

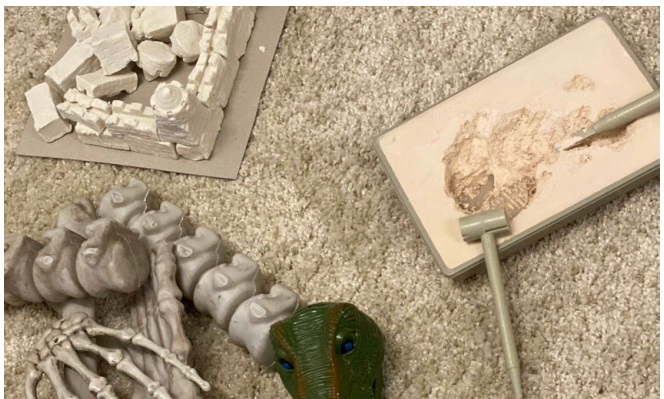
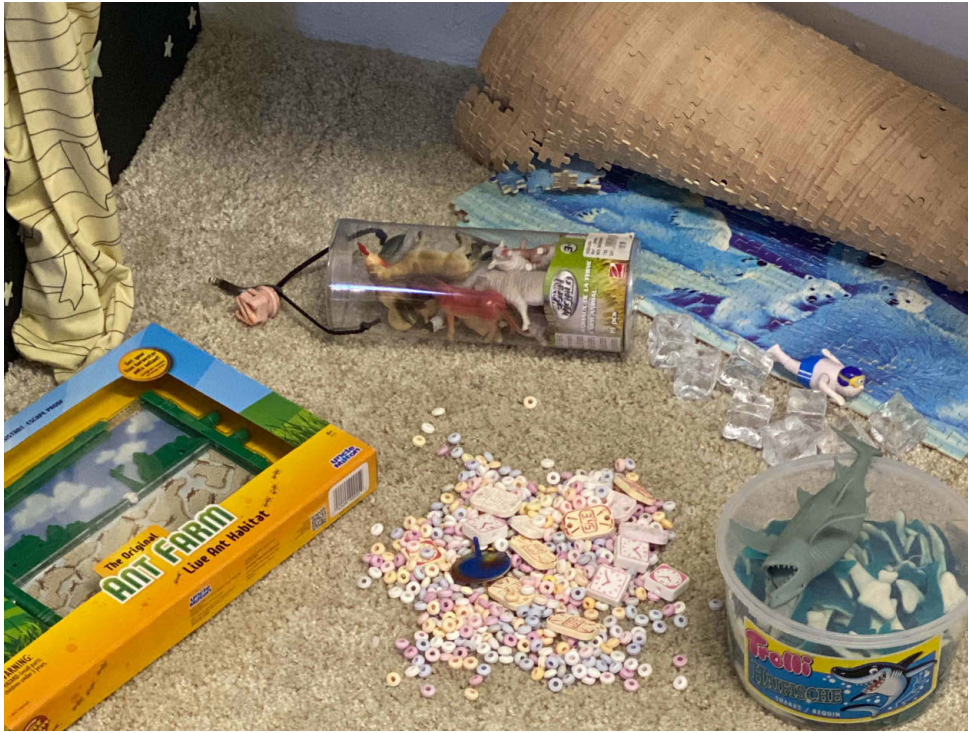
**PORTFOLIO
SARA RUTZ**



