

[_project/](#)

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eyemachine portfolio

www.eyemachine.com
Bändlistr. 31
8064 Zurich / Switzerland

andy@eyemachine.com
Mobile ++41 (0)78 835 89 59
Studio (tel/fax) ++41 (0)43 311 95 25

Concept eyemachine Project

Conceptual Photography/Videoanimation

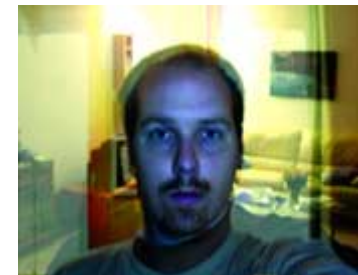
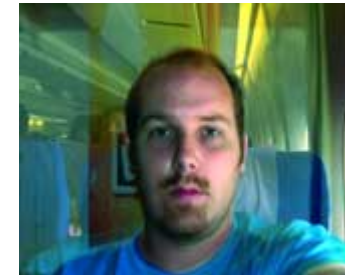
Since first of January 2002 I take several pictures of my face per day. Every time with stretched left arm, eyes fixed on the camera lens. I try to look into the camera without emotional expression on my face. I then pick one selfportrait per day. The eyes (more precisely: the iris) get fixed onto the exact same spot within the picture frame. Then the daily selfportraits get animated chronologically into the movie with fine blending-phases. The constantly same position of the iris within the movie «glues» the constantly changing images of the day together, builds up a certain stability for the film.

A time-lapse movie of my face is generated in which I grow older in different speed-intervalls (for example within 30 seconds I grow older one year/within 40 minutes I grow older one year).

This is a long term project. I started it in my 30th year, the duration of this project is open – theoretically «eyemachine project» ends with my death.



View of the installation at the Anker (an ex hells-angels bar in zurich), 10. 7. 2003



Videostills (in blending-phase)



(chronologically unordered selection of stills, single days of 2002, Iris already centered at exactly the same position)

_project/

eyemachine project

_date/

since
01. 01. 2002

_exhibit/modus

Videoanimation
/Book (flipbook planned)

_img/



(chronologically unordered selection of stills, single days of 2002, Iris already centered at exactly the same position)

eyemachine/**Selfportrait-Averages**

The production process of «eyemachine project» lets me generate another – rather absurd – artwork on the topic of time: the «selfportrait-average» picture series.

In this series I calculate the visual monthly – or yearly – average of the selfportraits used in «eyemachine project». As an example: the daily selfportraits of the month January 2002 are blended over each other as layers with 3% transparency each (100% divided by the 31 days of January 2002 is approximately 3%: for every day an equivalent «blending-strength»). Hence a mathematically calculated visual average of the way I looked in January 2002 is computed.

Because the Iris has already been centered in the production process of «eyemachine project» the area around the eyes is «in focus» – while the areas further away from the eyes turn unsharp. The iridescent gray in the background is the result of chaos in colour-mixture of all the different backgrounds from every single day.



Through statistical computation of pixelinformation the principle of SIMILARITY is realized in the utmost possible way: the pictures belong to a group of ABSOLUTE SIMILITUDE – and still every single month of my selfportrait-averages is distinguishably different and discernable from the other in expression and structure of colour.

This work wields the technology of photography into a stunning resemblance to dutch portrait-painting of the 17th-century.

statement
date: Jant 04



Selfportrait Average January 2002



Selfportrait Average February 2002



Selfportrait Average March 2002



Selfportrait Average April 2002



Selfportrait Average Mai 2002



Selfportrait Average June 2002



Selfportrait Average Juli 2002



Selfportrait Average August 2002



Selfportrait Average September 2002



Selfportrait Average October 2002



Selfportrait Average November 2002



Selfportrait Average December 2002



Selfportrait Average Year 2002



Selfportrait Average January 2003



Selfportrait Average February 2003



Selfportrait Average March 2003



Selfportrait Average April 2003



Selfportrait Average Mai 2003



Selfportrait Average June 2003



Selfportrait Average Juli 2003



Selfportrait Average August 2003



Selfportrait Average September 2003



Selfportrait Average October 2003



Selfportrait Average November 2003



Selfportrait Average December 2003



Selfportrait Average Year 2003

Partikel

issuance: every 2-3 months

released
August
2003

Founder, editor, active artistic participator

PDF, Quicktime,
etc.
printed
editions/signed
cd-rom multiples

Partikel – every issue a reinvention

Partikel (english: particle) is an artmagazine distributed through the world wide web. Partikel wants to focus on the seemingly insignificant ordinary world and show its microscopic monumentality and easily overseen universality.

