

Portfolio
Gregor Vogel
2016 - 2022

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Artist Statement

Gregor Vogel (*1993 in Zurich) is a conceptual artist based in Zurich. His practice bridges realms between relational aesthetics, environmental science and digital media art. With a wide-ranging approach that spans performance, photography or digital algorithms he aims to offer an alternative perspective on topics that he deems socially relevant. Though employing a frame of references taken from different cultural, artistic or scientific backgrounds, his works aim to communicate to a broad audience.

Education

2014 - 2015 Propaedeutikum Zürcher Hochschule der Künste (ZHdK)
2015 - 2018 Bachelor Arts and Media Zürcher Hochschule der Künste (ZHdK)
2019 - 2022 Master of Fine Arts Zürcher Hochschule der Künste (ZHdK)

Residencies

2019 Künstlerhaus Nairs
2020 Alps Art Academy

Awards

2021 Holzpunkt audience award
2020 Visarte Corona Call advancement award
2017 Maurer-Billeter-Foundation prize
Biennale Osijek advancement award

Solo shows/performances (Selection)

2019 *No Bed No Breakfast* | Bern
blinded by the light | public space | Bülach
Brennmaterial | Zurich
2018 *HEAR* | Toni Areal
2017 *for your eyes only* | Toni Areal
What we do, when and for how long we do it | Tart | Zurich
HERE | Toni Areal

Curatorial Projects

2020 *A Brief Inquiry Into Empty Space* | Zurich
2021 *The Object As Is* | Zurich
2022 *Sex – An Exhibition Around Sex* | Zurich

Group shows (Selection)

- 2022 *Corona Call* | Plateforme X | Lausanne
Last Words from the Periphery II | Werkerei | Zurich
Desired Lines | Toni Areal | Zurich
Sex – An Exhibition Around Sex | Toni Areal | Zurich
- 2021 *The Object As Is* | Toni Areal | Zurich
Corona Call | M54 | Basel
Corona Call | Pop-Up Space | Lugano
Corona Call | Kunstraum Kreuzlingen
PenPals | Studio 413 | Glasgow
Building World | Online
Last Words from the Periphery | Werkerei | Zurich
Kunst im Nomad | Basel
Das Klima streikt | Museum Bickel | Walenstadt
Corona Call | Wasserkirche | Zurich
Draw A Map To Get Lost | Public Space | Zurich
- 2020 *A Brief Inquiry into Empty Space* | Toni Areal
Art des Hauses | Schlosspark Andelfingen
Gasträume Zurich | public space in Zurich
Wandbild Wylergut | Kornhausforum | Berne
Aber danke für die Nachfrage | online
ACT Festival | online
Art & Science | Gerald Moore Gallery | London
10 (Zehn) | Neuer Saarbrückner Kunstverein | Saarbrücken
Chiang Mai Biennale | Chiang Mai
A green Christmas | Toni Areal
- 2019 *Body and Mind* | Toni Areal
VOLUMES | Kunsthalle Zurich
Jungkunst | Winterthur
Curraint d'ajer | Kunsthalle Nairs
Leftover | Tart | Zurich
- 2018 *Projected.Capital* | Roehrs & Boetsch | Zurich
Error | Academia Moderna | Zagreb
Coincidence of parallel | sic! Raum für Kunst | Lucerne
Vehement | Villa Merkel | Esslingen
Illuminate | Zug
Ghost Expedition | TSE Gallery | Astana
WAVE | Bülach
I draw you drawing me | Kunstkasten | Winterthur
ZHdK degree show | Toni Areal
JKON | Olten
- 2017 *Objets et préjugées* | Paris
Biennale Osijek | Osijek
QWAS - Migrating Dialogue | Toni Areal
Artbat Festival | Almaty
Tarmac Festival | Renens
JKON | Olten
- 2016 *Kings & Queens* | Bülach
Shakespeare Festival | Zurich
ETH Fotoausstellung | Zurich
- 2015 *KUNSTpause* | Zug
- 2014 *KUNSTpause* | Zug

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Do Not Disturb

500 Million Years

The Day isn't over until it's Midnight

...wie heute

...and it was raining out of a low sky, and the tide was way out.

And when it's over, dust settles

Connecting Dots +

Slowing down the End of the World

Everything you know for sure is something that you know alone

2'656 People +

2'798 Places +

100 Books +

No Bed No Breakfast +

40 Hours Present +

Untitled 1-200 +

Imagining the Shape of a Wave

Brennmaterial

blinded by the light *

Heavenly Bodies

Rocks and hard Places

Nevada snow covered

If the Inside is the Outside, what is the Outside?

What we do, when and for how long we do it

North Face

for your eyes only *

HERE / HEAR / WAVE *

HERE *

HEAR *

WAVE *

Surrogate +

Surrogate (Zurich) +

Surrogate (Esslingen) +

Esslinger Wolle +

Untitled +

Surrogate (Zagreb) +

I draw you drawing me +

I draw you drawing me (face to face) +

I draw you drawing me (skype) +

I draw you drawing me (mirror) +

I draw you drawing me (showcase) +

Passing^c

Credits

* Collaboration with Fernando Obieta

+ Collaboration with Fiona Könz

c Collaboration with Claudia Stöckli

Artists make artworks. Rich people buy artworks because they pay less taxes on art than money. They give artworks to collections of museums and in return they receive power over what the museum shows. By exhibiting works of artists out of their collection, the value of the works the rich people own increases. On this increase they don't have to pay taxes. (It's a good system.)

Wooden pallet

2021



Studio view | 2021

Do Not Disturb
Installation concept
2021

The exhibition space is equipped with everything that a person would need to survive for the duration of the exhibition without leaving the room or communicating with the outside world. For the exhibition at NOMAD Hotel in Basel, the space in question was a double bed hotel room and the duration was two weeks. All equipment from the room except for TV and phone remained in the space. The room was equipped with industrial shelves with food, water, clothes, medication as well as supplies for cooking, doing laundry, exercise and leisure activities. Postcards with images of open landscapes intended to reduce claustrophobia are installed in between the equipment.



Installation view, *Kunst im Nomad*, NOMAD Hotel, Basel | 2021



Do Not Disturb, Installation views
Kunst im Nomad, NOMAD Hotel, Basel |
2021



500 Million Years
Collage series, 100x70cm each
2021

The images show the tectonic conditions of the last 250 million as well as projections of the next 250 million years. The large format collages are created out of geographical maps dating from the 17th century until now. For areas in which the continental drift led to the creation of new or the destruction of existing land, the artist created land or water respectively by weaving unlabelled parts of the maps into new territories.

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From left to right:
No.5 (75 Million Years Hence)
No.6 (100 Million Years Hence)
No.7 (175 Million Years Hence)
No.8 (250 Million Years Hence)
Studio view | 2021





left:
500 Million Years No.3 (100 Million Years Ago)

right:
500 Million Years No.1 (250 Million Years Ago)
Studio view | 2021



The Day isn't over until it's Midnight
Collection of posters
2020 - 2022

A growing collection of information posters as they were used by shops and cafés during the Corona pandemic is displayed in response to the exhibition space.



Installation view, *Corona Call*, Wasserkirche, Zurich | 2021



left:
The Day isn't over until it's Midnight, Installation view
Corona Call, Kunstraum Kreuzlingen | 2021



right:
Detail



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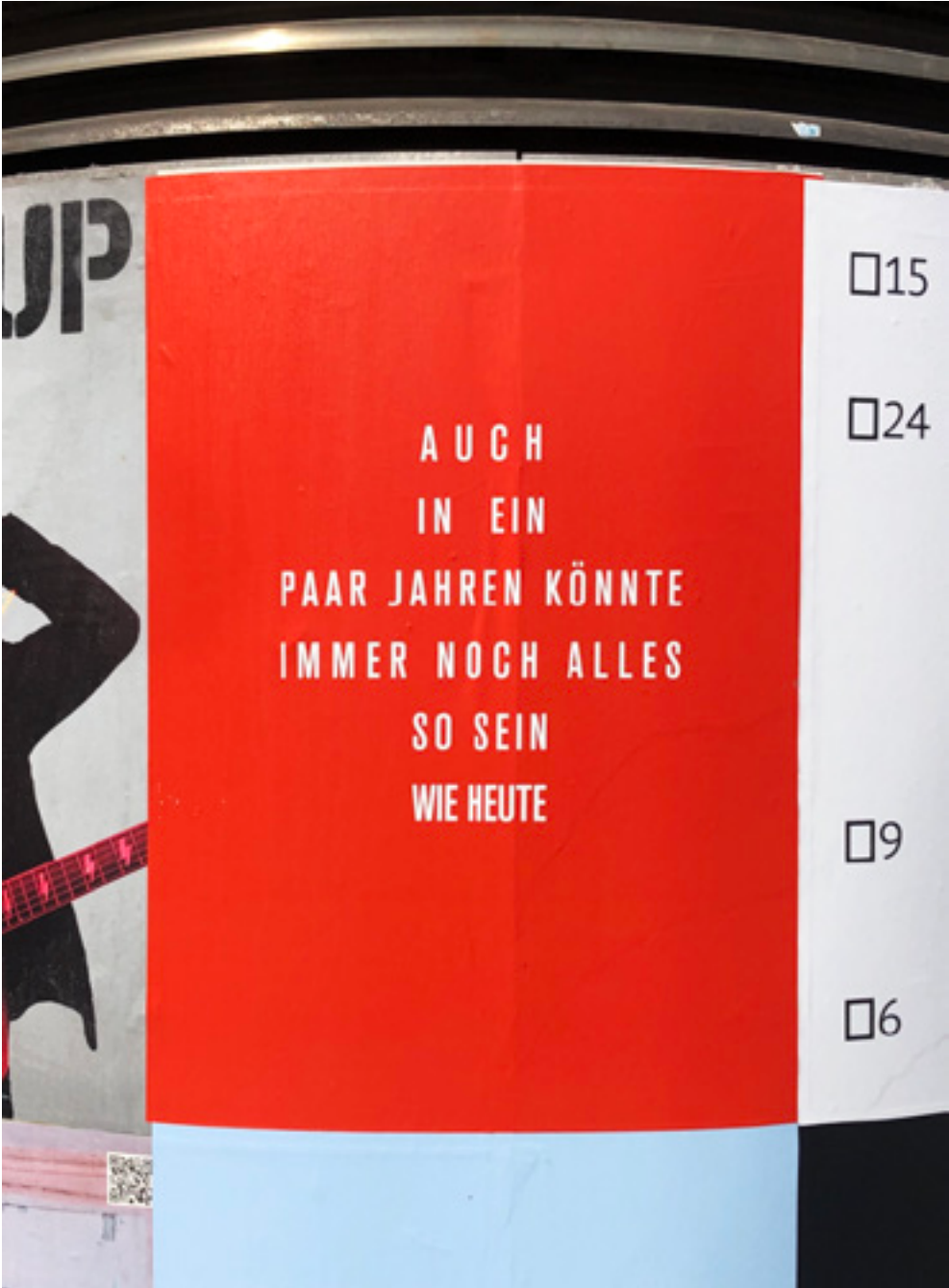
The Day isn't over until it's Midnight, Installation view, *Corona Call*, M54, Basel | 2021