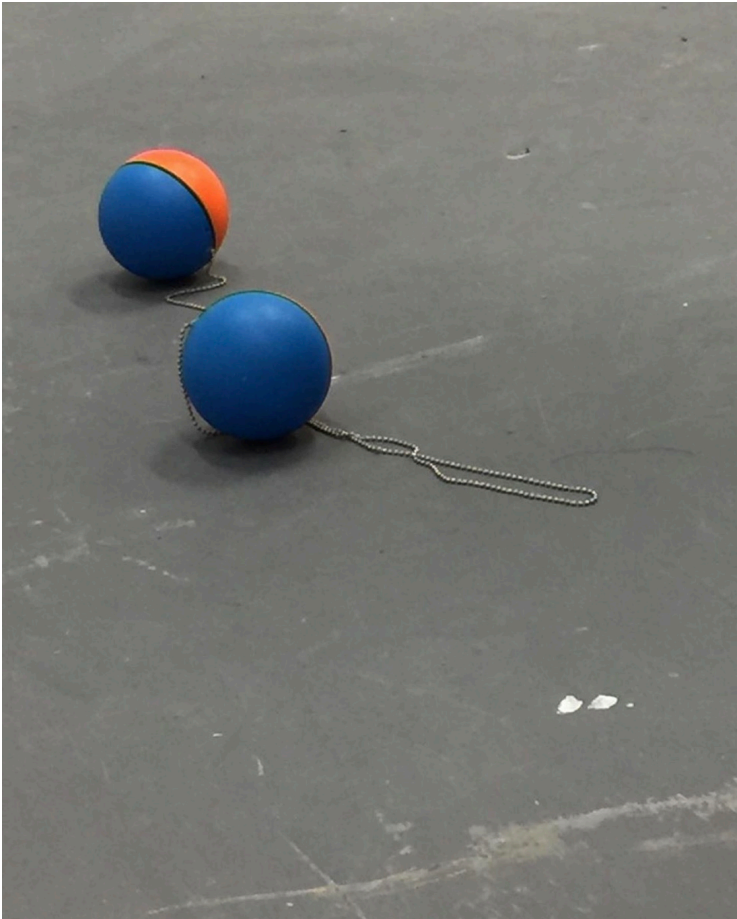
RESEARCH STUDY OF TOYS AND GAMES

2019

installation, dimensions variable, arrangement of different toys and game elements designed by adults