Partikel – as experimental laboratory for artists – wants to build up discussions and new confrontations with contemporary art. Partikel gives unlimited freedom towards artistic invention and form of presentation and in turn wants to be reinvented from scratch every issue. That's why it issues irregularly every two to three months.

Partikel differs from the usual e-zine or netmagazine: since its art is originally produced to be presented «as original» on the www. The Download of content generated by Partikel is for free. The edition is also produced as materialistic piece, which is sold in a limited edition (to finance the free netversion).

Of course these particles are refined and conscious pieces of «Art in the Age of its Technical Reproducibility». Partikel tries to use the given possibilities of technical reproducibility through the world wide web, and it tries to use these possibilities functionally towards its own Production and Distribution...

In the best case Partikel will take effect as particle-accelerator on the visual culture of its viewers.

Eyemachine, the editor of Partikel is looking for artists interested in such kind of visual investigation and artistic cooperation to present the ideas and works, which have been developed together, in a single issue.

Contact: partikel@eyemachine.com

Partikel asks the «conspirative viewer» to distribute the link among friends and furtherwise interested parties.

The single issues are on sale as limited editions (signed and numbered).

Order online: partikel@eyemachine.com

still available:

Partikel01, 500 Swiss Francs, no. 2-10

Partikel02, 500 Swiss Francs, no. 7-10

Partikel03, 50 Swiss Francs, no. 1-50

<http://www.eyemachine.com/partikel.htm>

statement
date: Januar 03

www.eyemachine.com



(Frontpage of the first edition, Partikel01)

Partikel
issuance: every 2-3 months

released August 2003
Founder, editor, active artistic participator

PDF-Magazine,
bound printedition
in limited Edition

The first edition was created at the occasion of a visit to Torino, Italy, by the two artists Ste Fleischlin and eyemachine in June 2003.

HIDE AND SEEK - digital remastered photography



(Frontpage of the first edition, Partikel01)



(Selection of Pages from Partikel01)



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(Frontpage of the first edition, Partikel01)



(Selection of Pages from Partikel01)



artist statement/**Frozen Magic Coincidence**

Frozen Magic Coincidence
Magical Forrest (walking the dog)/The American Way/Party
Animals/Magic Tricks

2000 (Dez) Alte Kaserne (Mai 2001)
/Book

Buch: 29.5x35
cm; Plots/Pictros
versch. Formate

Frozen Magic **Coincidence**

Since 1996 I am following my every-day life visually with my pocket-camera (conceptional working title dating from 1998: "Life/©/Work").

In Frozen Magic Coincidence I wanted to document my photographic results of working on several different topics that seemed to be coming up again and again in my everyday life.

«Magical Forrest (walking the Dog)» presents forrest- and landscape-photographs, taken while walking the dog.

«The American Way» (Florida, Nov-Dec 2000) combines a selection of shots taken in Florida on holidays.

«Party Animals» presents Pictures of the swiss party-scene.

The single images out of the series «Magic Tricks» are united by a certain emblematic «Magic Moment» and absurd coincidence of visible reality.

statement
date:
2001 (Dez)



Frozen Magic Coincidence/**The American Way**

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(Florida, Nov-Dec 2000, Selection)