...wie heute
Poster
2021

„Even in a few years everything could still be the same as it is today“

A poster is pasted up on two columns in the urban space of Zurich. The ambiguous sentence does not directly refer to a political situation, movement or position and can be read in different ways from different standpoints.

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Installation view, *Draw a map to get lost*, Zurich | 2019

...and it was raining out of a low sky, and the tide was way out.

2020
Ready-made

A copy of *Infinite Jest* by David Foster Wallace is placed on the floor of the exhibition space. The reading of *Infinite Jest* has often been associated with and thus become a status symbol for addiction, rehabilitation and ultimately loneliness. In an interview the author said "You can expect someone who's willing to read and read hard a thousand-page book, is gonna be somebody with some loneliness issues." Due to the thinness and fragility of the book's pages, it can be easily observed that the book has only been read halfway but was carried around for a long period of time.



Studio view | 2020

And when it's over, dust settles
Video, varying formats, 25 min, color, sound
2020

And when it's over, dust settles depicts the tumultuous relationship humans have with their natural environment. The artist gathered video material of people pushing rocks off cliffs, sending them into a tumbling descent. Unsettled by human hand, the erratics have their naturally stored potential energy turned into destructive force. Sometimes dozens of metric tons in weight, the boulders rip a path of destruction through the trees and form a tunnel in between the shrub. Even though the removal of the boulders sometimes seems to be part of an organized construction procedure and the used equipment is professional, the (mostly young male) actors of the scenes' reaction to the large stones tumbling down the hills is often enthusiastic and childlike. The positions that the groups of men assume when gathering their force to push the rocks, recalls the visual language of renaissance paintings or epic imagery like "Raising the Flag on Iwo Jima". People are depicted as actors in a natural domino-like process. The avalanches, sparked by the tumbling rocks serve as a crystal clear visualization of the snowball effect that is often referred to in environmental sciences. Even when the people leave the frame, the rocks keep on rolling. After the humans' cheerful calls fade away the landscape remains changed forever.

Video: <https://vimeo.com/436052197>
Password: playinginthedirt

Studio view | 2020





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And when it's over, dust settles
Video stills | 2020



Connecting Dots

Installation in collaboration with Fiona Könz and Kein Museum
2020

Connecting Dots is an installation located on Lindenhof, a park and tourist hotspot in the city center of Zurich. The work consists of 14 posters containing numbered dots.

The amount of dots doubles from each poster to the next; while the first one contains just one single dot, the last one bears 8'192. As suggested in the title, visitors and passersby can interact with the posters by connecting the dots, either in the numbered order or any other fashion. Contrary to expectation, when connected, the dots do not produce an image, the motivation to solve the task lies in the desire to interact with one's surrounding and collaborate with strangers.



Installation view, *Gasträume*, Zürich | 2020



Connecting Dots

left:
Detail

right:
Installation view, *Gasträume*, Zürich | 2020



Slowing down the End of the World
Retouched film stills from *Terra*
2019

For *Slowing down the End of the World* the artist interferes with material he extracted from the film *Terra* by Yann Arthus Bertrand and Michael Pitiot. In contrast to most environmental documentaries, *Terra* is told from an abstract hypothetical perspective representing humanity impersonated and narrated by Vanesa Paradis. With the objective of rebuilding the ties between humans and the earth, the film surveys topics like industrial farming, meat production, or heavy pollution. Images of wild animals in the Tanzanian forest are put next to those of farmers pushing cows from one farm to another using helicopters. The relationship between humans and their environment is established to not be mystical anymore but economical.

One segment towards the end of the film gives insight on rhinoceroses moved from closing sanctuaries to different ones. Due to an immense rice-growing project in Namibia which will use the water of the Okavango, its delta is likely to transform into yet another desert. As the date approaches, efforts are made to protect the animals by sedating them, binding their eyes, plugging their ears, and flying them to sanctuaries in South Africa.

Though being conscious of the significance of choosing an appropriate point of view, the film fails to give an insight into the animals' experience during the process by relying completely on an outside perspective.

The artist interferes with the material by retouching the ropes used for binding the animals as well as flipping the images upside down, taking the rhinoceroses' perspective. The alteration is similar to the way the wildlife preservers in the film interfere with the environment, giving an immense weight to a seemingly small intervention.

While complicated and impressive, the displacement of a rhinoceros seems like a tiny difference when compared to the leveling of mountains and the diversion of rivers.

The title refers to a quote contained in the film stating that "(...) putting nature into sanctuaries doesn't do much. It's a precautionary measure to slow down the end of the world."



Instllation view, *Chiang Mai Photo Festival* | 2019

Everything you know for sure is something that you know alone
Installation
2019

40 stories or situations the artist has never told anyone about are described on folded sheets of paper. Visitors can step on the chair, take one, read it, keep it or throw it away.
The installation was shown within the context of Mind & Body, an exhibition project at Toni Areal highlighting artists' engagement with spirituality.



Installation view, *Body & Mind*, Toni Areal, Zurich | 2019

2'656 People

Sound piece, performance and installation in collaboration with Fiona Könz
2019

Using a questionnaire containing ten questions, the artists aimed to get an idea about what meaning and significance people around them would give to the term "knowing someone". The answers were recorded and compiled into a 20-minute sound piece, available to the visitors of the exhibition via a pair of headphones and a screen providing the questions.

For the performance shown in the exhibition, the artists elaborated their own, personal definition of the term and proceeded to write down the names or descriptions of all the people they know on white sheets of paper taken from a stack between them. When filled with names and descriptions, each paper was pinned to the wall, resulting in a growing list of both their combined social surroundings.

After the end of the performance, the filled sheets were displayed in a different room of the gallery, where visitors could look at them and possibly find their names or a description of their person.

The number of people referred to in the title is the combined amount of people that were listed during the whole duration of eight hours, not taking into account those who were written down by both performers and would therefore appear on the list twice. The performance makes a reference to the notion that two different people do not know a third person in the same way and it could thus be stated that they know two different people.



Installation view, *LEFTOVER*, Tart, Zurich | 2019

Questionnaire

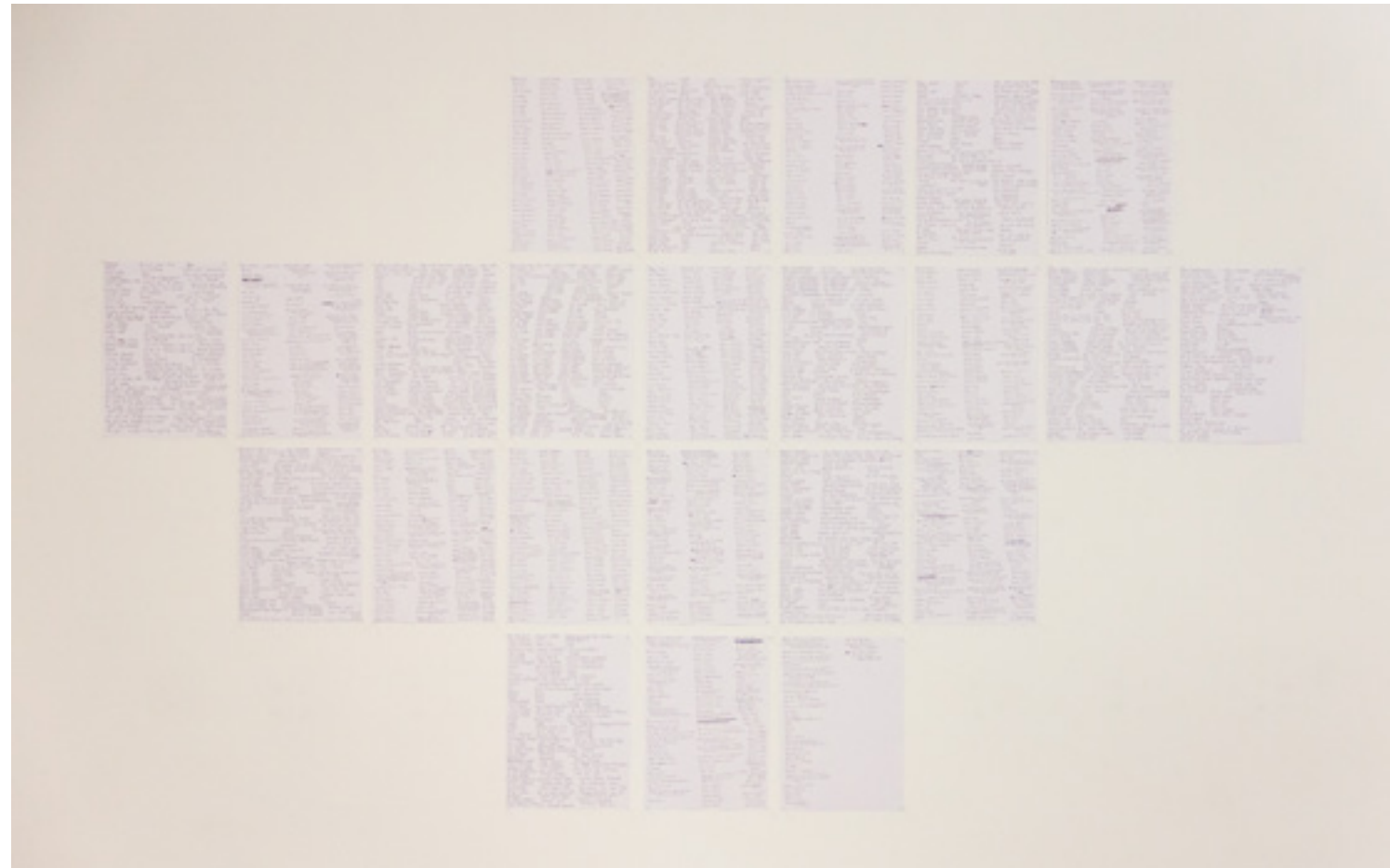
- How many people do you know (according to your own personal definition of the word "knowing")?
- Is there a specific piece of information that someone has to know about someone (i.e. you) to know them?
- Can you know a person that you have never met?
- Can you know a person without knowing their name?
- How many people know you?
- How many people's names you know?
- Who do you know best?
- Who do you know the least?
- Is it possible to not know someone anymore at some point?
- Do we know each other?

