

*The Log-O-Rithmic* exhibition is inspired by the work *The Log-O-Rithmic Slide Rule*, an ephemeral work created by architects Trix and Robert Haussmann. Both were educated in the context of Swiss Modernism, but eventually evolved their approach to the practice.

In 1967, they began their collaborative work with *Anti-Chair*, a fragile chair made of neon tubes, and also opened *Allgemeine Entwurfsanstalt*, a space dedicated to architecture and design. In addition to a wide range of realized buildings and furniture designs, the duo has created a rich body of theoretical works that renegotiate entrenched ideas about architecture. In 1980, Robert Haussmann visited a sanatorium to recover from an illness. It was during this time, when he was physically unable to work, that the couple created *The Log-O-Rithmic Slide Rule*. This playful device is based on a very bureaucratic principle inspired by the OuLiPo movement. Due to its combinatorial potential, it paradoxically creates infinite varieties of imaginative architecture, language and images.

On the occasion of the exhibition at the GAMeC, seven contemporary artists have been invited to activate the experimental device and reprocess it for their own specific purpose. *The Log-O-Rithmic Slide Rule* is applied as a denominator and serves as a starting point for the exhibition.

The works by Uri Aran, Karl Holmqvist, Kaspar Müller, Ken Okiishi, Oliver Payne, Emanuel Rossetti and Anicka Yi (video installations, paintings, sculptures and drawings) analyse language and writing from different perspectives, ‘playing’ with the letters of the alphabet, with the aim of creating a new lexicon and understanding the multiple (and sometimes hidden) meanings of words and objects.

An overview on the artists’ techniques and the works on show:

Over the years, Uri Aran has created a complex body of artworks, including film, drawings and sculptures. Free narratives materialize from the connections between his works and an emerging vocabulary, thereby formulating an open system. Karl Holmqvist transforms and questions language in radical ways. In his performances, writings and sculptures, he poetically picks up fragments of the high and low, and exposes their different literal meanings. Kaspar Müller raises the question of adolescents’ motivations and pastimes. In the exhibition, uncanny cabinets function as stages for artefacts that resemble discoveries from an illusory journey to Atlantis. Ken Okiishi produces films in which temporalities and social orders are re-shuffled. The overlaid and artistically modified sceneries create a new presence that unsettles remembrance and restages experience. Oliver Payne pays tribute to the visual language of the uncompromising amateur and provocateur. A completely dedicated fan culture serves as the model of which the artist becomes part. Emanuel Rossetti refers

to the improvised self-made construction in different ways and produces sculptural imitations with which he can explore its anarchic and subversive potential. In his films, he creates visionary worlds of utopian pavilion structures in a disputable existence. Anicka Yi impregnates rubber and gelatine with an original fragrance she created, and then uses these materials to construct hieroglyphic sculptural works. The synesthetic trigger of scent scrambles a sensorial puzzle into endless combinatory potential.

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