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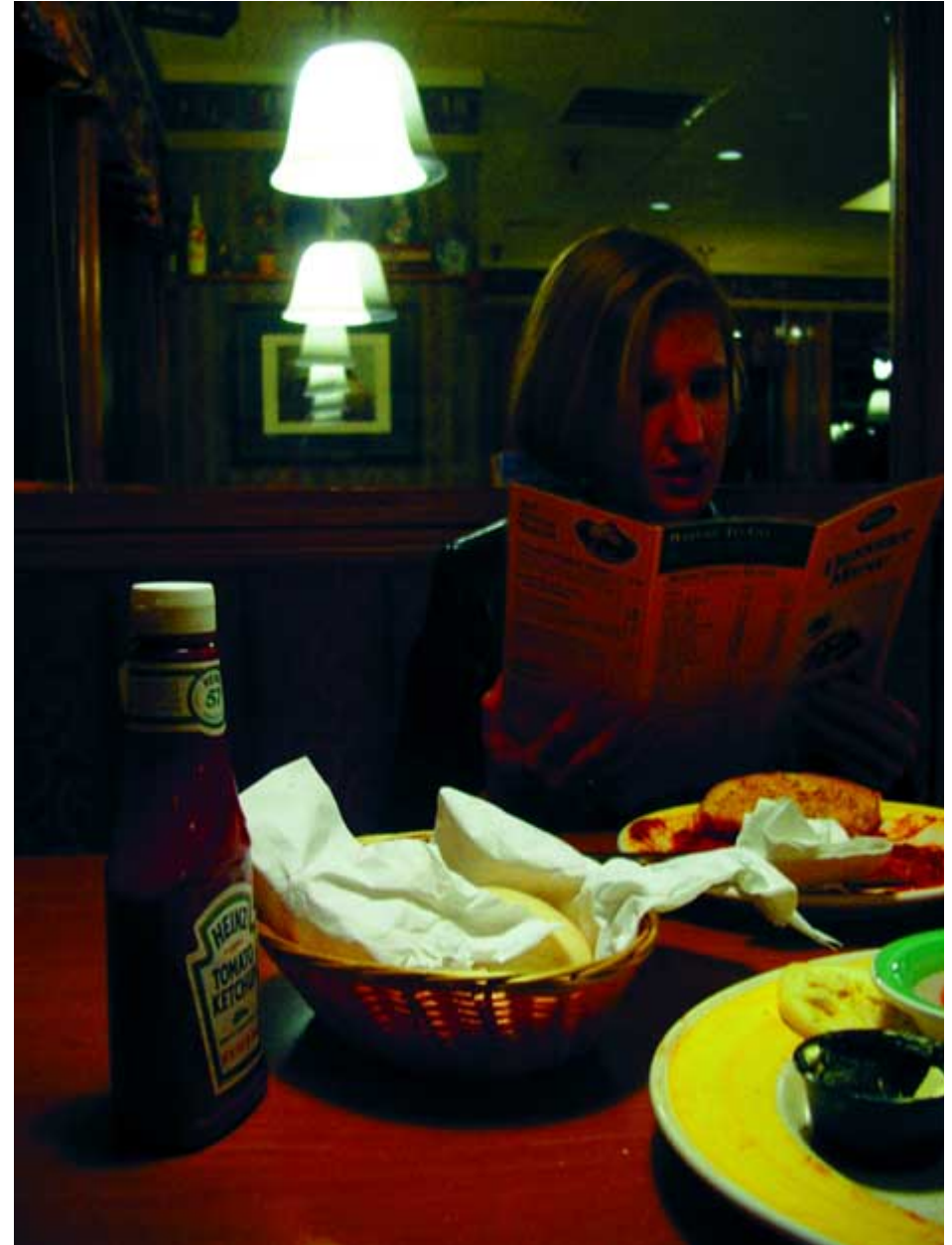
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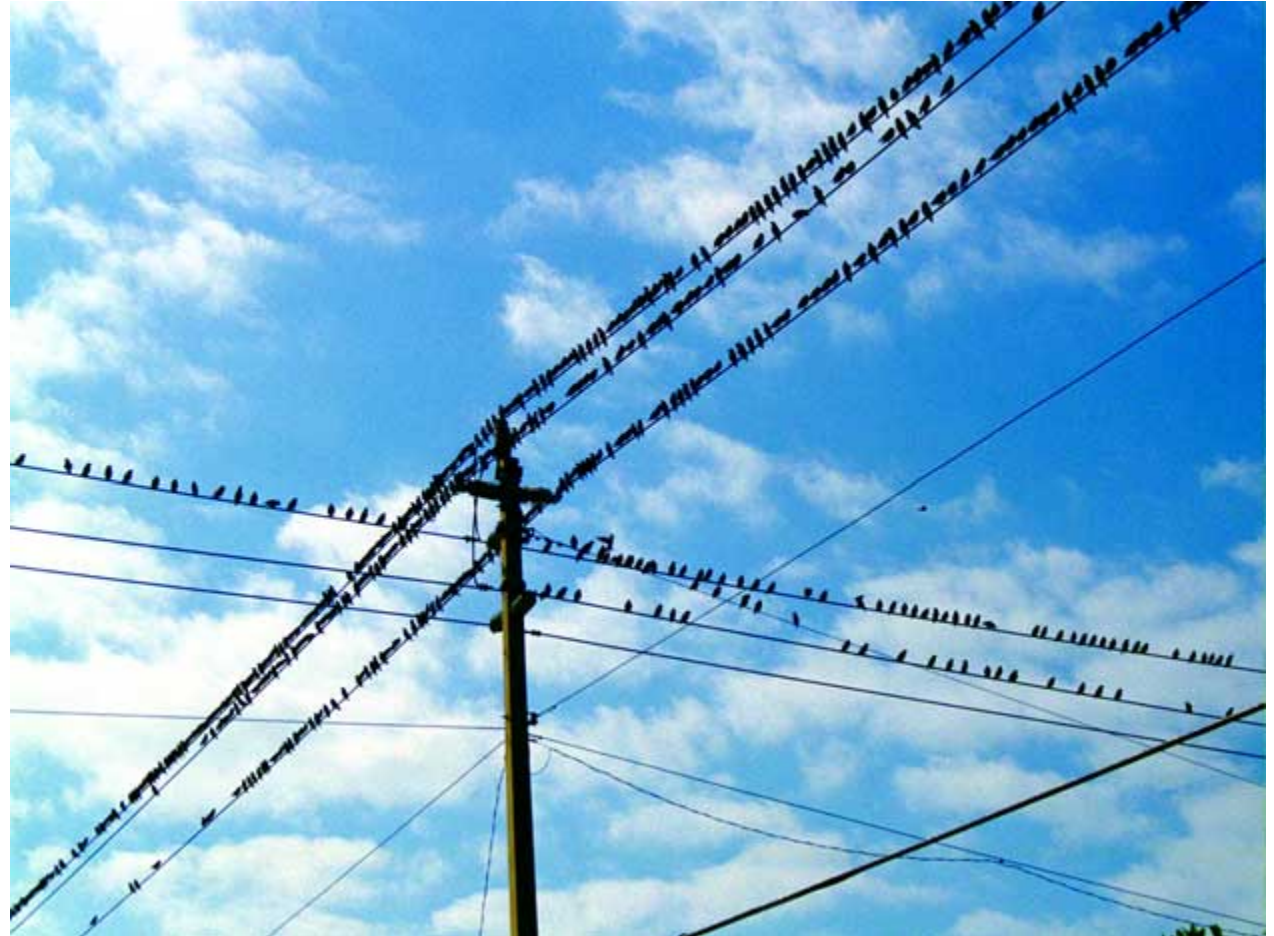
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Frozen Magic Coincidence/**Party Animals**