Video: <https://vimeo.com/325852205>



2'656 People, Installation view, LEFTOVER, TART, Zurich | 2019

2'656 People, Installation view, LEFTOVER, TART, Zurich | 2019



2'798 Places

Sound piece, performance and installation in collaboration with Fiona Könz
2020

The two artists use of a questionnaire containing ten question to get an understanding of what people around them consider to be a „place“. The answers are recorded and compiled into a 20-minute sound piece which the visitors can listen to via a pair of headphones.

During the performance which takes place at the Bühler Areal during IN TRANSITION, the artists take their own definition of the term as a starting point to write a list of all places they have been to in their lives. The work explores the subjectivity of experience, the spatial limitation of physical space, as well as the changes that places might be subjected to over time. After a performance of seven hours the two artists have created a list containing a total of 2'798 places.



Installation view, *IN TRANSITION*, Bühler Areal | 2020

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2'798 Places, Installation view
IN TRANSITION, Bühler Areal | 2020

Questionnaire

- In what place are you right now?
- How many places have you been to (in your life)?
- What place have you never been to?
- What is your favourite place?
- What place do you know best?
- In what place do you spend most of your time?
- What place would you like to visit someday?
- Can you be at multiple places at the same time?
- Do places change?
- What place would you like to be in right now?

Video: <https://vimeo.com/476234483>

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2'798 Places, Installation view
IN TRANSITION, Bühler Areal | 2020



100 Books

Performance in collaboration with Fiona Kőnz
2019

The two artists collect 100 novels from book boxes in Zurich which they list and itemize. During the performance the artists take the books from a stack that is arranged between them. From each book they choose one sentence to read aloud. The excerpts form a new narrative of which a live-transcript is projected behind them. After the performance the books are distributed to the audience or taken back to the boxes.

Installation view, VOLUMES, LUMA Westbau, Zurich | 2019



No Bed No Breakfast
Installation in collaboration with Fiona Könz
2019

Fiona Könz and Gregor Vogel rent an airbnb apartment for one week. The room is photographed and subsequently completely emptied with all furniture being stored in a different location. The artists visit the other four parties who live in the same building, taking photographs of one view of their private apartments each (dining room, office, living room, bedroom). In a third step the empty space that used to be the airbnb apartment is documented as well. The four walls of the room then become displays on which the other photographs are projected in an alternating loop. *No Bed No Breakfast* turns the empty apartment into an art space. During the exhibition time the artists also use the apartment as a living space, their personal belongings are arranged in a corner.



Installation view | 2019



40 Hours Present

Installation and performance in collaboration with
Fiona Könz
2019

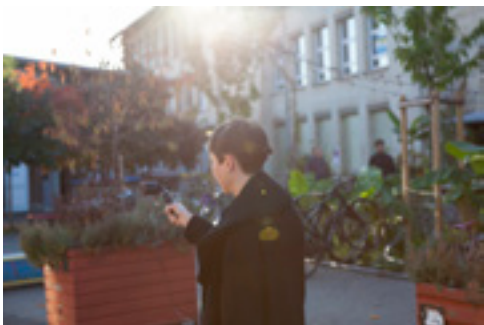
40 Hours Present was exhibited within the framework of Jungkunst 2019, an exhibition taking place over five days with a total opening time of 40 hours. For the whole timespan of the exhibition the artists carried streaming cameras with them that were directed at themselves. The cameras streamed directly to the exhibition space where two screens suspended from the ceiling provided the viewers with the apparent presence of the two artists.

The audience would thus get a realtime insight on the actions of the artists during the exhibition times showing their professional as well as their private lives. While incorporating the notion of artists being present during their shows, *40 Hours Present* also subverts the very same idea by showing the subjects in situations outside of the exhibition space such as walking in public, staying home, using public transport, meeting people or visiting a museum.

Locating the work somewhere at the intersection of documenting reality and performance suggests obvious questions concerning the authenticity of the depicted actions, calling to mind broader fields of interest such as surveillance, self-censorship and voyeurism.



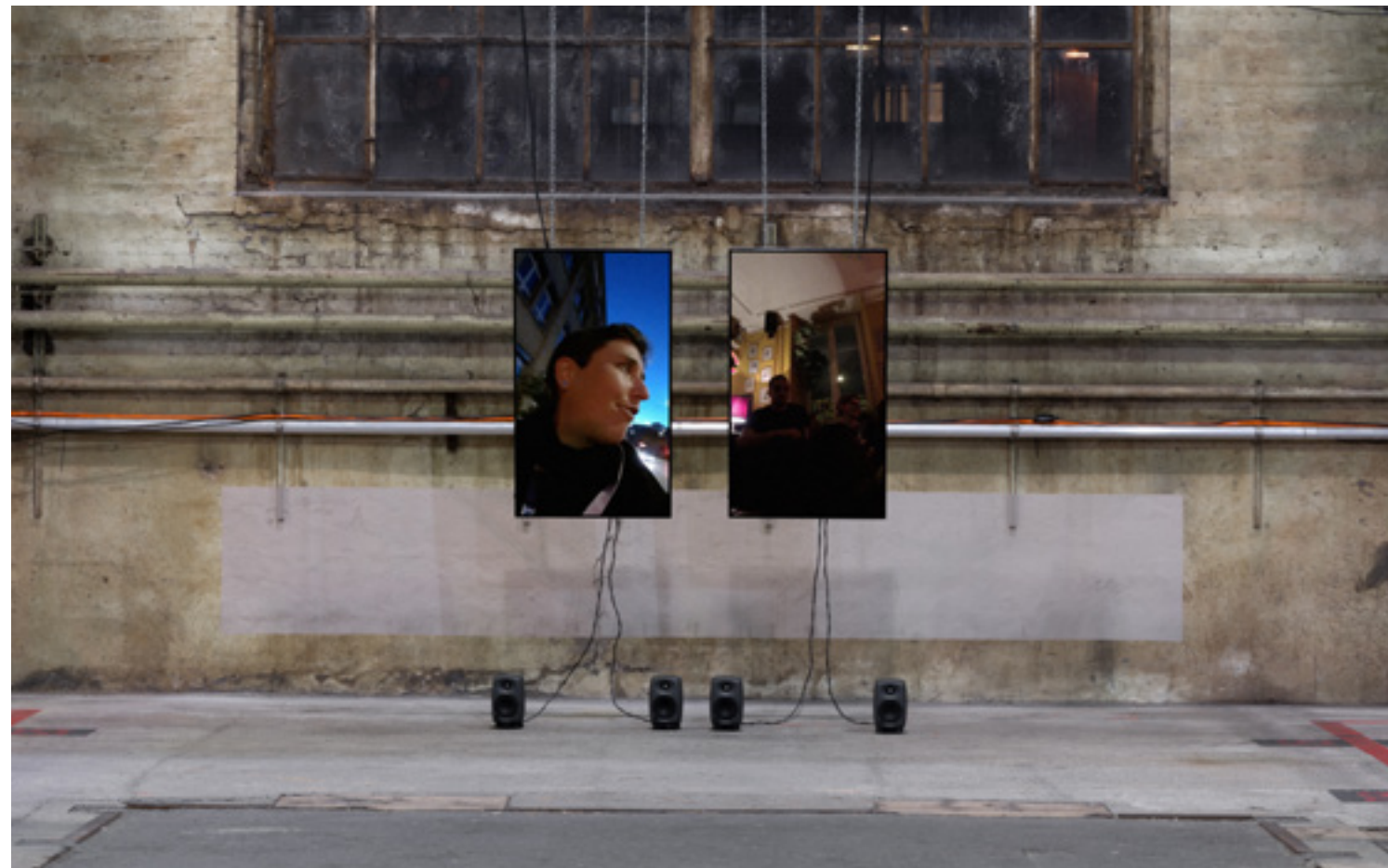
Installation view, *Jungkunst*, Winterthur | 2019



40 Hours Present

left:
Documentation

right:
Installation view, *Jungkunst*, Winterthur | 2019



Untitled 1-200

Series in collaboration with Fiona Könz
Ongoing since 2019

Untitled 1-200 is an unlimited series of title cards made of stainless steel. The back is provided with double sided adhesive tape, so that the person who buys the card can attach it to any surface of their choice.