RESEARCH STUDY OF TOYS AND GAMES, installation view, details

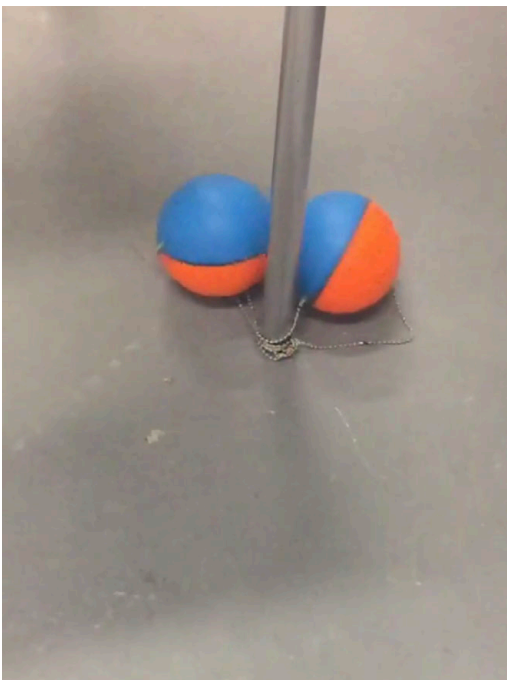


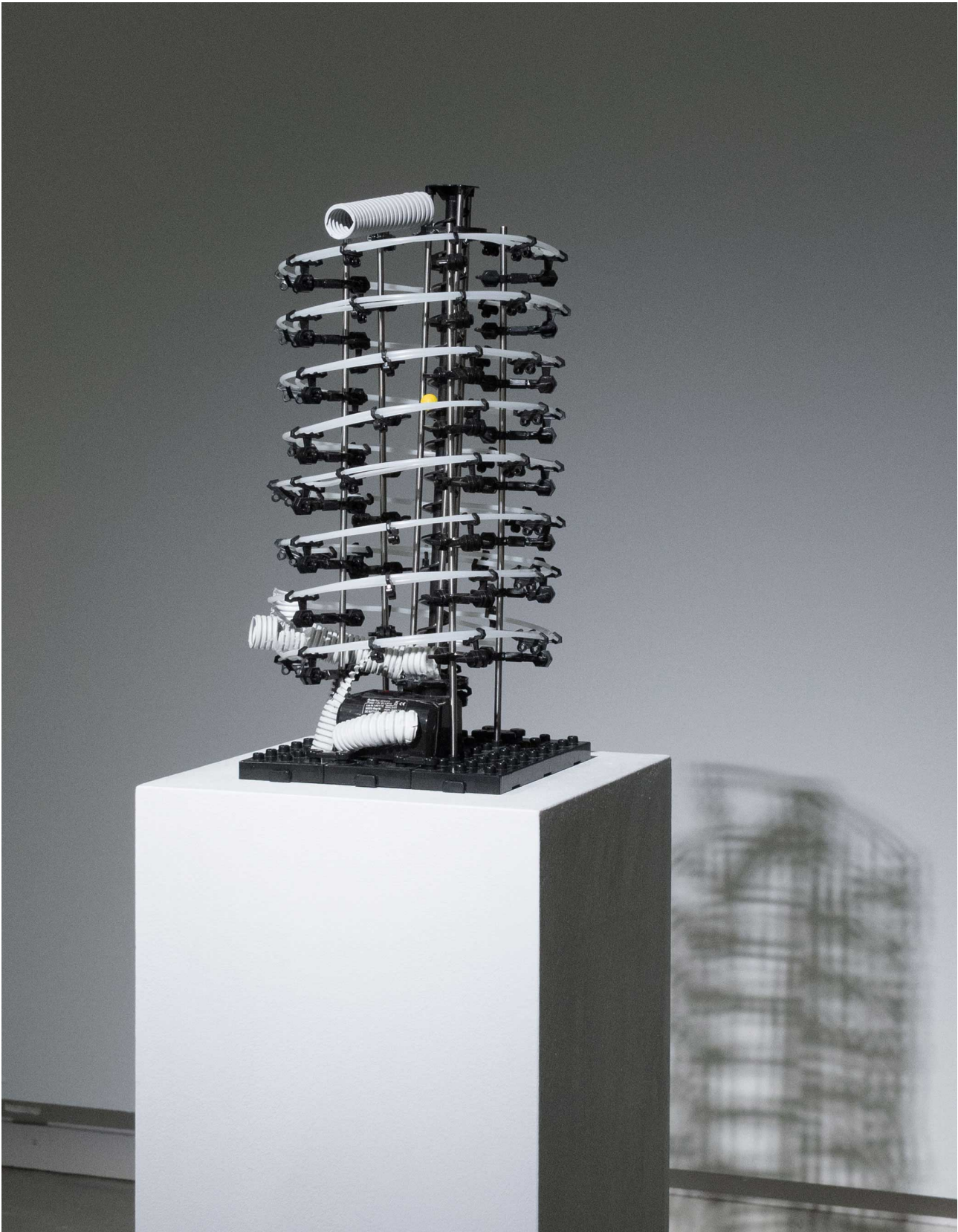
LIVING APART TOGETHER (INTERPLAY)

2020

two balls with engines inside, connected with a chain
8 cm Ø, length of chain around 1 m

The balls influence themselves by their own movements. When the chain gets tangled on an object, the balls come closer to each other, briefly touching, then unraveling again.





UP AND DOWN UNTIL THE ENGINE RUNS OUT OF ENERGY

2019

marble run, marbles, engine

42 x 20 x 20 cm

I was interested in building a marble run from a construction set, which is like a closed circuit, without an ending or beginning.



GAME INSTRUCTIONS TOWER OF HANOI

ORIGINS:

The puzzle was invented by the French mathematician Édouard Lucas in 1883. There is a legend about an Indian temple, inside of which is a large room with three vertical rods, surrounded by 64 golden disks. Priests, carrying out the command of an ancient prophecy, have been moving these disks in accordance with the immutable rules of Brahma since that time. According to the legend, when the last move of the puzzle is completed, the world will end.

GOAL:

Move all disks from the left rod to the right one.

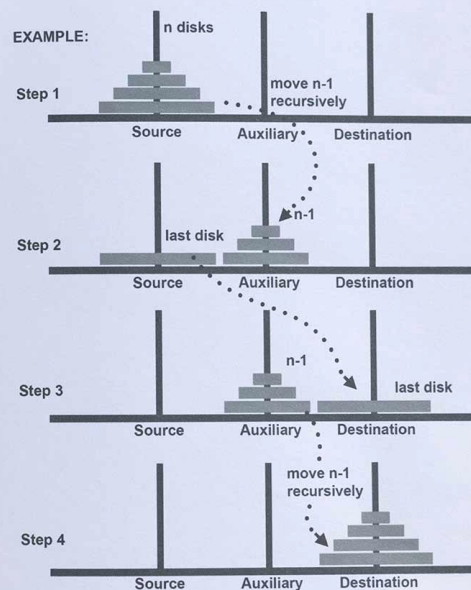
RULES:

1. Move only one disk at a time.
2. A larger disk may not be placed on top of a smaller disk.
3. Each move consists of taking the upper disk from one of the stacks and placing it on top of another stack or onto an empty rod.

SOLUTION (FORMULA):

The minimal number of moves required to solve the Tower of Hanoi puzzle is $2^n - 1$. (n = number of disks)

One move equals 1 second. If the legend were true, and if the priests were able to move disks at a rate of one per second, using the smallest number of moves it would take them $2^{64} - 1$ seconds, or roughly 585 billion years, to complete the puzzle, which is about 42 times the current age of the Universe.