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Frozen Magic Coincidence/**Magic Tricks**

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Frozen Magic Coincidence/**Magical Forrest**

(walking the dog)

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Magical Forrest (walking the dog)
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Leben/©/Werk/**Vol. 5**

Dominican Republic (Selection)

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Leben/©/Werk

Vol. 5 Holidays Dominican Republic (Selection)

_date/ _exhibit/modus

2000 (Dec) Café Walthi (April 1999), the selection vfg. (March – Oct 2000), Alte Kaserne (Mai 2001)
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Vol. 5 Holidays Dominican Republic (Auszug)

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Life/©/Work
Fiction-automat ≥ Everyday-life
(Flowheater 1996-2001)

1999 (Dez) Café Walthi (April 1999), the selection vfg. (March – Oct 2000), Alte Kaserne (Mai 2001)
/Book, Videomonitor

Book: 21x24 cm;
Plots/Pictros different sizes

First successful «order» of Photographies from the diary I've been working on since 1996.

The strategy of organizing the diary pictures tries to use the largest possible number of images from the extensive archive of autobiographic photography collected by this time. At the same time I write my licentiate («diaric consciousness in Max Frisch's Play «Biographie: a game». An examination of Frisch's «production-aesthetics»).



Life/©/Work/

Fiction-automat ≥ Everyday-life
(Flowheater 1996-2001)

The personal way of experiencing every day life by photographic means lies at the base of the compendium «Life/©/Work». Reality becomes an utopical vanishing point in these experiments of depiction: episodic fragments of everyday-life restring seemingly incoherent when viewed later on. The structural principle is that of a diary. The story is being told by adding autobiographical moments (in photos) with high or low personal significance right next to each other. The story is that of an amateurish Depiction of Reality: mixing photographic Snapshots, inscenated Situations, documentary Pictures or meticulously composed Views into the same pot.

(continued on next page)

statement
date:
Jan 2000

artist statement/Leben/©/Werk

Life/©/Work

Fiction-automat ≥ Everyday-life
(Flowheater 1996-2001)

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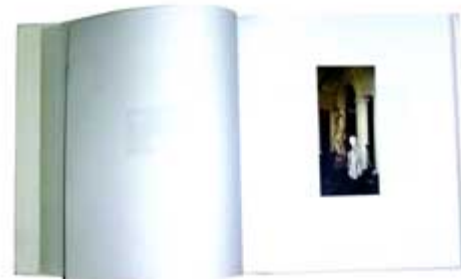
Book: 21x24 cm;
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Luckily enough such a string of action becomes abstract in ordering such photographs (depicting «authentic life» in a movie usually turns out to be very complicated in construction, in effect very fictitious).

But the string of action in everyday-life usually isn't all that exciting all the time either – so a meticulous chronology isn't a «must» nor is it very interesting. A dramaturgy of everyday-life seems to be more easily constructed through an intuitive Choreography of Pictures: as selection- and succession-criteria of images this means incoherence. Coherent successions of a few images are followed by a total switch of «topic», a crack in seemingly significant imagesuccessions, then there are successions that contaminate each other and in this way generate fictional meaning or wit. Overviewing the diary as a complete entity: you will need a controlled chaos as mix.

