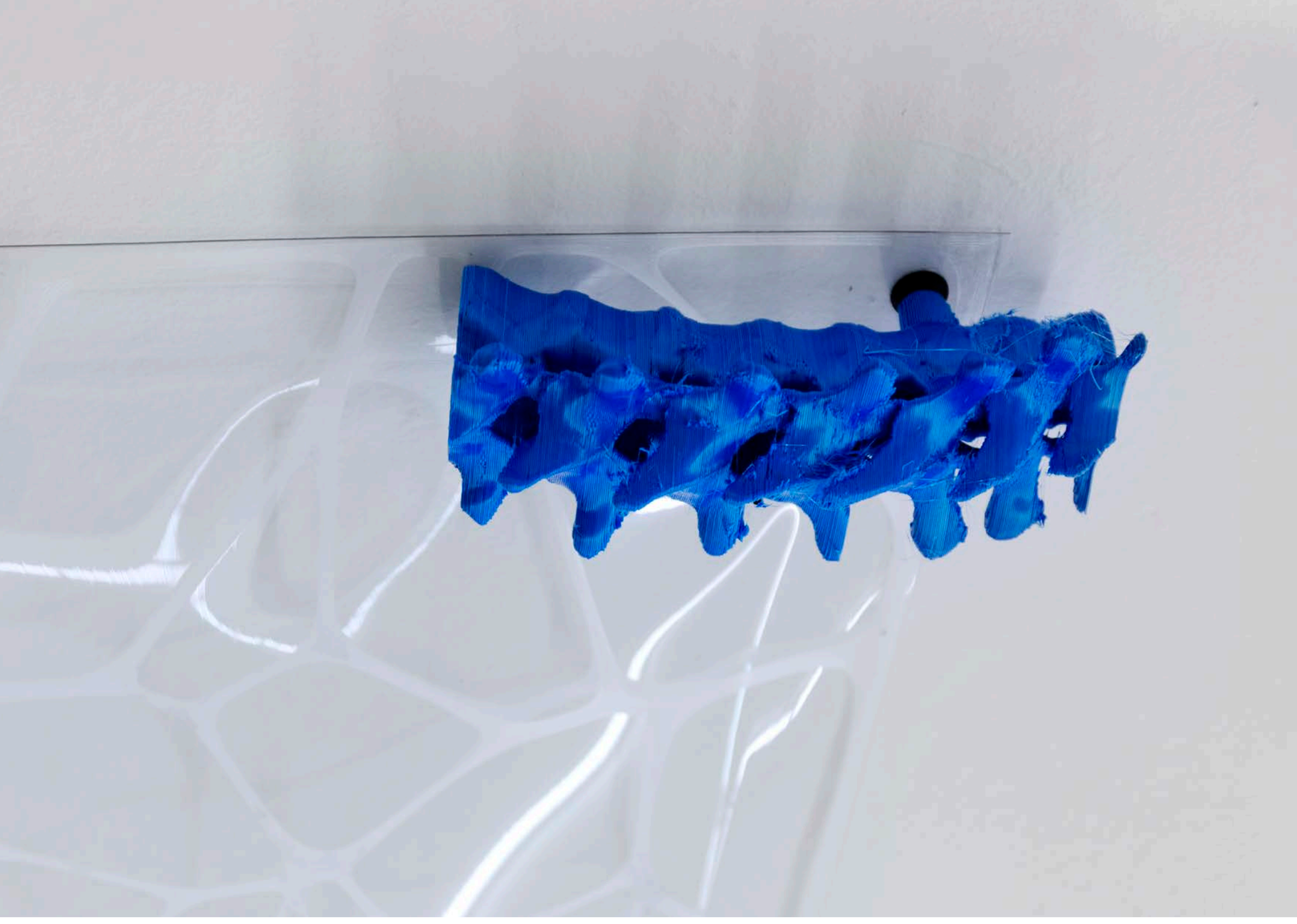

CROOKED
HORIZONS



CROOKED HORIZONS

2021, Exhibition / Cooperation (with Daniel Kiss)
3D printed arms, bones and structures, ceiling supports, spicy letters, thermoformed PET sheets, smartphone mockups, screens