BACK AND FORTH (REMAINING TIME)

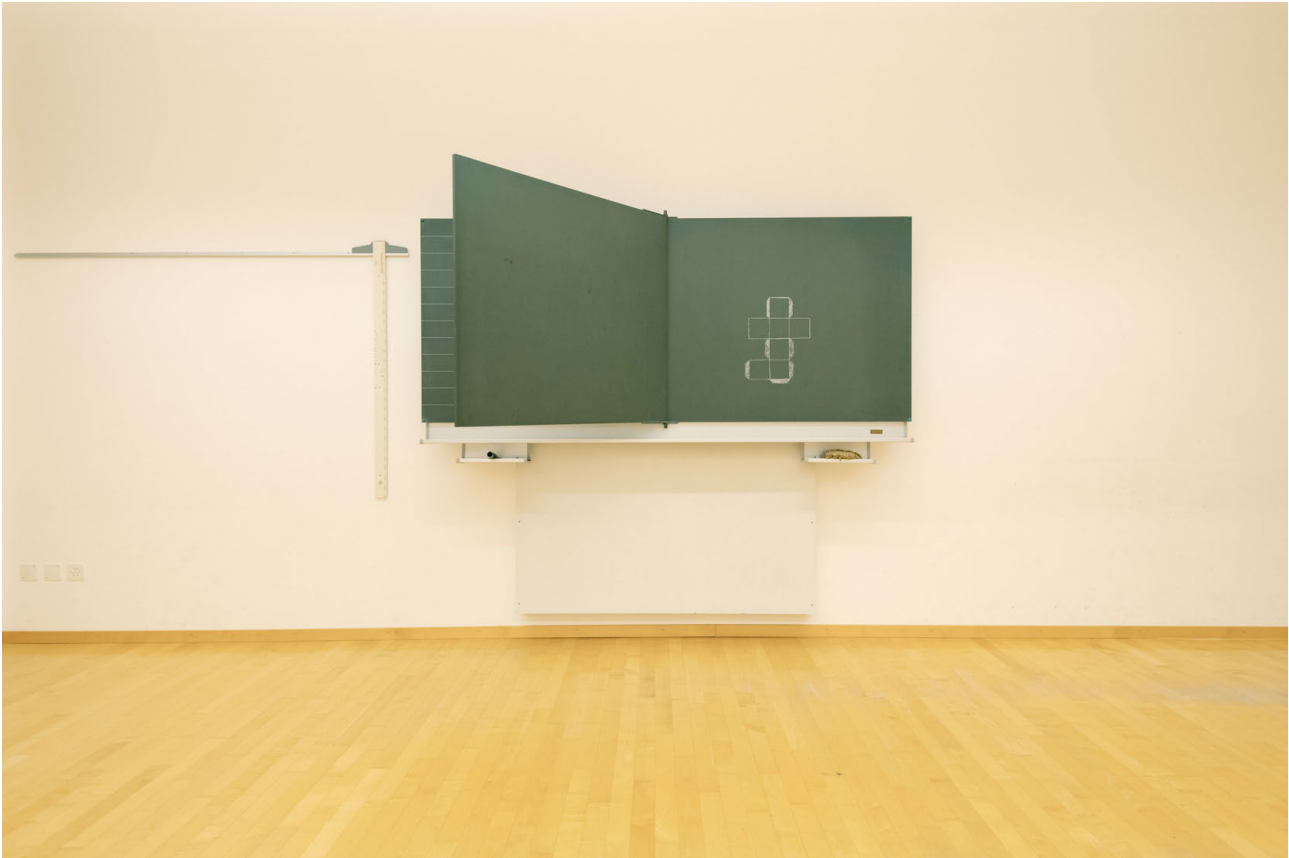
2019

tower of Hanoi with 64 golden wood disks, game instructions on paper
70 x 215 x 80 cm, DIN A4

My construction is an homage and visualization of the game invented by the French mathematician Édouard Lucas. Usually the game is only sold and played with 9 disks. I built the tower as specified by him with 64 disks. Even though the amount of moves required can be calculated, the puzzle can't be done in a lifetime. Solving it can only be done over several generations. The viewer is invited to read the game instructions and try it out. By making a mistake, it will take longer till the end of the world.