This is not really new – if you try to regroup the pictures, you will find a few classical genres of depiction: Portraits (family, friends, strangers), landscapes (urban or rural), still-lives and «objectifying photography»/«thing-photography».

The Variation though is absolutely astonishing. Everyday-life experience seems to have an inexhaustible complexity in the alternation of the same – when taking pictures there is an unbelievable ingenuity of light itself falling on to the surface of film. Ideas of a twinkle-toed beauty of Everyday-Life – all you have to do is look and see to catch it.



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Plots/Pictros dif-
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(Flowheater 1996-2001)

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_project/

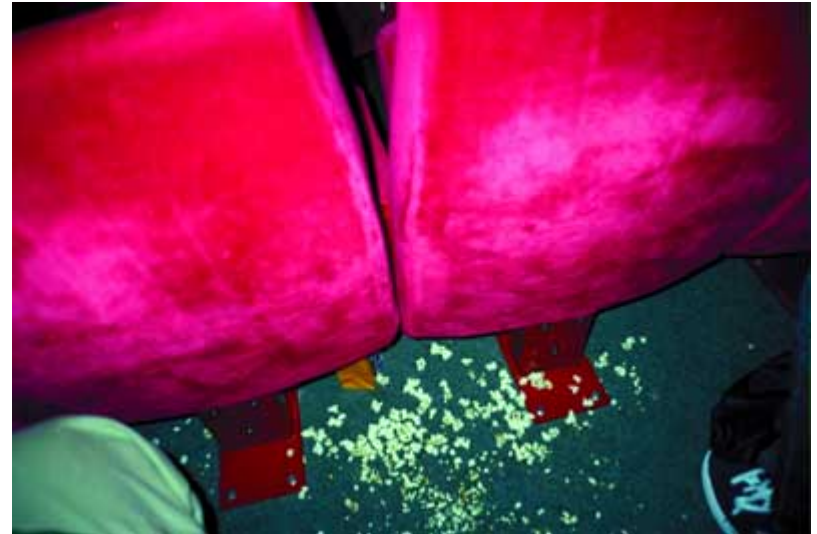
Life/©/Work
Fiction-automat ≥ Everyday-life
(Flowheater 1996-2001)

_date/ _exhibit/modus

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Installation Edengarage

1998 (Dez)

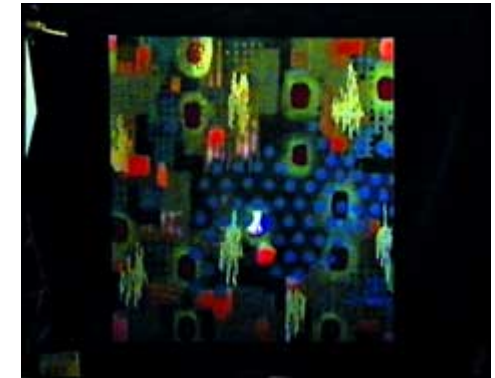
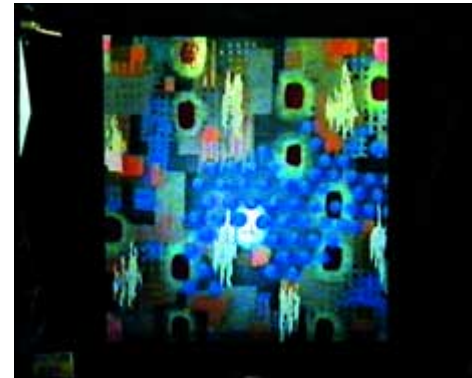
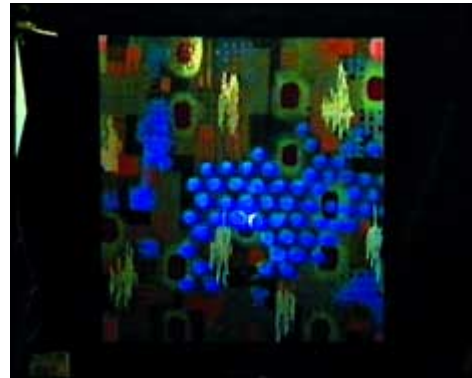
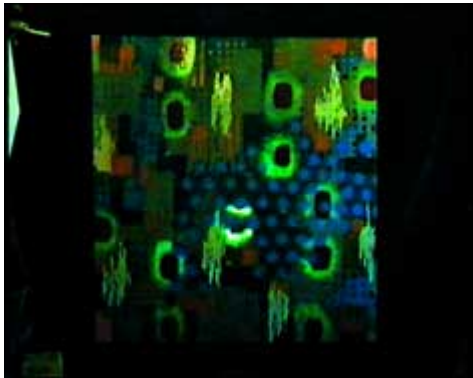
Orbit Supremus_Edengarage_Zürich (Dec 1998)
Curator: Aleksandr Schumow
/Videoinstallation, Photographies

