



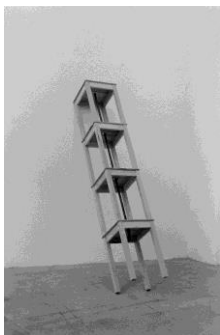
exhibition, we show a work from the series »Speed of Light«, which indicates as a luminous decimal number the fraction of a second that light needs to cover a distance of 2 meters – the length of artwork itself. This incredible figure, this immaterial phenomenon that yet influences our corporeality, is thus transformed into a graphic formula.



The Pakistani-British artist **Haroon Mirza** (\* 1977, London, UK, lives in London) is internationally renowned for his installations in which he orchestrates a complex interplay of light and electricity into a sensory multi-layered experience. These ephemeral elements are sometimes attached to technoid-seeming objects, sometimes to familiar ones such as furniture. Other characteristic features are interactive elements such as electricity or light impulses, sometimes also the movement of the observer, which may affect and modify the work. In our exhibition, »Solar Powered LED Circuit Compositions« reacts to light incidence, and it was also shaped by electricity, which ran through psychoactive mushrooms. So again, ephemeral influences on the human body – the consciousness-expanding substance and the light – are the cause for shaping.



**Klaus Rinke** (\* 1939, Wattenscheid, DE, lives in Neuhaus, AT) is one of the most important German representatives and pioneer of process and action art. From the mid-1960s onwards, he was mainly known for his »primary demonstrations« – actions performed in the open air or in galleries and museums dealing with the spatiality and temporality of human existence. In Rinke's oeuvre, which also includes drawings and installations, water and station clocks are leitmotifs, symbolizing transience – as in the performance »The Water Carrier« from 1971, of which we show a photograph in our exhibition. Around the same time, the lot, which plays a role in the process-oriented installation »Evaporation«, found its way into his work as an important symbol of man's earthboundness.



**Roman Signer** (\* 1938, Appenzell, CH, lives in St.Gallen, CH) is one of Switzerland's most renowned contemporary artists. With his ephemeral action, so-called »time sculptures«, he has essentially contributed to the renewal of the notion of »sculptural« since the 1970s. Early on, Signer also filmed or photographed his explosive and risky projects that visualized processuality and transience. In the context of »Transformations« we show a selection of black and white photographs from the 1980s. They show sculptural moments in Signer's studio, which – resulting from actions – also witness the artist's body, even though it is absent in the images itself. Works from this series can also be seen in a current comprehensive exhibition at the Istituto Svizzero in Rome.