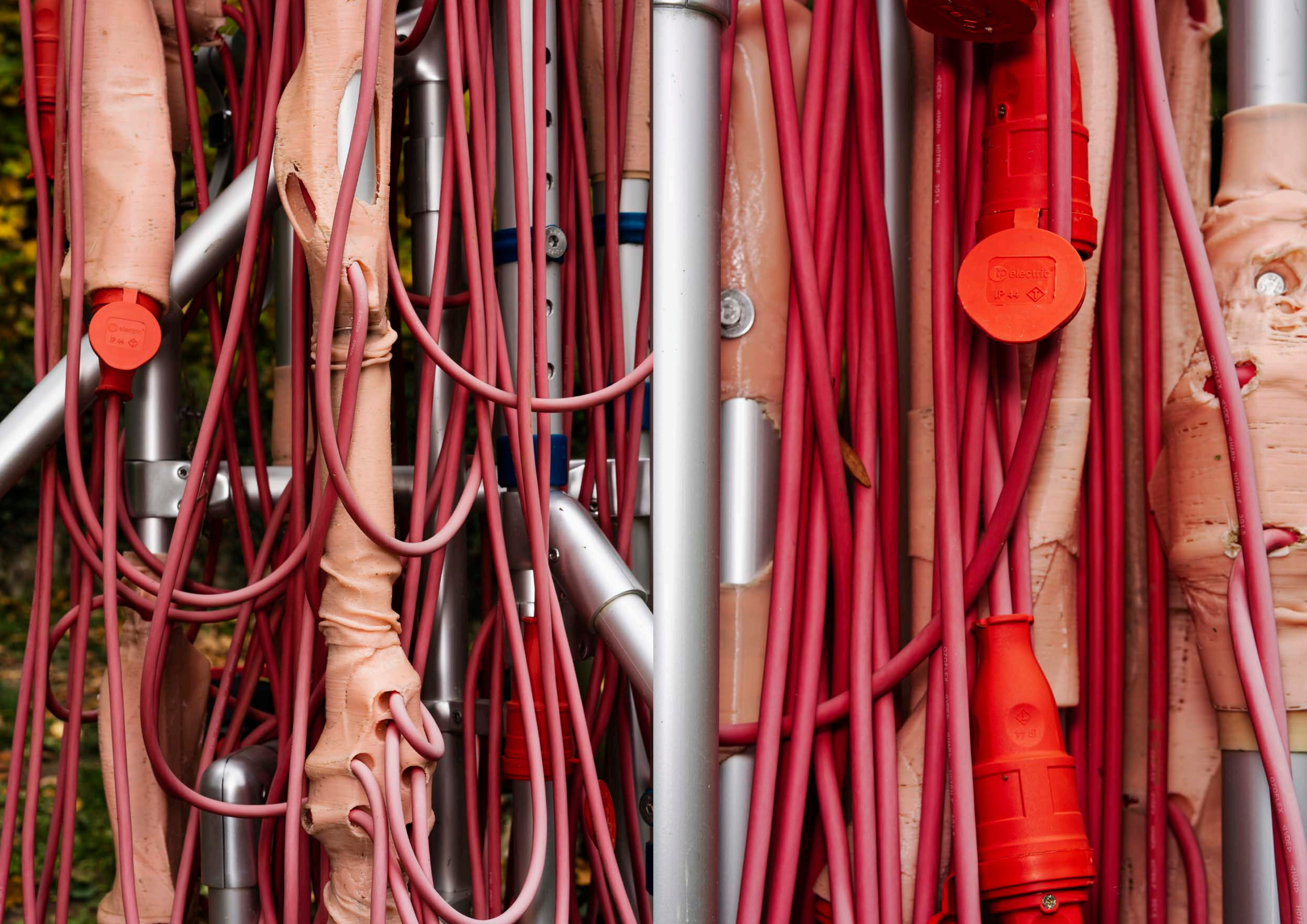


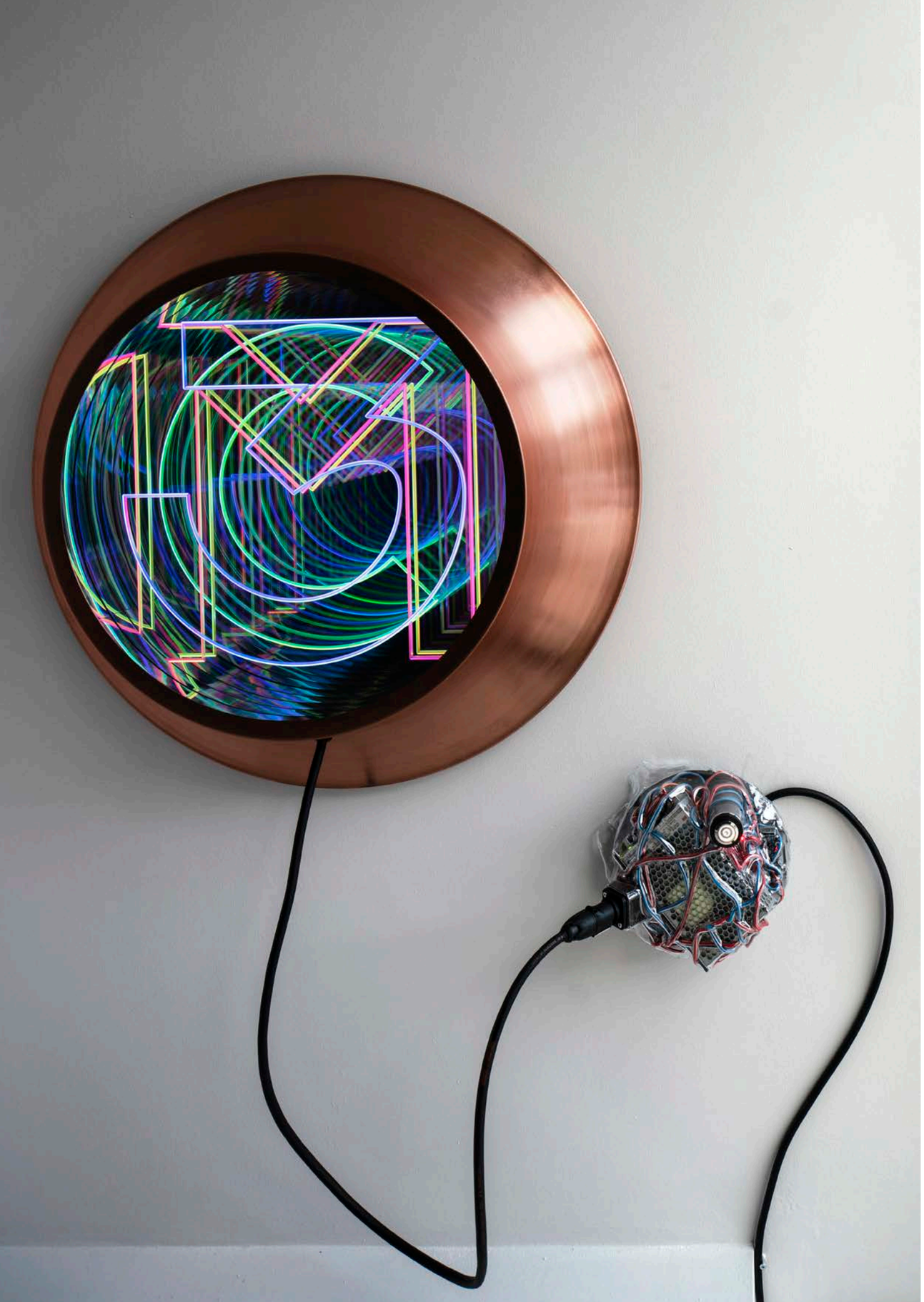


GROWING ON SUS-PENDED MYTHOLO-GIES

2021, Sculpture in public space
Aluminum tubes and connectors, 3d printed elements, cables [550 × 250 × 250 cm]