Painting/Video-
Installation
150x150 cm

Video-Installation with Painting:

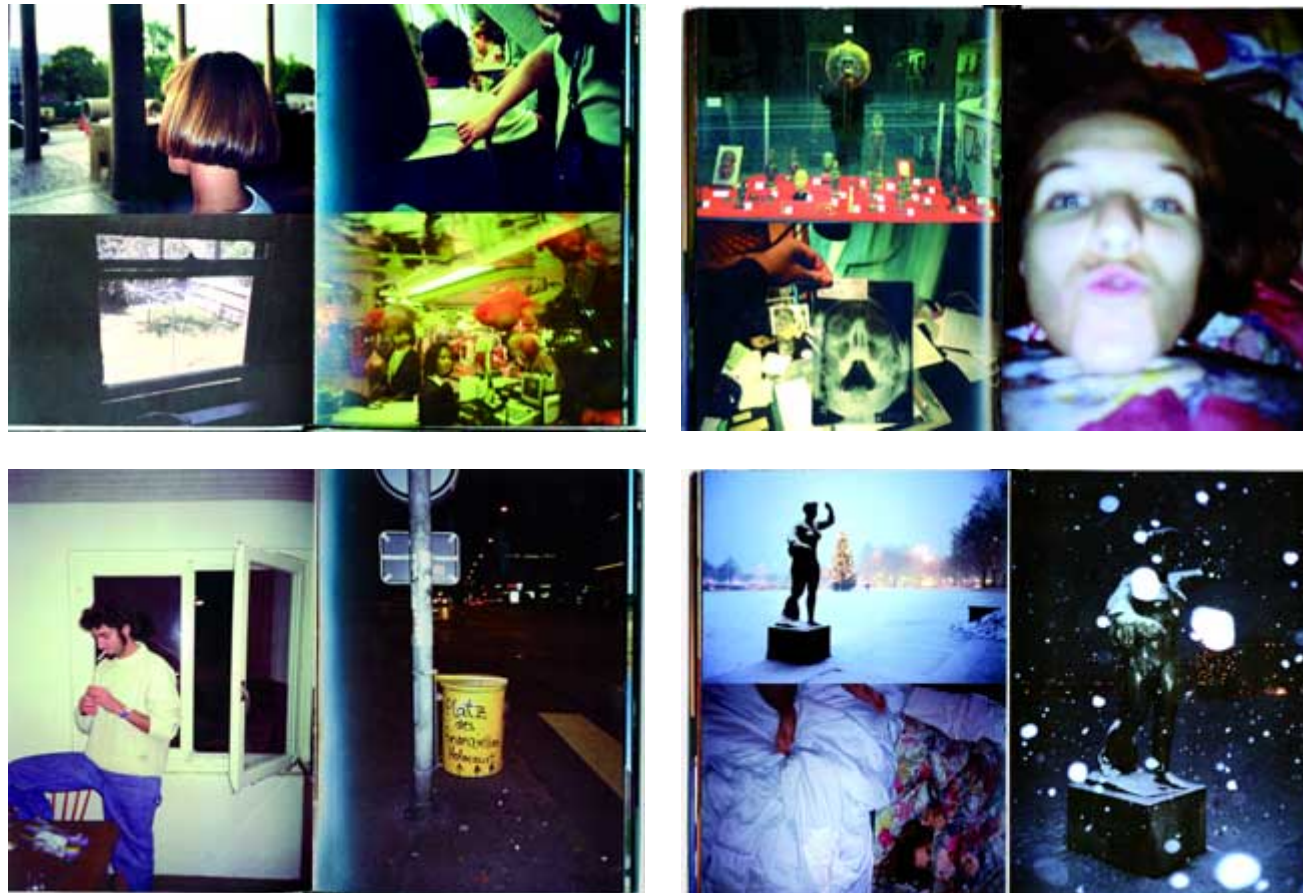
I project the own image of the painting onto the painting - leaving out only one colour-structure, the rest is projected with «black»/dark grey light. That way one colour-cluster of the composition always gets projected with its own color light and form. This directs the viewers gaze on the painting – the eye follows the arrangement of structures which are highlighted by the redundancy of the image projected by the videobeam.