For the price of just five francs, anybody can produce an authentic work by Fiona Könz & Gregor Vogel. Along with the card, buyers receive a phone number and the sentence „send us where you place it“.

By putting the extension of their own catalogue in the hands of strangers, the artists subvert established ideas of copyright as well as the apparent authority of title cards in identifying artworks.

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Detail | 2019

Imagining the Shape of a Wave
Sculpture
2019

At the start of every day during the four weeks of the exhibition a new block of snow was placed on the pedestal and left to melt. As the change of seasons gradually altered the surroundings of the gallery, the snow had to be brought from the other side of the valley. Since the remaining snow in the landscape would often be found in the shade beneath trees and rocks, it would contain more objects such as leaves, pebble stones or soil. As the snow melted, the enclosed objects were left on the pedestal, creating shapes reminiscent of cartographies yet to be defined.



Installation view, *currant d'ajer*, Nairs Contemporary Art Center, Nairs | 2019

Brennmaterial
Installation at MATERIAL
2019

A cluster of projectors playing back video material of a fire, spotlights in different colors, ventilator fans, emergency blankets and a smoke machine are arranged in the exhibition space.

During the opening times of the exhibition, the smoke machine fills the space with artificial smoke, creating the illusion that the front of the bookstore is on fire.

Depending on the density and circulation of the smoke, the installation is more or less visible from outside. Three framed photographs in the window show the arrangement by daylight without the smoke, offering an insight behind the illusion. Each image is accompanied by an empty frame right next to it, representing the view of the space behind it. After the exhibition is over, a photograph documenting the installation including the smoke and the visiting people is added to each of the three remaining frames.

The door being opened when visitors enter the space lets smoke escape to the streets. In advance of the exhibition invitations containing ashes from the fire which had been filmed in order to produce the used images were sent to friends of the artist, fostering the expectancy of a fire on location.



Installation view, MATERIAL, Zurich | 2019

blinded by the light

Installation in collaboration with Fernando Obieta
2018

Blinded by the light is an installation consisting of multiple interconnected objects placed in public space. By pressing a button on a console, passersby can access a surveillance camera placed in a tree overseeing a section of a public park or pedestrian zone. On the observed location a line on the ground marks the perimeter which is overseen by the camera. For the time the provided button is pushed, the observed location is illuminated by a spotlight, informing the people there that they are being observed.

The audience can choose whether they want to be part of the surveillance system as an observing or an observed subject. Public space is transformed into a stage.



Installation view, Bülach | 2019



blinded by the light

top:
Installation view, Bülach | 2019

bottom:
Installation view, *Illuminate 18*, Zug | 2018

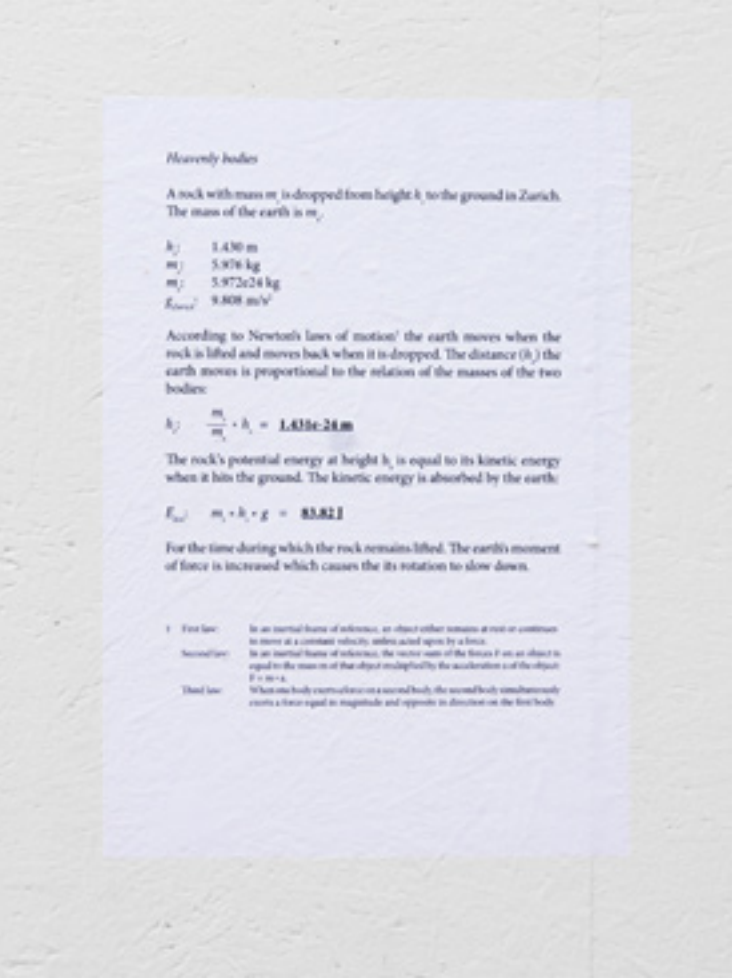


blinded by the light
Installation view, *Illuminate 18*, Zug | 2018



Heavenly Bodies
 Photo series and calculation sheet
 2018

Three large scale monochrome photographs show the artist making a simple gesture; dropping a rock, letting it fall to the ground. A sheet with calculations installed on the wall next to the series gives insight on the physical consequences of this experiment. Making a reference to Newton's laws of motion, it claims that the earth moves when the rock is lifted and moves back when it is dropped. In the same sense that nature and culture can be seen as separate systems or as parts of each other, the artist conducting the experiment can also freely decide to either understand the rock and the earth as two different bodies or as parts of one. The practice of defining what parts of an observed system are of interest, is more inherent in physics than it is in geography or geology.



left:
 Detail

right:
 Installation view, coincidence of parallel
 sic! Raum für Kunst, Lucerne | 2018

Rocks and hard places
Installation
2018

For *Rocks and hard places* artist Gregor Vogel concerned with the singing dune in Altyn Emel national park, a renown natural monument and geological phenomenon. Famous for emitting sounds during dry weather similar to the tune of an organ, the dune has been the cause of superstitions from ancient times.

Mostly focussing on his feet – the main point of interaction between humans and their surroundings – the video that is part of the work shows the artist's effort to climb the dune and experience its singing. While the artist ascends the dune, he is gradually more exhausted as well as more exposed to the sandstorm complicating his climb and damaging his recording equipment, both of which can be heard and felt in the video.

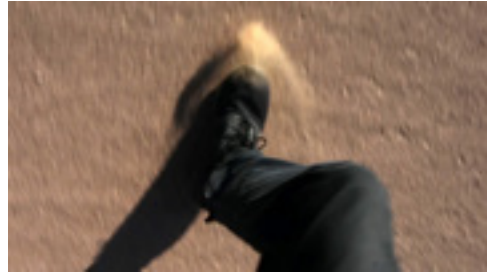
By turning the provided hourglass filled with sand from the singing dune, visitors get a chance to repeat the endeavors depicted in the video on a domesticated scale.

The work was shown within the context of the exhibition *Ghost Expedition* curated by Anvar Musrepov. The exhibition project presented the results of the field research where a group of artists from Europe and Kazakhstan undertook an expedition in Kazakhstan looking for specific areas recorded in the people's memory as sacred places. Monuments of eld pagan cults, power places, necropolises of the Palaeolithic age, medieval islamic mazars and unique natural phenomena were uncovered through art and technology.

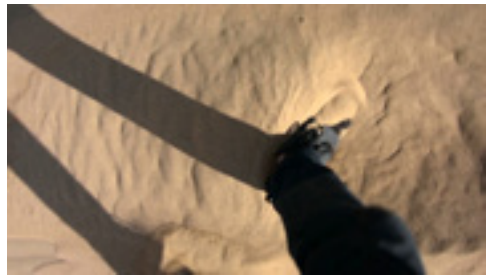
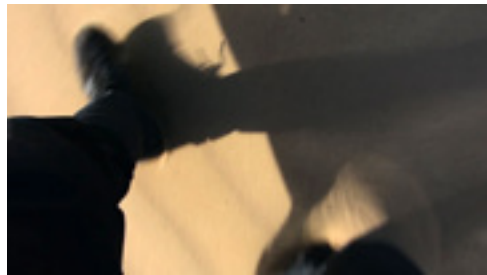
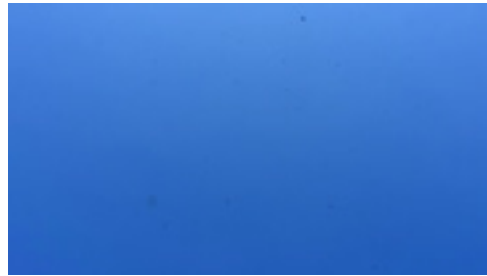
The large windows of the exhibition space were covered with blue foil, the light entering from outside covered the space in varying shades of blue, visually reminding of the desert sky's tint during the hour of dawn, which is said to be the time when ghosts are able to travel from one world to another.



Installation view, *Ghost Expedition*
TSE Gallery, Astana, Kazakhstan | 2018



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Nevada snow covered
Performance
2018

Upon seeing the mountains of Nevada whose peaks were covered with snow for the first time in the early 1800s, the Spanish explorers gave the region the name it bears until today which translates to “snow covered” in Spanish. However the cultural and historical connotations that have been created for the area almost exclusively call to mind a picture of scarce civilization in a hot and dry climate. The artist took this contradiction as motivation to attempt to match the cultural and physical identities of the place by transforming it into a winter landscape using a fire extinguisher.



Documentation | 2018

If the Inside is the Outside, what is the Outside?
Sound object
2018

If the Inside is the Outside, what is the Outside? gives the viewer the chance to take the perspective of an object moving through post offices, customs and country borders. The box that sits on the floor of the exhibition space contains audio equipment that plays back recordings from when it was sent from Zurich to Berlin and back to Zurich. As the viewer is able to hear sounds and noises emitted by the surroundings of the box distorted twice by the box's wood, notions of subjective spatial experience become tangible.