In the direct vicinity of the iconic and highly eclectic building ensemble of the Wildbad conference hotel in Rothenburg ob der Tauber, GROWING ON SUSPENDED MYTHOLOGIES has been permanently installed as part of the sculpture garden there since October 2021. The builder of the Wildbad was Friedrich Hessing, who rose to prominence at the end of the 19th century with the invention of the orthosis and the establishment of an orthopedic institution in Augsburg. For me, this context was of course a welcome invitation to continue my artistic research on the potential of physical injury or illness - or on the fragility of human life in general - with this work as well.
Technically, I have worked out methods to accelerate the material throughput of 3D printing in such a way that, on the one hand, the process already comes very close to a direct sculptural work on the material, but on the other hand, a not completely controllable „ductus“ of the machine is created. In addition, I have developed a digital technique that has allowed me to model organic-looking elements relatively quickly in much the same way that human skin encloses skeletons, muscles, and veins.
Medical associations aside, I thought of the sculpture as a kind of fictional artifact - as if, say, a future civilization had built a ritual site out of relics of our civilization. To this end, I drew inspiration from a variety of historical mythologies.
For me, the sculpture is both a monument to frailty and a fictional, biomechanical plant, both science fiction and ruin; it symbolizes a kind of simultaneity between a loaded past and a hypothetical future. And it is at the same time the starting signal for a kind of field test of transience, in that the materials used grow as well as decay with the onset of actual weathering.


electric
IP 44



3MMC

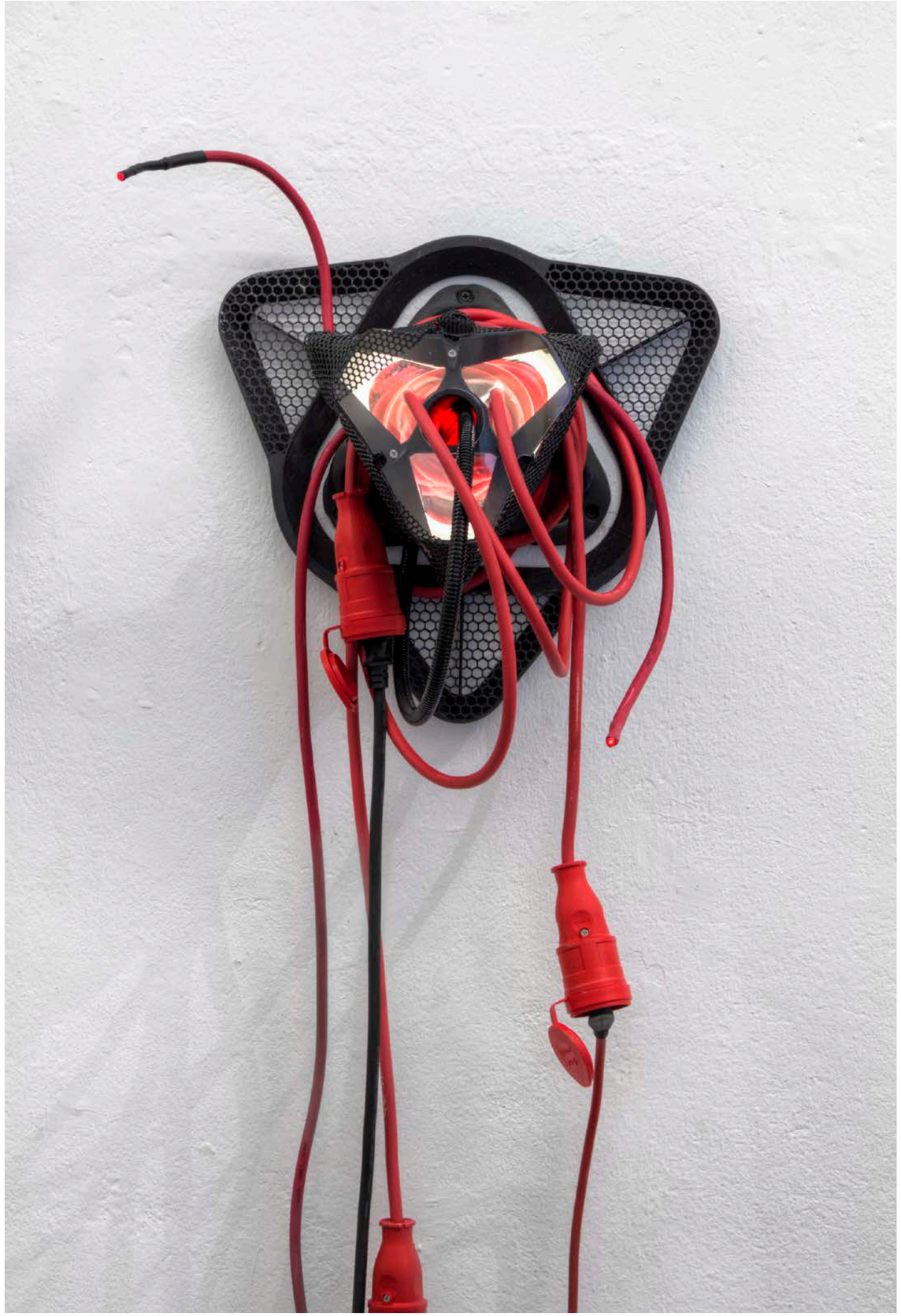
2023, Infinity mirror (with Thomas Weinberger)
Copper horn, mirror, acrylic glass, colored LEDs, electronic components [150 × 150 × 30 cm]