2000
2019
customized puzzle with a starry sky motif in plastic wrap, carton box
5 x 37 x 54 cm



CUBE NET

2019

chalk on chalkboard

dimensions variable

group exhibition in Vuorz/ GR inside the former school building

The geometrical-optical illusion characteristics of the cube net, challenges the brain that tries to fold it together to a 3D cube.



WHERE'S QUEEN ELIZABETH?

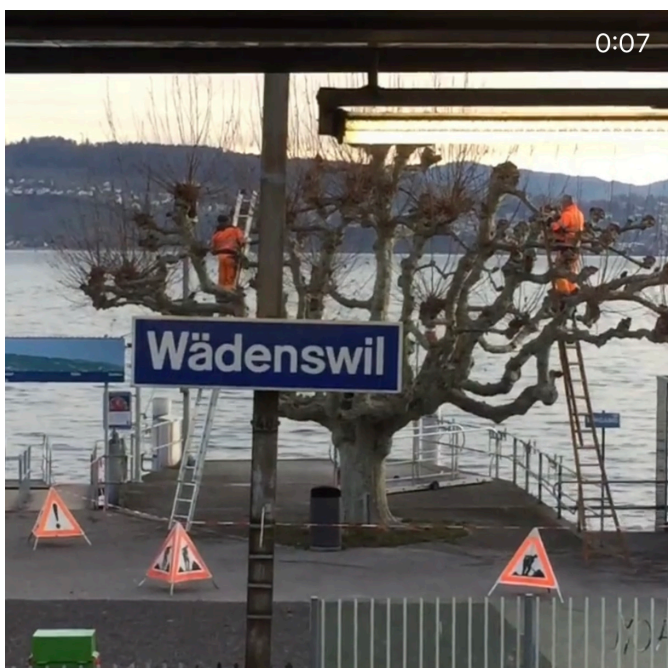
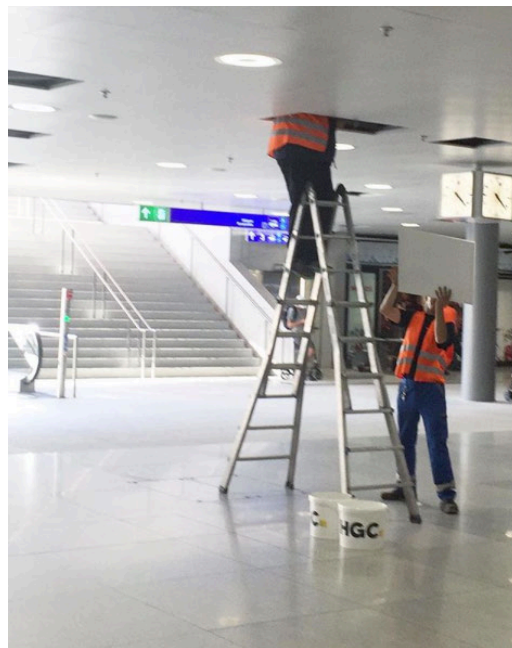
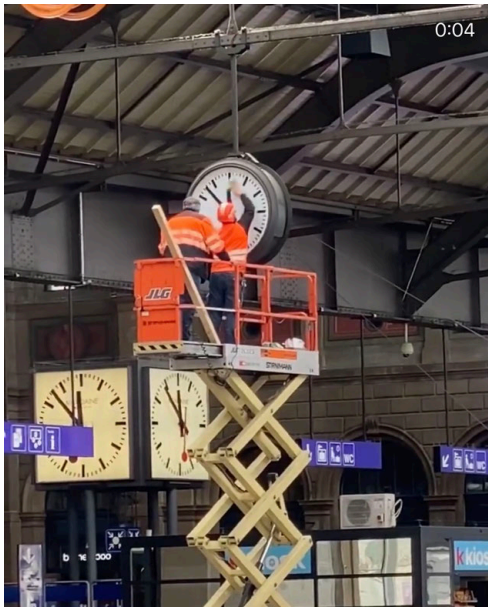
2018

digital photograph, print dimensions variable

As in the children's wimmelbook „Where's Wally?“, the goal is to find Wally in a double paged illustration showing many people doing a variety of amusing things. The people in the photograph above are observing each other and the scenery from different perspectives.

2016 - ongoing

digital snapshots and short clips of construction workers that I publish on social media:



Publications:

Both are a collaboration project with students from Zurich University of the Arts (ZHdK) and Tokyo Polytechnic University (TPU) and were realized in Tokyo and Zurich.