Studio views | 2018

What we do, when and for how long we do it
Installation
2017

The installation called *What we do, when and for how long we do it* consists of steel chains frozen in blocks of ice. As time passes, the ice blocks which are hanging from the ceiling proceed to melt, allowing the chains to unwind and the water to drop to the floor. While the audience is able to move freely, as the sculptures only occupy the upper half of the room, they are forced to stay in closer proximity of the sculptures, once they start to fill the whole space from the ceiling to the floor. Depending on the behavior of the visitors, whether they move or stand still, open or close the door of the gallery or touch the ice, the process at play can be accelerated or slowed down. Thus the audience is able to take influence on the time-specificity of the installation.



Installation view, TART, Zurich | 2017

North Face
Performance and Photograph, 150x100cm
2017

North Face is the photographic trace of an artistic intervention that was staged by the artist in 2017 at the foot of the Eiger North Face, (3970 m) where he attempted to move it by pushing against it for one and a half hours.

In a trial of strength the artist confronts nature trying to take part in the formation of a geological structure that was shaped about 23 to 34 million years ago, in the Tertiary era, when the African tectonic plate collided with the European tectonic plate. The artist's effort, documented by a large format photograph, serves as a questioning of our relevance in a confrontation of human strength against geological force.



Documentation | 2017

for your eyes only
Installation in collaboration with Fernando Obieta
2017

Making use of an algorithm, *for your eyes only* searches the YouTube database for videos that have no views and have never been watched by anyone, not even the people who uploaded them. There is no record of the videos that are shown within the installation, everything people who enter the booth will see is for their eyes only.

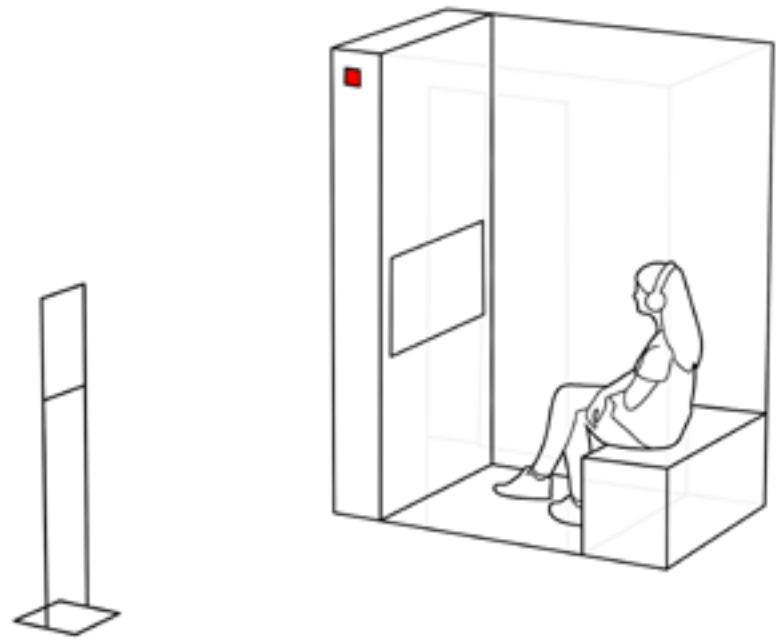
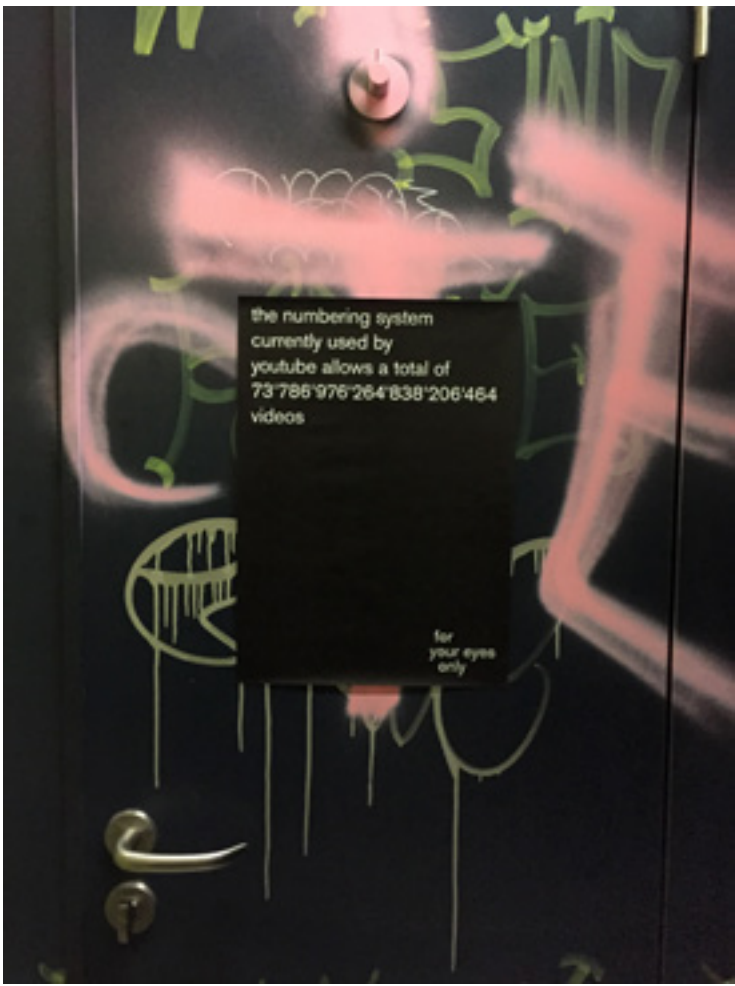
An irritation that often occurred was the discrepancy between the audience's expectation and what the installation showed to them. Since YouTube is normally used for consuming content that has already gained great attention, it turns out to be confusing to watch content that nobody seems to care about.

In times when a large part of a society producing massive amounts of digital data has not consciously experienced an era where the production of image, video or sound was predominantly analog, it gradually becomes more difficult to get a feeling for amounts of data.

Previously to the installation of *for your eyes only* the artists distributed posters in the building offering information on YouTube as a company as well as a database. While the posters layed a rational groundwork, the installation made the sheer amount of (unwatched) data on YouTube tangible on an emotional level.



Installation view, Kaskadenhalle, Toni Areal, Zurich | 2017



left:
for your eyes only, Documentation

right:
Illustration | 2017

HERE / HEAR / WAVE

Sound installation, performance, and album series in collaboration with Fernando Obieta
Ongoing since 2017

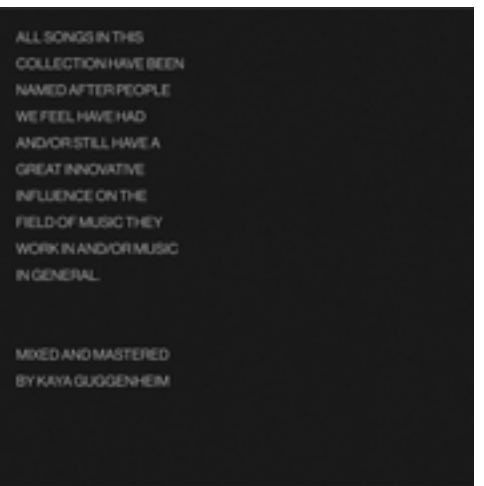
Exploring the overlap between concert, performance and sound installation. What constitutes as music? What constitutes as a concert? What is the role of a performer? What is the role of an attendee?

Since 2017 Fernando Obieta and Gregor Vogel have been working together on a series of performances concerning with the preceding questions. Each time they have made use of a setup featuring a patch that was built using the programming language Pure Data. A computer is given the ability to compose randomly synthesized tracks consisting of a randomly generated number of acts. Within a few boundaries given by the architects of the patch – the two artists – the computer is able to define parameters like pitch, tempo and length of the individual tones and acts.

These sounds are distributed to a variable number of speakers placed in the room. The two collaborating artists influence the sounds through effect pedals, commonly used by musicians, placed in between the computer and the individual speakers. The effects are distortion, modulation effects, delays, reverbs and more. The performing artists and the computer play together in a session, during which neither of the two parties has full power over the other.

Not only is not every outlet of the patch active at any given moment, but also does the sound that is played have an influence on how the pedals function. On the other hand, are the performers able to delay or diminish certain activities of the sounds and can thus take influence on the narrative structure. The balance of forces between the program and the artists is over when they decide to end the performance.