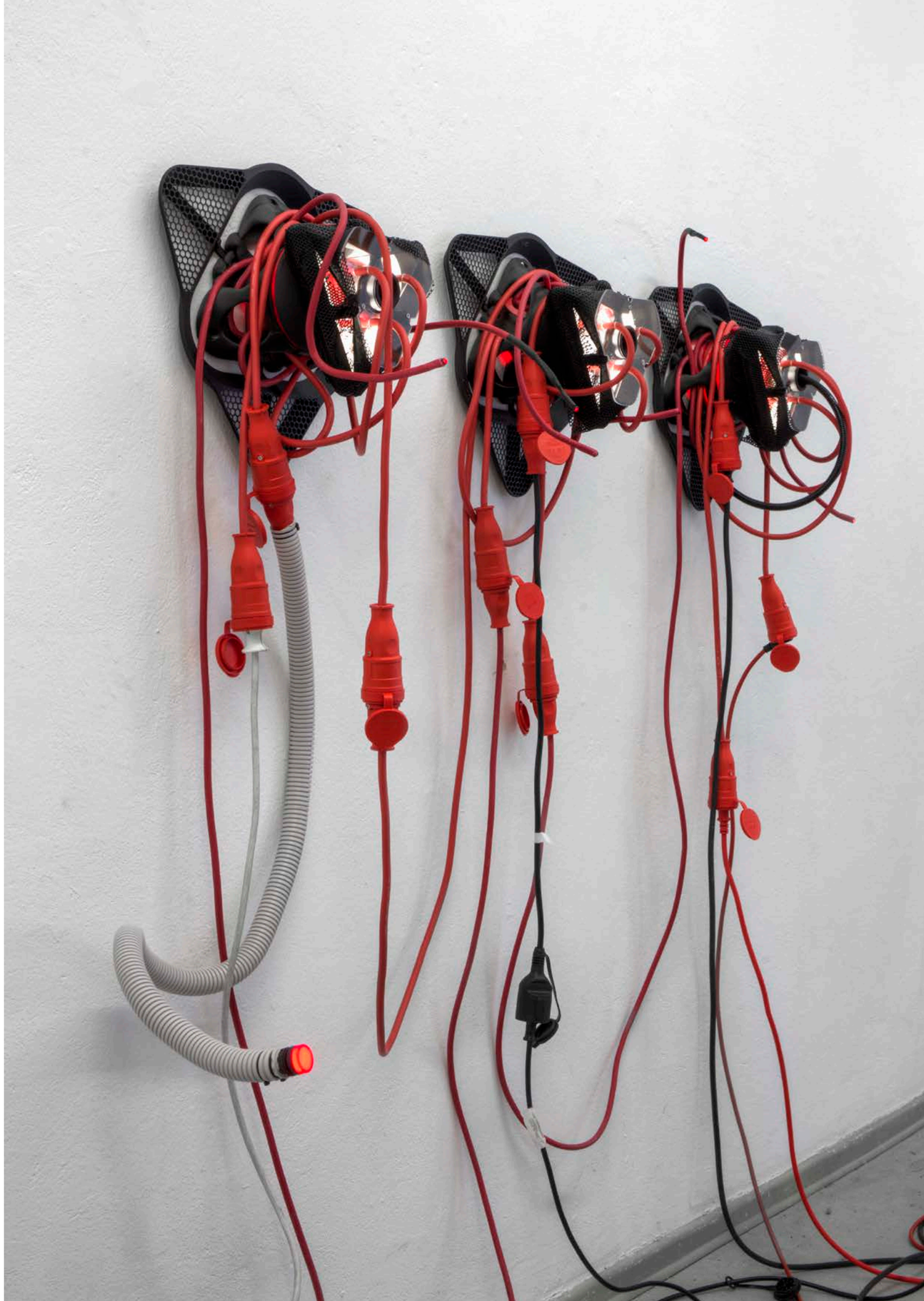
2021, installation view
(with Thomas Weinberger)