This selective redundancy highlights the composition in meditative-rhythmical intervals: first the green squares «awaken» ... then the blue spots ...then the white clusters ... then the red dots in the painting start glowing and then again the green spots etc.



(view of the Installation)

First arrangement of pictures from my photographic diary (started 1996; digital in 1997) in a intuitiv-visual way.



(Selection)

_project/

48 Selbstportraits

_date/

1995 (Nov)

_exhibit/modus

Kunsthaus Örlikon_Konradstrasse_Zurich (Nov/Dec 1995)

Curator: Aleksandr Schumow

/Photographies, quadrophonic Soundscape, Videomonitors

_img/

C-prints:
3x9 cm/
70x50 cm



48 Selfportraits (Selection)

Spontaneous installationproject together with Ste Fleischlin:
«unnoticed exhibition» in the hotel Prince Albert, Oostende, in Belgium.

In a dilapidated Hotel – where we stayed overnight – we reorganized certain objects found in the house, pieces of Wallpapers, Rubbish etc. – in poetical arrangements. Art for Vagabonds.

Only Relict: Photographies



(Selection)



Conceptual work: on a trip to Cornwall and Wales I took pictures of the interiors of Bed&Breakfast-places we stayed at per chance (9 different B&B's). The strangely unfamiliar, private atmosphere of B&B's one occupies for a night fascinated me.

In the book there is a certain tryptical-order to the series of Interieur-photography:

Top image: Roomlamp.

Middle image: Interior room-scenes.

Bottom image: View out of window.



(Selection)

The following three photoseries are a serial group of photography I made for the exams to become a teacher in fine arts (which I flunked).

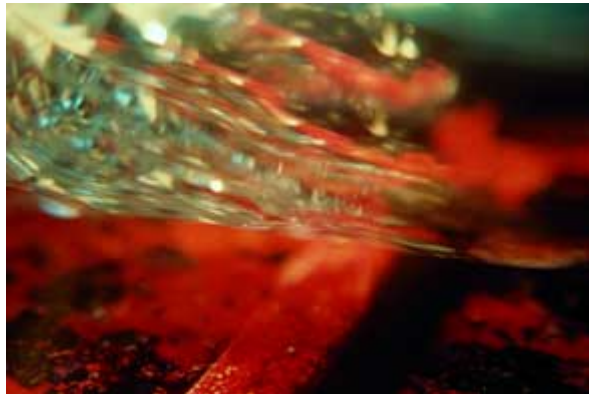
Alice in Wonderland: fantastic-kitsch macrophotography with flowers
(Selection)

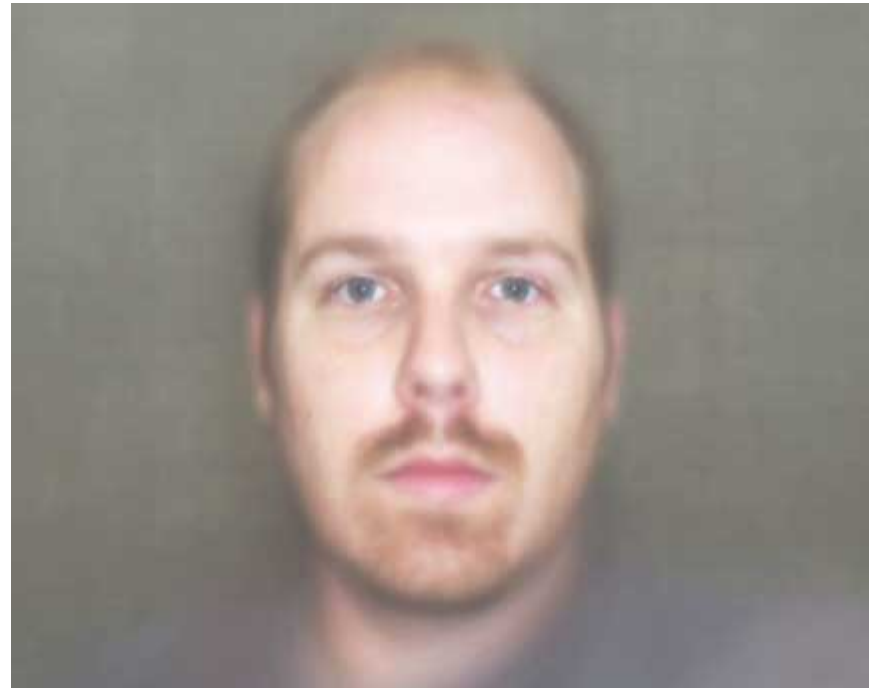


Gulliver: absurd landscapes with «giant-insects» (Selection)



Liberia: unreal looking photographic scenes
(Selection)