Various front and backcovers | 2017 - 2018



HERE

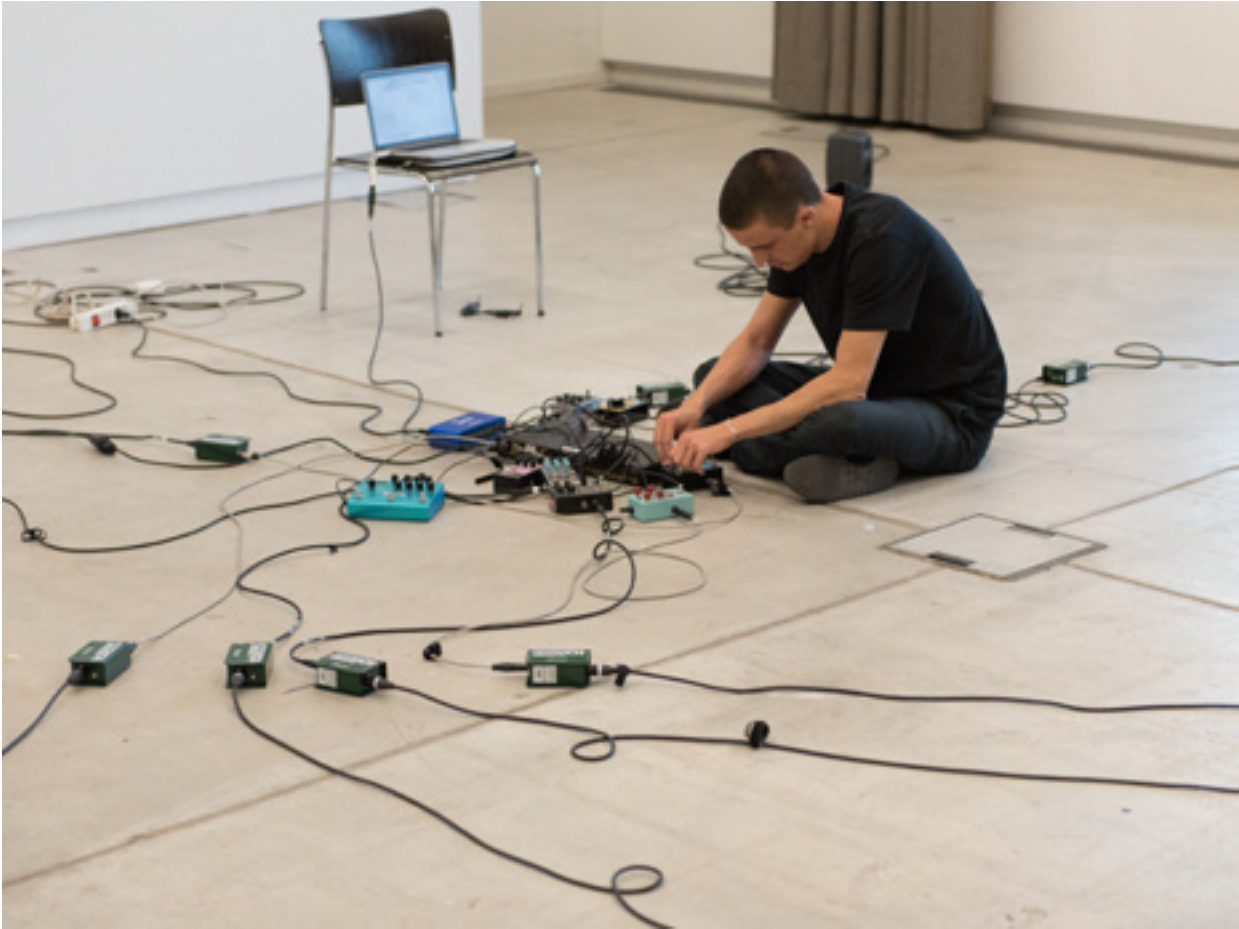
Performance, 3 hours 37 minutes
2017

When staged for the first time in July 2017 the performance called *HERE* lasted 3 hours and 37 minutes. With only the two artists present in the room, the performance was streamed live via Facebook, using a movable microphone and camera.

A recording with a stationary microphone was later released on Bandcamp. The title puts emphasis on the accessibility that is achieved through the use of a live stream.

To put an emphasis on the linear narrative structure and the hermetically enclosed context of the performance, all the tracks on the album are simply named after the time when they started.

<https://obieta-vogel.bandcamp.com/album/here>



Installation view, Toni Areal, Zurich | 2017

50



HERE, Installation view, Toni Areal, Zurich | 2017

HEAR

Performance, 4 hours 5 minutes
2018

In January 2018 the performance was staged for the second time, this time under the name *HEAR*, in front of a live audience at a public venue. In an accompanying text the audience was motivated to interact with the performers and talk to them. When none of the two artists were altering the settings on the effect pedals, the setup operated as an autonomous sound installation.

The whole concert including the voices and sounds emitted by the audience was recorded and published on Bandcamp. The title references the first iteration and puts an emphasis on the individual experience of every attendee of the concert.

In order to give weight to the presence of the audience, all tracks on the album are named after hearable sounds they contain, which do not stem from the computer or the two artists, like the accidental ringing of a cellphone or snippets of a conversation.

<https://obieta-vogel.bandcamp.com/album/hear>



Installation view, Toni Areal, Zurich | 2018



HEAR, Installation view, Toni Areal, Zurich | 2018

WAVE

Three performances, 2 hours each
2018

In September 2018 Fernando Obieta and Gregor Vogel performed the third iteration of their sound performance series which was called *WAVE*. In contrast to the preceding two editions the performance was split into three separate parts staged over the course of two days.

The two artists performed in interplay with a computer running a pure data patch capable of outputting randomly generated sounds which they altered using effect pedals such as reverbs, flangers or distortions. For each of the three events the audience was invited to contribute to the soundscape by interacting with a triangle, a rainmaker or a microphone connected to the church's speaker system used during the masses.

The work is reminiscent of the protestant reformation, during which all kinds of visual art and ornamentation were removed from churches to be able to focus on the essential components of religion. As the leading figures of the reformation proposed for the church services, *WAVE* aims to break the border between the performers and the audience. Thus all areas of the church space were accessible for everyone present. The two artists performed in the church's main room and the choir as well as on the stairs in between. In contrast to contemporary conventions in performance art, the artists invited the attendees to speak and interact with them.

All three concerts including the voices and sounds emitted by the audience were recorded and published on Bandcamp.

To draw a comparison to the protestant reformation, all tracks on the album are given the first names or nicknames of people, who the artists felt could be compared to reformators in music, like John Cage, Kate Tempest or Frank Ocean.



Installation view, Reformierte Kirche, Bülach | 2018

<https://obieta-vogel.bandcamp.com/album/wave>



WAVE, Installation view, Reformierte Kirche, Bülach | 2018

Surrogate (*)

Performance concept in collaboration with Fiona Kőnz
Ongoing since 2017

Surrogate is a performance concept in which the two participants Fiona Kőnz and Gregor Vogel intend to replace each other in every aspect of each of their lives. Each takes control of the other's work, social life and artistic practice and tries to imitate their habits and character as accurately as they can. Whereas personal belongings (e.g. wallets, phones, clothes) and information (e.g. directions, passwords, tasks) can easily be physically transferred, the exchange of certain skills, thoughts, intuition or physical characteristics is more difficult and sometimes impossible to accomplish.

By the participants' ability to adopt a feature or aspect of their counterpart's life and them sometimes failing to do so, *Surrogate* implies the question to which extent such a transgression can be achieved. During the performance, the way in which the individual is perceived and approached by its environment has shown to be particularly hard to change. To prepare for the exchange, both participants keep a notebook in the style of a diary where they write down all important information their counterpart needs. This time period and the notebooks are crucial to the performance and are to be understood as an important part of the work. The friction that is produced by *Surrogate* mostly stems from the fact that the performance is not seen as such from the start. By most people – other than the two performers – who were affected, it is conceived as a part of everyday life. The performers never actually declaring it artistic work leads to another error in the understanding of it.

While the incorrect or improper execution of certain processes or habits make it hard or (in the given timeframe) impossible to accept the activity as daily or even mundane, the absence of a meta-level or description prohibits the work from being perceived as such. The two artists try to adopt as much as possible from the other one's behavior, thinking and characteristics. The difficulty of achieving a complete transgression leads to a lot of things being executed improperly or incorrectly. Understanding these anomalies as alternatives to the usual rather than alternatives to the right enables the viewer to reflect on the general idea of intuition and habits.

(*) sur-ro-gate

Substitute.

tr.v. (-gāt*) sur-ro-gat-ed, sur-ro-gat-ing, sur-ro-gates

1. To put in the place of another, especially as a successor; replace.
2. To appoint (another) as a replacement for oneself.

Surrogate (as performed in Zurich)

Performance/HD Video, 16:9, 14 min, color, sound
in collaboration with Fiona Könz
2017

In May 2017, Fiona Könz and Gregor Vogel executed the performance for the first time over a weekend in which they mostly resided at home and interacted with their social surroundings. The performance was stopped after two days, because the participants encountered boundaries that they were not willing or able to cross.

Amongst a variety of other media, the performance is documented in a 14-minute video, in which we see both artists performing in their respective roles. Alternating, the viewer sees Gregor Vogel (as Fiona Könz) playing the piano in her studio, trying out clothes, smoking, drawing Fiona's tattoos on his arm with a sharpie or swiping through profiles on Tinder and Fiona Könz (as Gregor Vogel) talking to one of his friends on the phone and telling her thoughts to herself and the camera.

By filming themselves in situations in which they are always (at least physically) alone by themselves, both participants offer an insight into the effects the performance has on each of them. The displayed reactions reach from comfort in the role of the other to dissatisfaction because of the disability to act as the other, to terror and extreme discomfort as a consequence of feeling the loss of one's own identity.

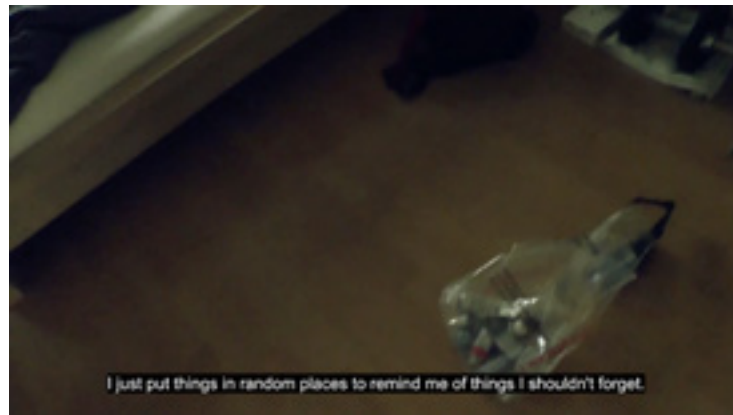
The performance provides insight in how there seems to be a focus on processes rather than products when it comes to the characteristics of identity. To perceive a process like going to bed, preparing a meal or smoking a cigarette as authentically imitated, the how seems to be more crucial to the process than the what. In the interaction with people, the use of digital, text based communication has often lead to a discrepancy between expectation and reality when meeting with a person. When interacting via text messages, it is relatively easy for a person to mask his/her identity, but when it comes to a personal meeting, the exchange of roles becomes apparent (even though the performer will always try to impersonate the other).