192H
protection

INFINITY-
PLUG

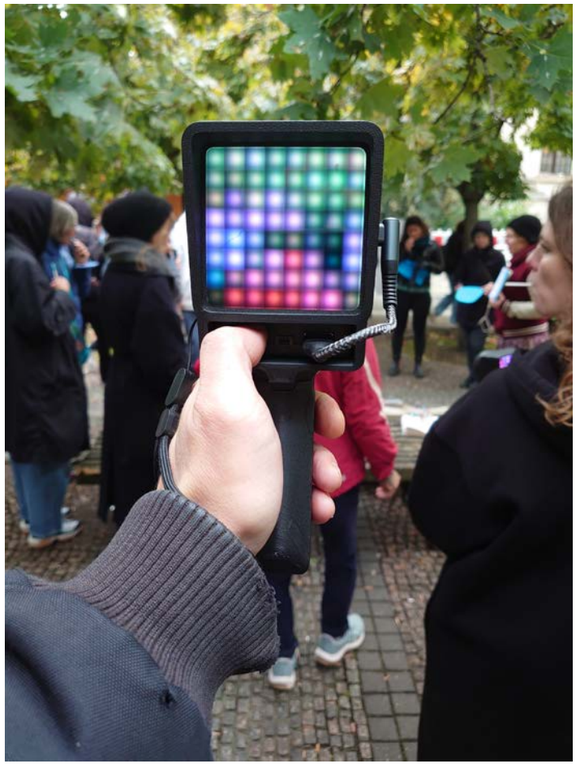
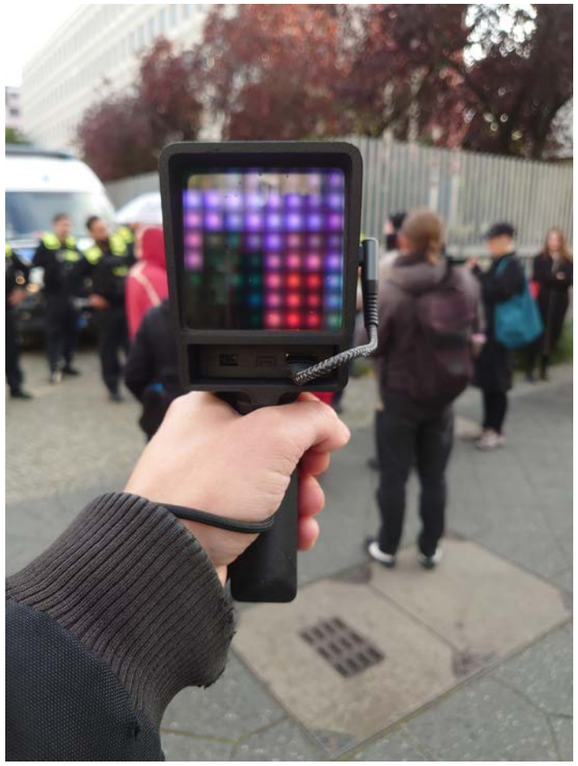
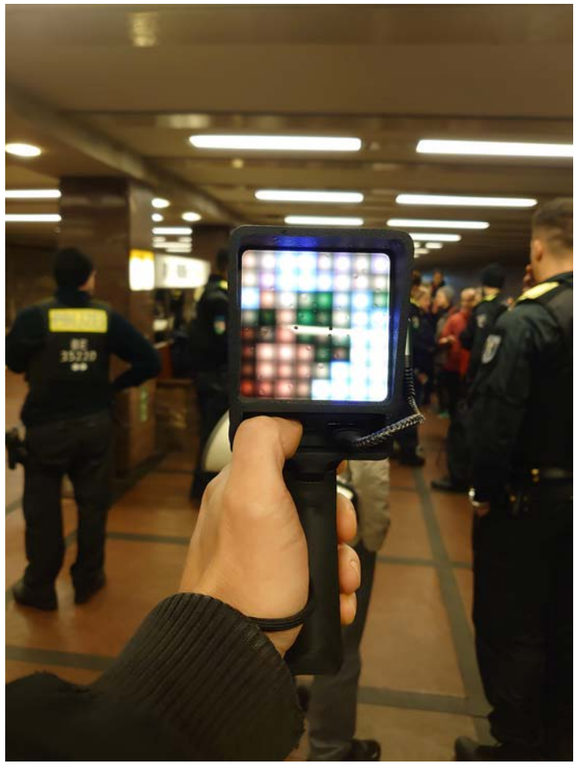
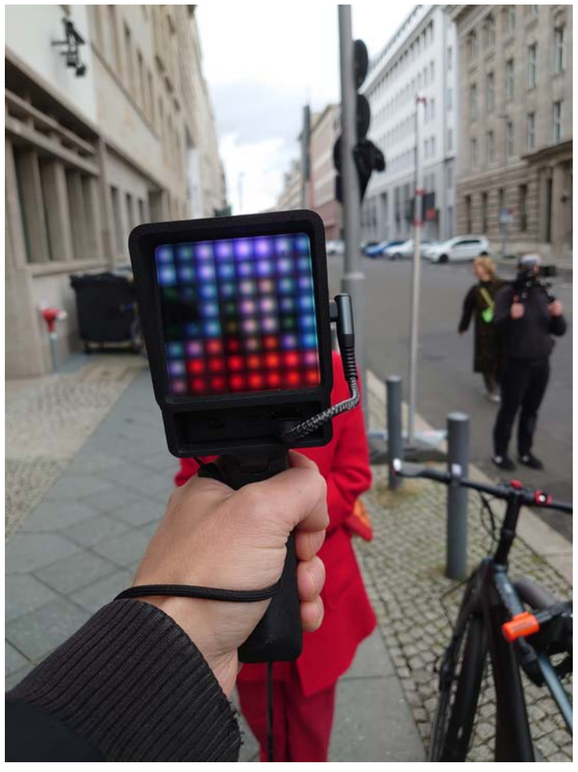
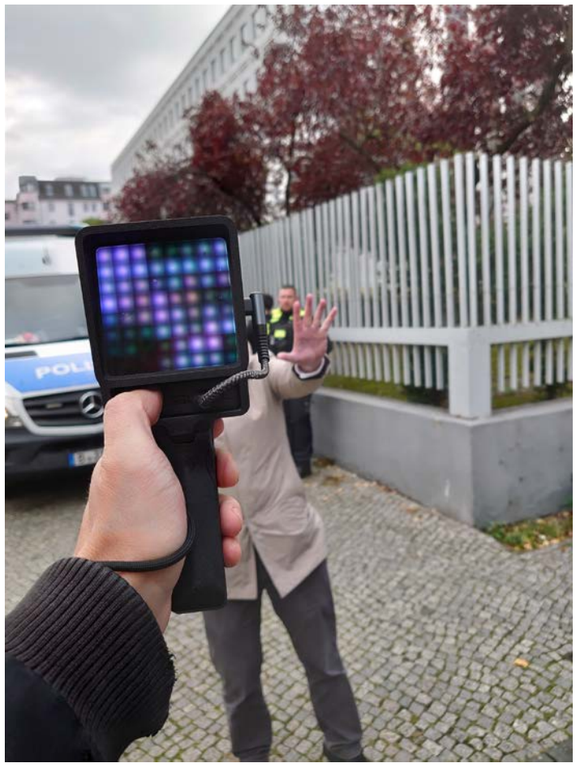
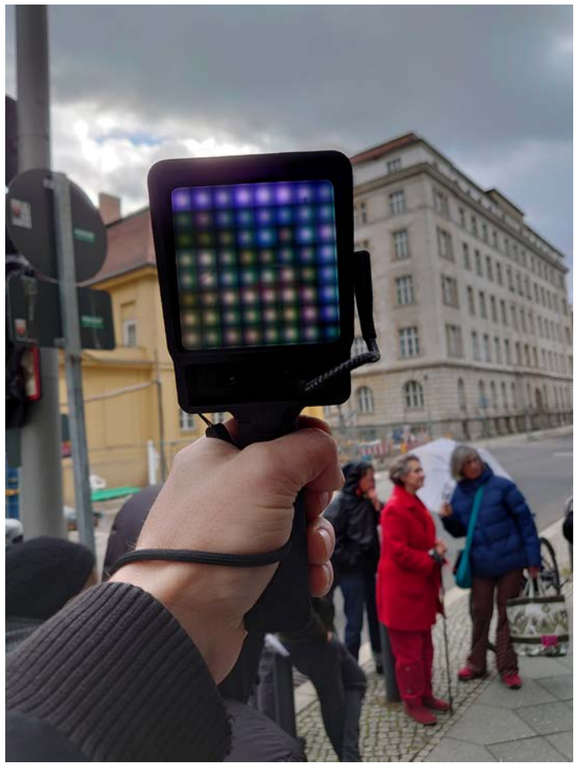
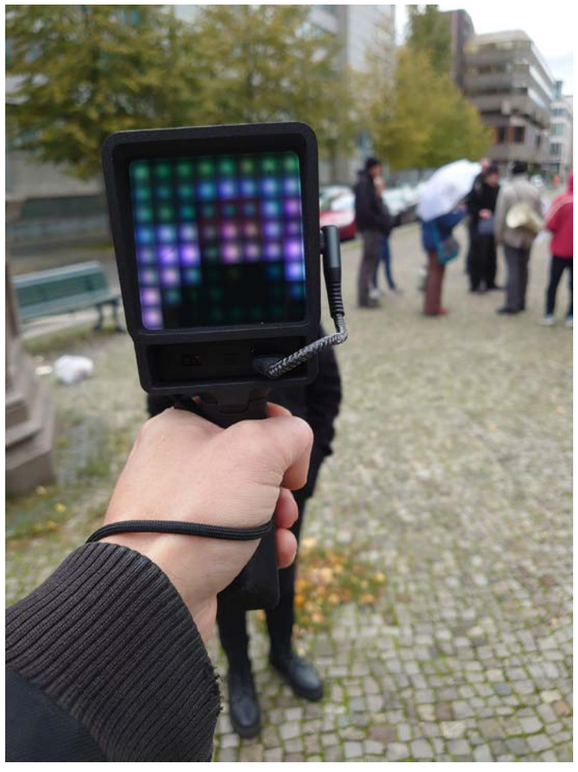
2024, Multiplug
3D printed elements, acrylic glass, mirrors. various electronic components [each 45 × 45 × 30 cm]