CURRICULUM VITAE

Name	Luginbühl
First name	Andreas
Date of Birth	04. 07. 1972
Born in	Zürich
Citizen of	Bowil i. E., BE (Switzerland)
marital status	unmarried
Nationality	double citizen CH/USA

Education

- Oct 1993–Nov 2000 • Completed degree in German Language and Literature, arthistory and Journalism at the university of Zurich.
- Aug 1992–Aug 1993 • Vorkurs, Kunstgewerbeschule Zurich
- Apr 1984–Sept 1991 • Kantonsschule Rychenberg, Winterthur (Typus B)

Single Exhibitions

- 2003 (Feb) • Partikel03, Plattformelf, Zürich (artists: köferlhessleyemachine)
- 2002 (Dec) • Partikel02, Bändlistr. 32, Zürich (editor: eyemachine, artist: Aleksandr Schumow)
- 2002 (Aug) • Partikel01, Bändlistr. 32, Zürich (artists: Ste Fleischlin, eyemachine)
- 2001 (Mai) • Photographies from Life/©/Work, at the Alte Kaserne, Winterthur; (Inkjetplots, colorlaserprints)
- 1999 (April) • Photographies from Life/©/Work, Cafe Walthi, Niederdorf Zürich; (Inkjetplots, colorlaserprints)
- 1996 (Jan) • *48 Selfportraits* and *Liberia* at the institute of art history, University of Zurich
- 1995 (Nov) • *48 Selfportraits at the* Kunsthaus Örlikon, Zurich; Photoseries (C-Prints), Video (Monitor) and quadrophonic soundscape-installation.
- 1994 (Juli) • *Alice in Wonderland, Liberia*, Photographies in a chinese Take-Away at the Klingenstrasse, Zurich; C-Prints

Group Exhibitions

- 2003 (Juli)
 - group Exhibition together with Köfer/Hess at the Anker, Curator: Martin Furler Bassand
- 2002 (Okt)
 - Tertianum, St. Jakob, Basel; thematical Selection from *Life/©/Work*
- 2000 (Dec)
 - Decemberexhibit, Zürich
- 2000 (March-Oct)
 - *the selection: Life/©/Work*, juried Exhibition (Zürich, St.Gallen, Vevey, Basel, Pontresina;) organised by the Tages-Anzeiger-Magazin and the vfg. (swiss organisation for photographers) under supervision of the swiss federal department of culture;
- 1998 (Dec)
 - *Orbit Supremus* (Photographies, Painting-Video Installation), Edengarage, Zurich
- 1995 (Dec)
 - *Decemberexhibition at the Kunsthaus Örlikon*, Photographies from *48 Selfportraits* (C-Print, small size)

Prizes/Stipendiums

- 2002 (Okt)
 - Tertianum, 1. Prize for Photographies from the cycle of *Life/©/Work* (5000.- Swiss Franks)
- 2000 (March-Oct)
 - *the selection*: juried exhibition in 5 places in Switzerland

Publications

- | | |
|------------|--|
| 2004 (Feb) | <ul style="list-style-type: none">• Third edition, <i>Partikel03</i> (2 Quicktimemovies), editor/coproduction with köfer/hess, Zurich. Exhibition at Plattformelf/CD-Rom Multiple, signed and numbered. |
| 2003 (Dec) | <ul style="list-style-type: none">• Second edition, <i>Partikel02</i> (pdf-document), editor/coproduction; «Flesh & Stone» – photographs by Aleksandr Schumow, Zurich. Printed book in limited edition, signed and numbered. |
| 2003 (Aug) | <ul style="list-style-type: none">• First edition, <i>Partikel01</i> (pdf-document), editor/coproduction with Ste Fleischlin, zurich |
| 2000 | <ul style="list-style-type: none">• <i>The Selection, vfg.</i> Exhibitcatalogue 1999. Editor: vfg. (Schweizerischer Verein fotografischer Gestalterinnen). Schwabe, Basel 2000. |
| 1998 | <ul style="list-style-type: none">• »... dass die Luft hier mit Kunst nicht so geschwängert ist wie in Berlin oder München, ist mir sympathisch.« Heinrich Wölfflin an der Universität Zürich, 1924 – 1934. Nanni Baltzer, Christina Horisberger, Jean-Noël Jetzer, Andy Luginbühl, Christina Végh. In: Georges-Bloch-Jahrbuch des Kunsthistorischen Institutes der Universität Zürich, 1998 (Band 5). |
| 1995 | <ul style="list-style-type: none">• <i>Supremus Nr. 4</i> (5). Moskau/Zurich. 5th Year. Editor: Aleksandr Schumow. [1995]. |