While peers might be able to accept or even anticipate the occurrence, a complete transgression of identity in a field where its identification is crucial (e.g. passport/access card) is unthinkable. *Surrogate* places emphasis on the recognition of areas in which the individual is likely to produce errors and on whether or not the individual and his/her environment are able to perceive them as such.

Video: <https://vimeo.com/305505150>
Password: badlucktotalk



Video still | 2017



Surrogate (Zurich)
Video stills | 2017

Surrogate (as performed in Stuttgart and Esslingen)
Performance in collaboration with Fiona Könz
2018

In November 2018 Gregor Vogel and Fiona Könz were invited to participate in the group exhibition *VEHEMENT* at Villa Merkel in Esslingen, Germany. As a part of the work *Open Call* by the exhibiting artist Jan-Hendrik Pelz which featured artists being invited to show their work in the gallery space, they developed a concept for a reprise of *Surrogate*. Arriving in Stuttgart they switched roles (exchanged personal belongings, adapted individual characteristics, adjusted their use of language etc) and proceeded to perform in the role of their counterpart for the following three days. During their stay at Villa Merkel they worked across from each other at two desks in the entrance hall of the museum. During the three days of their stay they both produced new works which were intended to be integrated into the artistic practice of the other.

Installation view, *VEHEMENT*
Villa Merkel, Esslingen | 2018

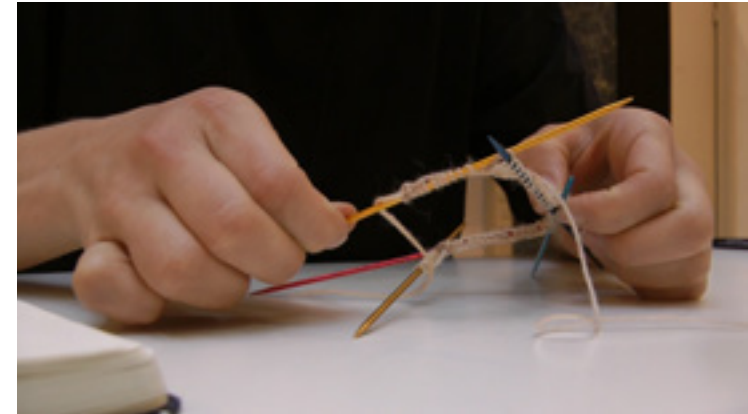


Esslinger Wolle
Installation/HD Video

Gregor Vogel (performed by Fiona Könz) produced the work *Esslinger Wolle* which concerned the wool whose production led to the accumulation of the fortune, which lead to the Villa Merkel being built by Oskar Merkel in the 19th century. Aiming to bring the wool back to its original home, he bought sock wool – the only kind of wool still available – and proceeded to learn how to knit a sock. When confronted with his inability to finish the sock he seeked the help of citizens of Esslingen he met on the streets, documenting his endeavors in a video.



Installation view, *VEHEMENT*
Villa Merkel, Esslingen | 2018



Untitled
Installation

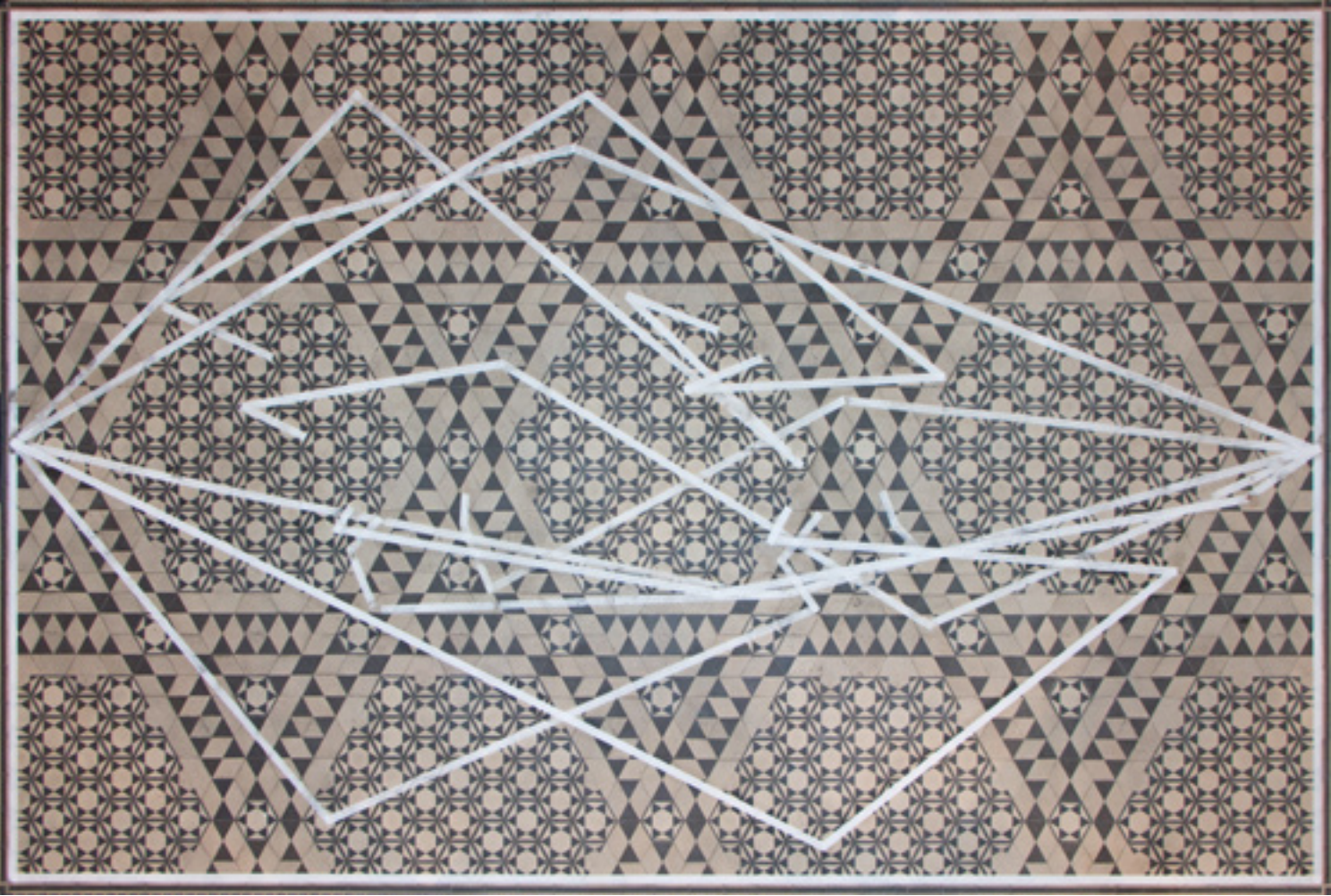
For her untitled work, Fiona Könz (performed by Gregor Vogel) used the floor of the entrance hall to display a visual representation of a situation in which two positions try to adapt their counterparts' coordinates, affecting each other in the process. Adding excerpts from their personal diaries to the masking tape she used to mark the paths, drew a comparison to the performance which formed the context for this particular work. The lines on the floor recall the practice of dancers and theater performers implying the notion that real life situations can be perceived as staged just as well.

Formula used for the location of each positions coordinate at time n:

$$A_n = (A_{n-1} + B_{n-1} + B_0) / 3$$

$$B_n = (B_{n-1} + A_{n-1} + A_0) / 3$$

Each position's coordinates are the average value of its own last coordinates, the other party's last coordinates as well as the other party's coordinates during the start of the experiment.



Installation view, *VEHEMENT*
Villa Merkel, Esslingen | 2018

Surrogate (as performed in Stuttgart and Esslingen)
HD Video, 16:9, 12 min, color, sound in collaboration
with Fiona Könz
2018

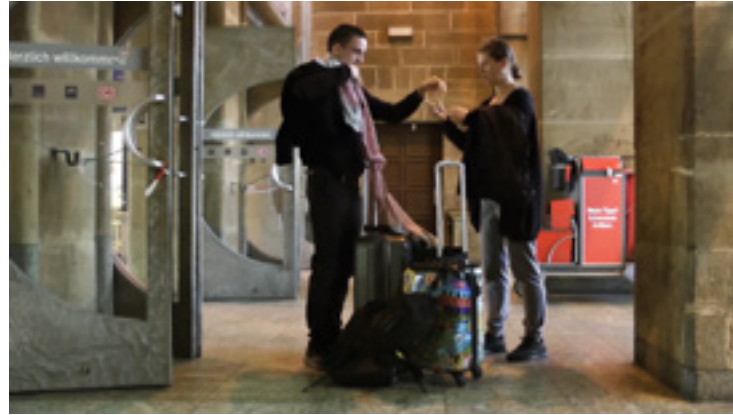
Similar to the first iteration of *Surrogate*, the performance in Esslingen was also documented in a video the artists filmed over the course of the three days. In contrast to the first video, this time the viewer can almost always see both individuals performing together.

Over the course of the video, the artists can be observed switching their roles and slowly settling into them, talking, discussing their work and ultimately executing it in the exhibition space. The video leads up to a scene where both present the work they produced in front of an audience.

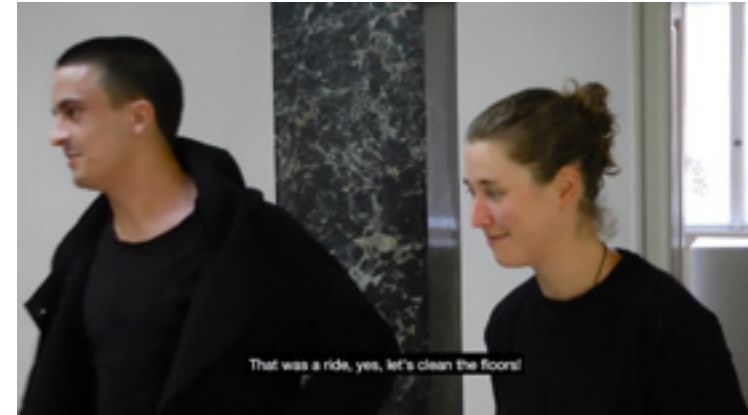
Similar as during the first time *Surrogate* was performed, it can be observed, that Fiona Könz (performing as Gregor Vogel) is employing a sort of “from the inside out”-perspective, when trying to act as her counterpart. In order to work like him, she tries to assume his perspective and actually feel into the role first, reading his notes, observing herself and reflecting on her observations.