ZENSOR

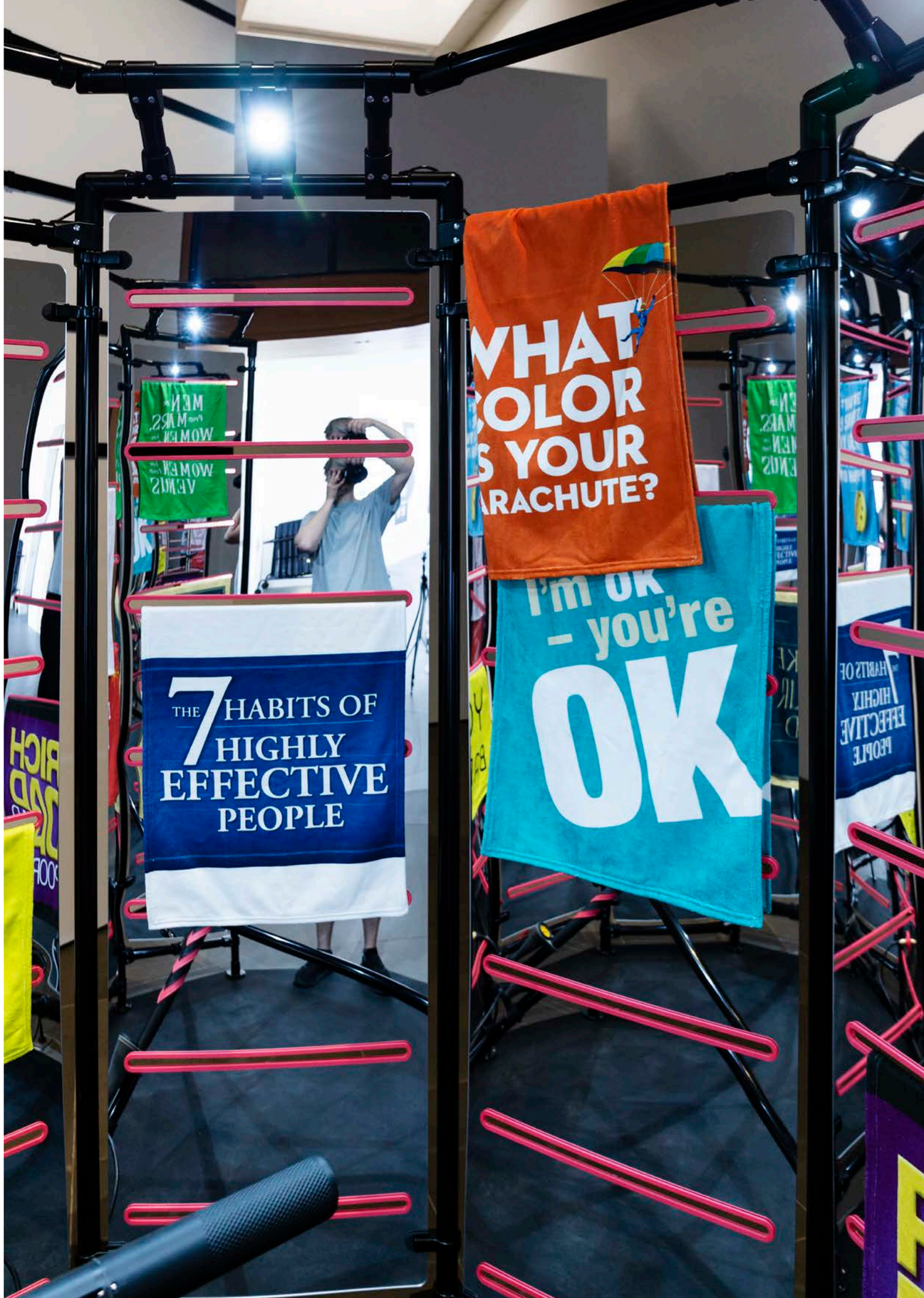
2024, hand-held censoring device
Camera module, microcontroller, LED matrix, 3D printed housing, batteries, electronic components

PURGATORY OF VANITIES (WHAT ARE YOU INTO)