Paraparamanga *

2020

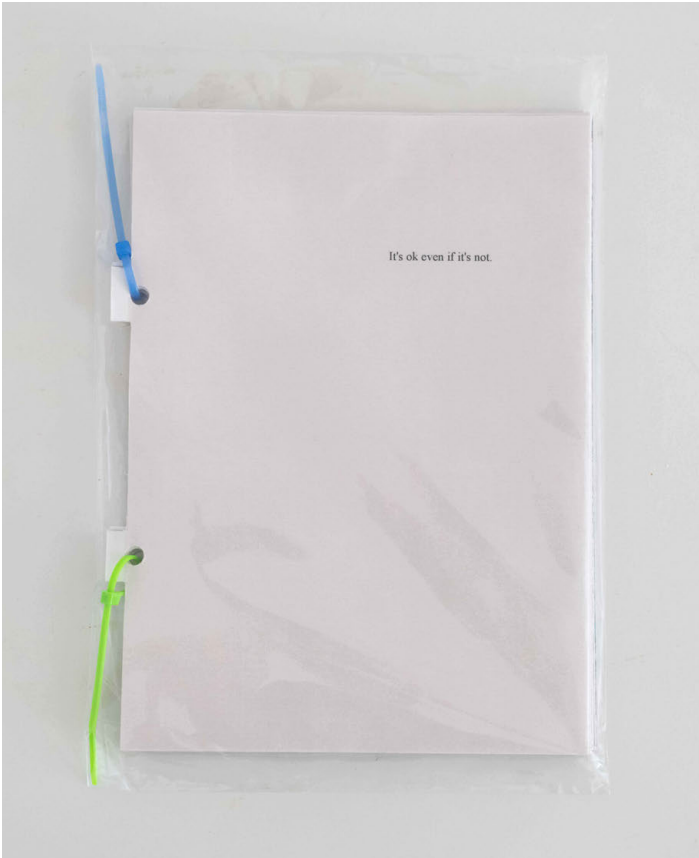
3 Zines, edition of 30, size 7 x 10 cm, pages variable

by Moritz Ryffel, Nagisa Yokoyama, Yuki Takada, Sara Rutz

* english: flip-book



my photo-stream for the pink flip-zine **Paraparamanga**, digital photographs, details



It's okay even if it's not.

2019

Zine, 22 pages, edition of 30

by Taiga Nakazaki, Hayate Ito, Suphansa Buraphalit, Sara Rutz



photos on the right side of *It's okay even if it's not.* are taken by me, digital photographs, details

Sara Rutz (*1997) Zurich, Switzerland

Education:

autumn 2020-:

Master of Fine Arts at Zurich University of the Arts (ZHdK)

2017-2020:

Bachelor of Fine Arts at Zurich University of the Arts (ZHdK)

2016:

Propädeutikum at Zurich University of the Arts, full time one semester

Matura, Kantonsschule Enge, Zurich, Switzerland

Exhibitions:

2020:

Tokyo⇌ZINE⇌Zürich, MATERIAL, Klingenstrasse 23, 8005 Zurich

2019:

ZINE IN TOKYO, POST bookstore, Tokyo, Japan

A work of one's own, Semesterausstellung ZHdK, Toni Areal

A very crowded room, ZHdK Semesterausstellung, Toni Areal

in grond crap en miu curtgin (a big rock in my garden), Casa da Scuola, Vuorz

2018:

Bio Art Archive Drawer - Absence of the Authority, curated by Rui Yuan

100 kg, Semesterausstellung ZHdK, Longtang, Oerlikon

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Statement May 2020

While observing my environment, I reflect on my ever-changing perception and what influences sensory experience. I am mostly attentive on what the eyes focus on and how attention can be directed. So I started to use rolling marbles and customized paper fortune teller games.

I like to capture construction workers dressed in orange from a distance. Constantly modifying modern times sceneries they are for me eye catching miniatures and noise producers.

Doing a lot of research on toys as well as on analog and digital games related to what aspects of the world they represent and how they influence us, I became interested in the absurd aspects of specific toys and games: e.g. the absurd concept of a puzzle, where a picture is cut into a chaos of pieces, causing an absence of focus. The person solving it as a pastime, assembles them back to the original picture.

Reflecting on my studies, I am now starting my first digital game developments. Building my own virtual worlds and modeling scenarios, gives me the possibility to play with perception and non linearity, by allowing the user to change perspective, location and influencing the story by decision making.