On the contrary Gregor Vogel (performing as Fiona Könz) makes use of a “from the outside in”-perspective, aiming to mimic her actions in order to feel like her. Observing the different approaches to the same objective brings ideas towards tensions between the inner and outer environments of an individual to mind.

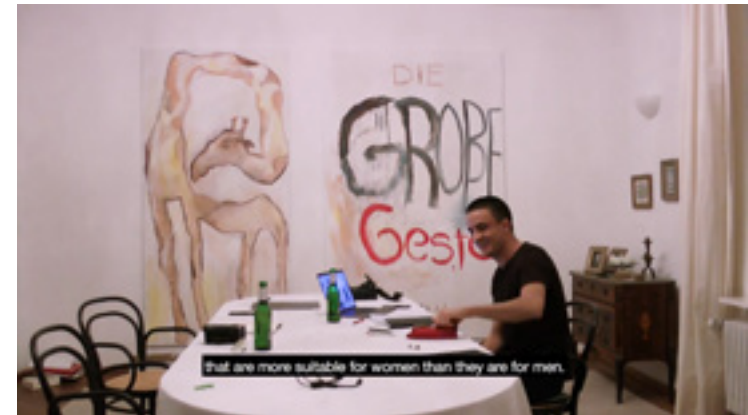
Video: <https://vimeo.com/303995856>
Password: poolsideconvo



sometimes more, sometimes less.



That was a ride, yes, let's clean the floors!



that are more suitable for women than they are for men.

Surrogate (Esslingen)
Video stills | 2017

Surrogate (Zagreb)
Installation in collaboration with Fiona Könz
2018

In November 2018 Fiona Könz and Gregor Vogel were invited to show *Surrogate* at Academia Moderna in Zagreb. Alongside both videos and descriptive texts, their installation also included a selection of photocopied pages from the notebooks they employed to prepare and document the performance, thus for the first time giving an intimate insight in the preparation of the piece.

Installation view, *Error*
Academia Moderna, Zagreb, Croatia | 2018



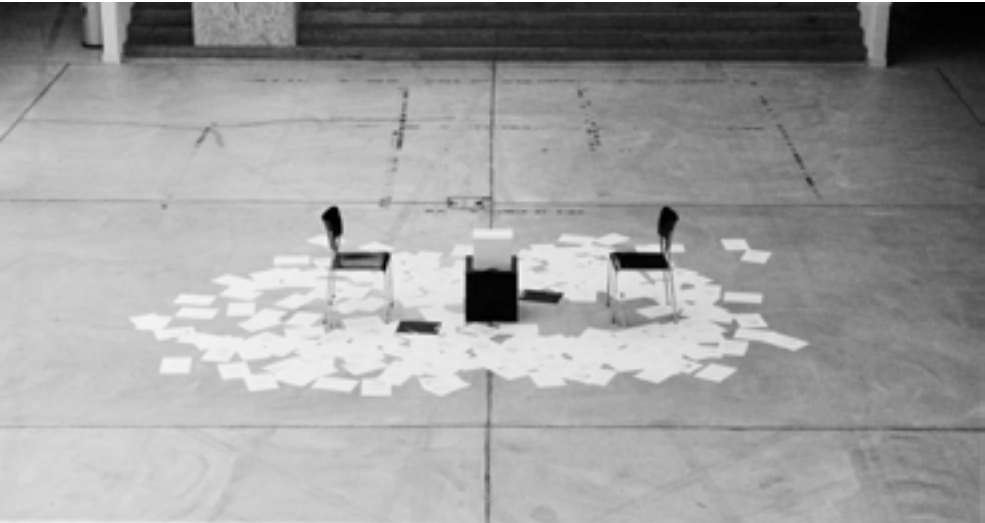
I draw you drawing me

Performance series in collaboration with Fiona Könz
Ongoing since 2016

I draw you drawing me is a performance concept in which the two participants draw portraits of each other. Since it was shown for the first time in May 2016, it has been reenacted three additional times with slight changes.

For every iteration the kind of interaction and the surroundings in which the performance takes place, have been altered to offer a new insight on the topic of looking at someone else and looking at oneself through someone else.

Through the different variations some key elements such as the posture of the performers, the procedure of laying a drawing to the ground after it is finished and the end of the performance being initiated by one of the participants getting up have mostly stayed the same.



I draw you drawing me (face to face)
Performance in collaboration with Fiona Könz
May 2016

The two performers sit across from each other on plain black chairs. Arranged between them is a stack of white sheets of paper on a black pedestal. During the performance, the performers take sheets of paper from the stack and draw portraits of each other. When finished, each drawing is laid to the ground, so a slowly growing area gets covered by them. It is not intended that the performers would take breaks or get up from the chairs. The act ends, when one of the two performers gets up. When staged for the first time in May 2016 at the Zurich University of Arts, the performance lasted eight hours, during which 180 drawings were made.



Installation view, Kaskadenhalle, Toni Areal, Zurich | 2016

I draw you drawing me (skype)

Performance in collaboration with Fiona Kőnz
December 2016

The two performers sit at their desks in front of their computers, connected through a video call. Each of them has a stack of paper next to them, from where they take sheets to draw each other. When finished, each drawing of their counterpart is laid to the ground, so that slowly growing areas of their rooms get covered by them. It is not intended that the performers would take breaks or get up from their chairs. The act ends, when one of the two performers ends the connection.

The performance started at 8PM after an ordinary workday and lasted four and a half hours, during which 171 drawings were made. The idea of looking and not looking at each other, is present in the act of drawing, as well as in the impossibility of making eye contact through the camera and the computer screen.

The performance creates a paradox relation between intimacy (the respective personal locations) and distance (the video call).

Installation views, Zurich | 2016



I draw you drawing me (mirror)
Performance in collaboration with Fiona Könz
June 2017

I draw you drawing me was performed for the third time at Tarmac Festival in Renens, Switzerland. The performers sat across from each other on plain black chairs in a pedestrian zone, a stack of white sheets of paper arranged between them. Different from the first two iterations, the direct connection between the two was blocked by two mirrors. Each participant would therefore get a view of their own head and shoulders, completing their counterparts' body. During the performance, they draw portraits from their point of view, leading to various results in choice of motive. When finished, each drawing was laid and taped to the ground, so it would not get blown away by the wind. In six hours, during which the performers did not get up or take breaks, 120 drawings were made.



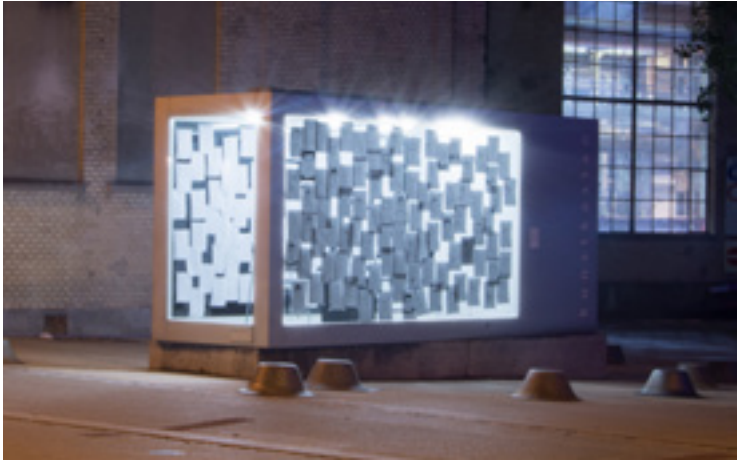
Detail, *TARMAC Festival*, Renens | 2016

I draw you drawing me (showcase)
Performance in collaboration with Fiona Kőnz
August 2018

For the fourth edition of *I draw you drawing me* the Kunstkasten Winterthur, a showcase made of glass and steel located in public space, was chosen as a stage. The performance within this setting was similar to the first iteration of *I draw you drawing me* with no obstacle obstructing the view between the two participants. Yet instead of laying the finished sheets to the ground, the artists attached them to the glass walls of the structure using tape. Thus every finished drawing contributed to a growing opacity shielding them from the eyes of the public and granting them a more personal experience. The performance lasted seven hours during which 183 drawings were made. After the performance had ended, the drawings were left hanging as an installation by themselves.



left:
View after performance
left:
View during performance
Kunstkasten, Winterthur | 2018



Passing

Photographs in collaboration with Claudia Stöckli
2017

Projecting poems out into the open, into the moving landscape. The images were produced by directing a projector out of a train window and photographing the result when riding through the Kazakh desert. All the projected words are inspired by the journey through multiple countries and across their borders. The artists cut up the series of photographs into 36 postcard-sized formats and sent them to Almaty to be shown there at the same time as in Zurich.



Documentation | 2017

Credits

All illustrations and photographs by Gregor Vogel or collaboration partners except *Everything you know for sure is something that you know alone* by Gloria Galovic, *2'656 People* and *2'978 Places* by Valentina de Pasquale, *40 Hours Present & 100 Books* by Claudia Stöckli, *Heavenly Bodies* by Fabienne Koch, *Nevada snow covered*, *I draw you drawing me (mirror)* & *I draw you drawing me (showcase)* & *WAVE* by Nadine Cocina, *North Face* by Fernando Obieta, *for your eyes only* by Clio Wolfensberger, *I draw you drawing me (face to face)* by Nadine Cocina and Claudio Rainolter, *Surrogate (Esslingen)* by Jan-Hendrik Pelz and *I draw you drawing me (Skype)* by Talissa Weder,