2025, sculpture (mit Thomas Weinberger)
led panels in 3d printed cases, quotations of grindr, artificial flames [45 × 220 × 40 cm]

videodocumentation


WHAT
COLOR
S YOUR
ARACHUTE?
THE 7 HABITS OF
HIGHLY
EFFECTIVE
PEOPLE
I'm OK
– you're
OK

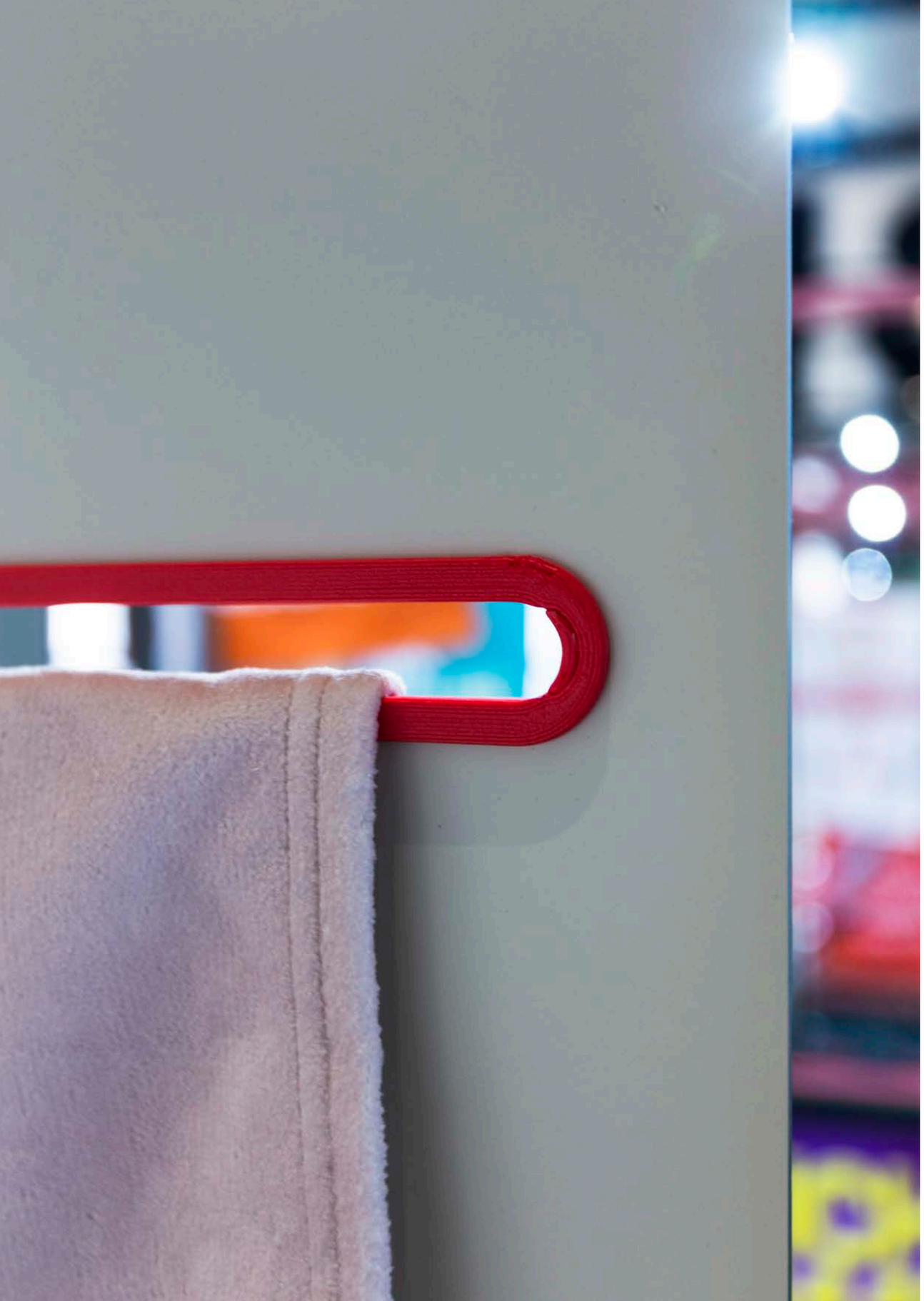
WE ARE THE STORM

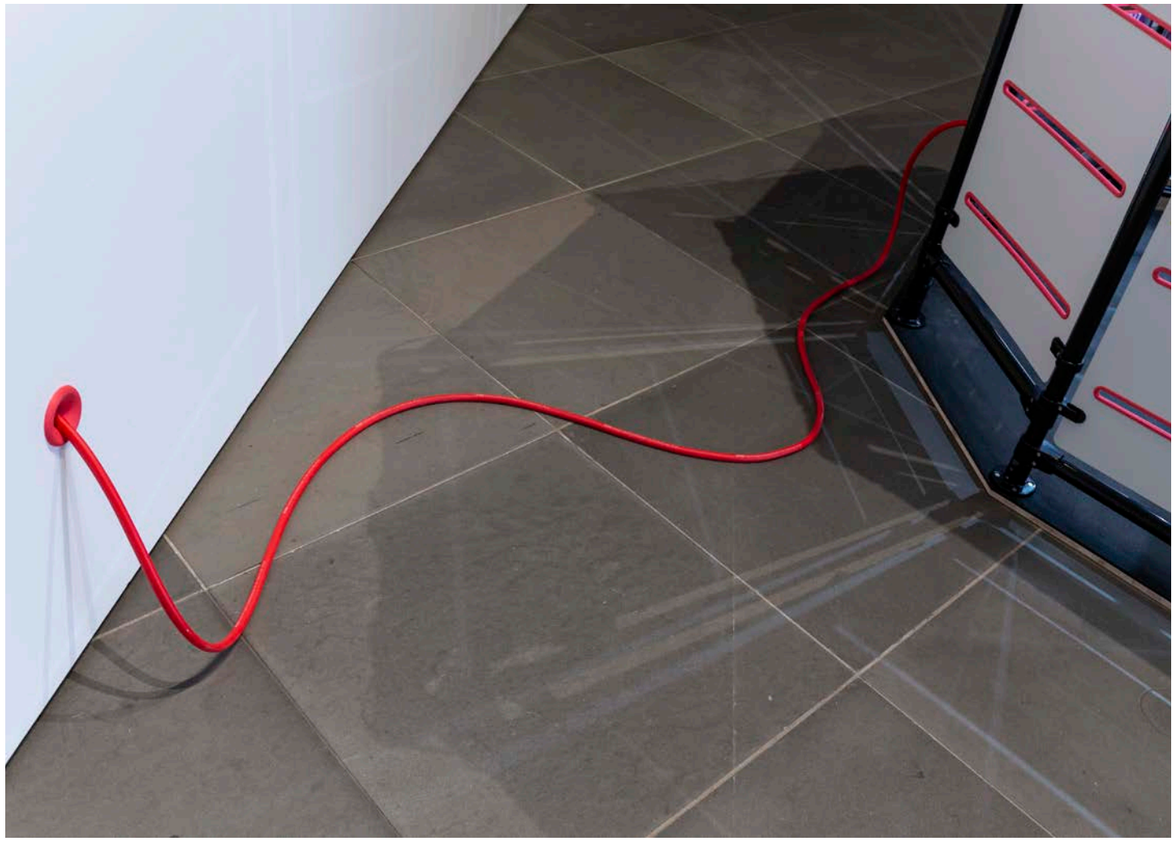
2023, Multi-part installation

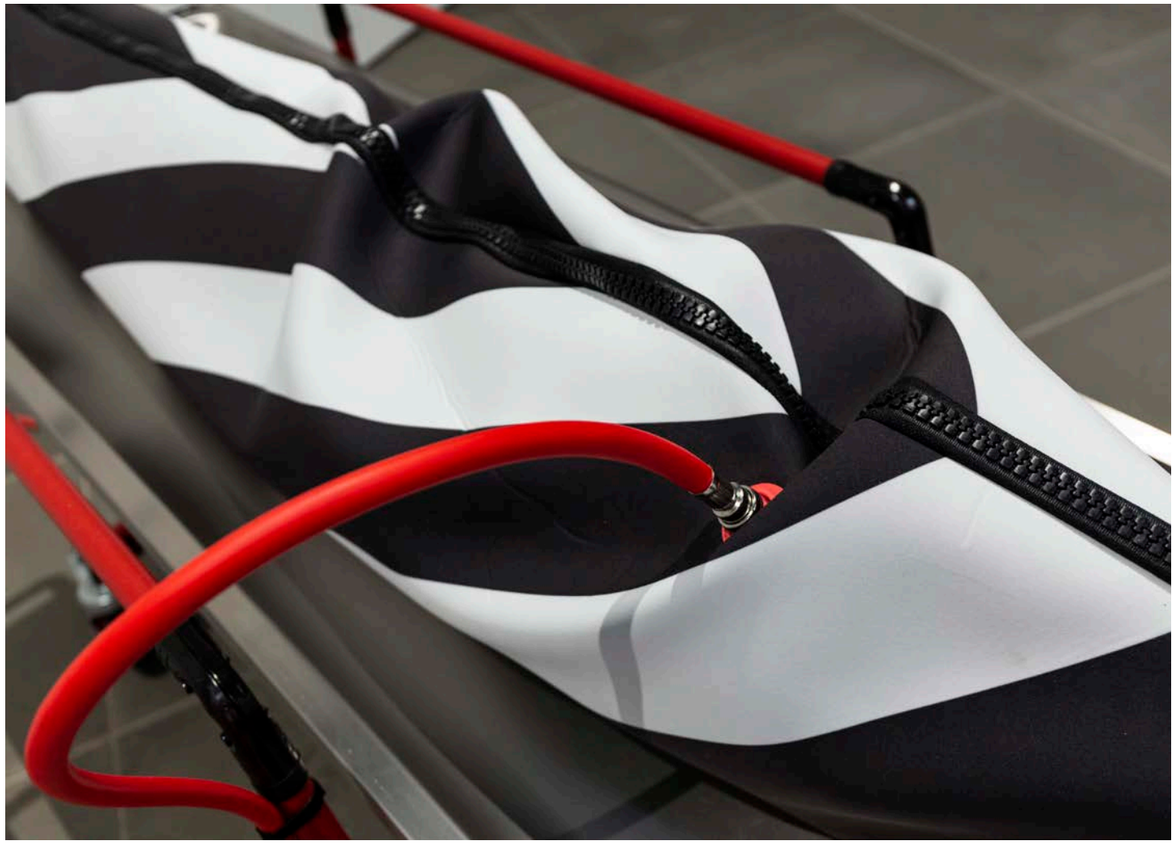
Coated aluminum tubes and tube connectors, 3d printed elements, acrylic glass mirrors, printed towels, hand pump, air hoses, printed banner, tension belts, stainless steel body stretcher, neoprene body bag

The two-sided installation WE ARE THE STORM questions the striving for a permanent increase in efficiency and self-optimization that our society seems to be subject to.
The oversized RUN - in its multi-layered meaning - serves as an imperative across the face of the installation. Its main element consists of a walk-in decagon, containing a hand pump at its center, reminiscent of a workout station at the gym. Slots in the mirroring side walls contain towels printed with the titles of the internationally most successful works of self-optimization literature.
In this walk-in combo of fitness cell and mirror cabinet, surrounded by mantras of efficiency enhancement, you can: Pump.
This generates air, which is forced through a red tube that leads into the exhibition wall, separating the front and back of the installation.
On the back of the wall, the tube flows into the sporty interpretation of a body bag - made of printed neoprene - which lies on a stainless steel stretcher. The aerodynamic and seemingly ready-to-jump chassis gives the impression of a hybrid between a mobile emergency stretcher and a dissecting table.
Inside the body bag, the air tube ends in a little trumpet; when the pump beyond the wall is activated, a faint, low whistle sounds in various pitches.

RICH
DAD
POOR DAD







GCE Healthcare