

Invisitor
Rachel Fäth

8 september - 15 october

Artist Rachel Fäth uses elementary architectural structures to carve wedges and linkages into perceptual space. For *Invisitor*, Fäth highlights the margin formed between diez and the historic courthouse, where it resides. The white cube of the gallery is reduced to a three-walled stage set in the midst of a former courtroom. Fäth builds a circuitry between spaces of varying scales, forging a threshold between monumentality and minimalism. The front side of the gallery walls are marked by Fäth's discrete steel plates, which from behind are revealed to be connected to square tube pipelines, jaggedly jutting out the back of the wall. The austere setup twists into an impending sense of hidden depths, as you walk around the edifice.

Paul Klee wrote that "the eye follows the paths that have been laid down for it in the work." In *Invisitor*, nothing is placed at eye level so the gaze seeks out interspatial burrows beneath perception. At first, Fäth's steel pipelines draw you towards the intersection of two recesses—the hollow of the steel tubes inserted into the hollow of the walls. However, peering through the tubes, a positive space emerges, a narrow chamber intercepted by a target of concentric steel rings, which focalize perception towards the limit point of the steel plate. Perception gets trapped in a cross-section, which one sees into but not out of. And yet, this insularity is punctured by light coming through circular apertures of the chamber from the open top of the wall, so that this innermost space is enlightened by the outer space of the room. In another reflective circuitry, Fäth has installed a clamp with a light on the courthouse walls, which reciprocally illuminates an antique ceiling light.

A conceptual sculptor in the vein of Stanley Brown and Maria Nordman, Fäth has been making what she calls “mounting systems” for the past 2 years, when she stumbled upon steel tubes on the streets of New York. These “hollow structural sections” are often used in the construction of skyscrapers and are known for their load-bearing capacity. Fäth affixes the tubes to steel plates at skewed angles, cuts them into uneven sizes, and adds sculptural appendages. No longer used as architectural support, the tubes become a conduit to clear through blocks of opaque matter, bisecting walls to traverse and expose the boundaries between rooms. These funnels unfold a continuum from openness to obstruction. When removed from the installations, the tubes index the spaces they intersected—picking up residue, debris, and fingerprints. Fäth’s work tests inner and outer limits, reflecting and contorting the infrastructures that underpin our sense of depth, light, measure, and visibility.

- Text by Felix Bernstein

