

true grid irl

a group show

October 31st 2020 - December 13th 2020

open saturdays

2-6pm

or by appointment

with contributions by:

0.0.01.0.0, {F_x Office}, Kevin Aeschbacher, Vela Arbutina, Josse Bailly, Brigham Baker, Marilou Bal, Magdalena Baranya, Jürgen Baumann, Angela Baumgartner, Michael Bodenmann, Clifford E. Bruckmann, Asia Dellanoce Naar, Basile Dinbergs, Florian Dombois, Effi & Amir, Jonas Etter, Michael Etzensperger, Anne Fellner, Fid. Fischer, Anne-Laure Franchette, Fhunyue Gao, Annija Grosa, Janes Haid-Schmallenberg, Bernhard Hegglin, Anna Herms, Lucas Herzig, Silvan Hillmann, Jan Hofer, Jeronim Horvat, Sarah Jacky, Cathrin Jarema, In Jung, Roman Selim Khereddine, Maximilian Kirmse, David Knuckey, Philipp König, Alina Kopytsa, Johanna Kotlaris, Claudia Kübler, Maya Lama, Marco Luedi, Martina Mächler, Mäschi, Lea Meier, Elina Meksa, Nico Sebastian Meyer, Vinzenz Meyner, Dominic Michel, Thomas Moor, Angi Nend, Nusser Glazova, Valentina Pini, Adrian Schär, Philipp Schwalb, Flavia Senn, Pascal Sidler, Boris Siebs, Barbara Signer, Elza Sile, André Simonow, Liga Spunde, Bertold Stallmach, Benedikt Stäubli, Jonathan Steiger, Ruven Stettler, Raphael Stucky, Roberts John-Michelle Thick, Cassidy Toner, Denis Twerenbold, Michaël Reinhold, Simon Risi, Nicolas Rothenbühler, Philip Ullrich, Vipera & Haas, Andreas Waldmeier, Tim Wandelt, Yamu Wang, Ardil Yalinkiliç, Julian Zehnder, Jiajia Zhang, Julia Znoj, Hannes Zulauf

Thank you for entrusting us with the strategic resource-oriented conception of „true grid irl“. Please find below a summary of the solutions developed according to the agreed extent.

Project Requirements

Spatial arrangement of 83 artworks according to the following criteria:

- Use of given units for the construction of a grid structure (approx. 500 grid units)
- Best possible presentation of the individual works, highlighting both their individuality as well as embeddedness into the structure
- Adherence to the spatial capacities (approx. 200 square meters)
- Unique selling point: „Imagination potential“

Content and Objectives:

The intent of the project is to negotiate and reflect the question of structures and their effect on their individual parts, and vice versa. Furthermore, the exhibition project „true grid irl“ shall enable and suggest reflection on the virtual pre-project „True Grid“.

Initial Situation

The exhibition project at hand has been preceded by the virtual exhibition “True Grid” earlier this year, which featured the same 83 artists and consisted of the documentation and daily publication of their works on the digital platform Instagram.

It has been agreed with the client to use the analysis and evaluation of said pre-project as a basis for the conception of the upcoming exhibition „true grid irl“.

A differentiated ROI-analysis of the pre-project is unfortunately no longer feasible at this point in time, since neither working hours in general nor the time spent on the documentation of individual artworks were recorded during the execution of the project. According to the client, the time spent on the documentation of an individual artwork varied between 10 minutes and 4 hours, whereby the quality of the result did not necessarily correlate with the amount of time spent.

Analysis

For a factual analysis of the problem, the following parameters are available:

- Number of documented works: 83
- Number of documents to be generated per work: 2 (1 image, 1 video)
- Number of de facto generated documents: 4300 images and videos
- Total invested time: approx. 3 working weeks of 8h/day
- Measurable yield after 12 weeks: approx. 300 followers on Instagram

A rough calculation results in an average of 52 generated documents per artistic work, of which 50 are rejects. The time spent per documented work averages about 1.5 hours, whereby the result consists of an image and a video of less than one minute in duration. Assuming a studio setting and the fact that the videos were not edited, a maximum of 30 minutes spent per documented work is expected based on comparable projects in the field of advertising and image film.

For each documented work, an average surplus of 60 minutes of time and 50 reject documents were generated. With 83 artworks, this adds up to a time expenditure of the equivalent of 2 working weeks and a total of 4134 rejected documents.

Considering the project output (300 followers on the digital platform Instagram), it should be noted that the average organization with comparable resources in the category „Off-Space Zurich“ achieves a follower base of at least the same size significantly faster and with simpler measures (e.g. use of the „Follow“ function on Instagram). For further information on this, we warmly recommend our digital strategy guide.

Possible Solutions

Based on the preceding analysis, the following four scenarios were discussed with the client:

- a) Organic approach (with each extension, the overall structure is renegotiated)
- b) Exemplary approach (cluster solution)
- c) Documentary approach
- d) Formal approach

Approach a) was dismissed with reference to the analysis of the pre-project and approach b) was rejected by the client as too pedagogical, we thus recommend a synthesis of c) and d).

Proposal

For the placement of the 83 artworks, it is recommended to use a total of 415 grid units, which are placed in identical, equally distributed stacks in the room. This ensures maximum visibility of each work while avoiding to create hierarchies.

The grid units are supplemented by existing video material. According to user testing, the combination of the structure and the documentary video material create the imaginary potential desired by the client.

The proposed solution is characterized by modularity and, in principle, unlimited scalability. It combines equal opportunities, effective and economical use of existing resources with theoretically unlimited potential for growth and – according to the client's requirements – „imagination potential“.

We thank you for the placed order and hope to have fulfilled it to your maximum satisfaction. I would like to take this opportunity to supply your names for the purpose of invoicing.

H. Rodham
Caiman Consulting

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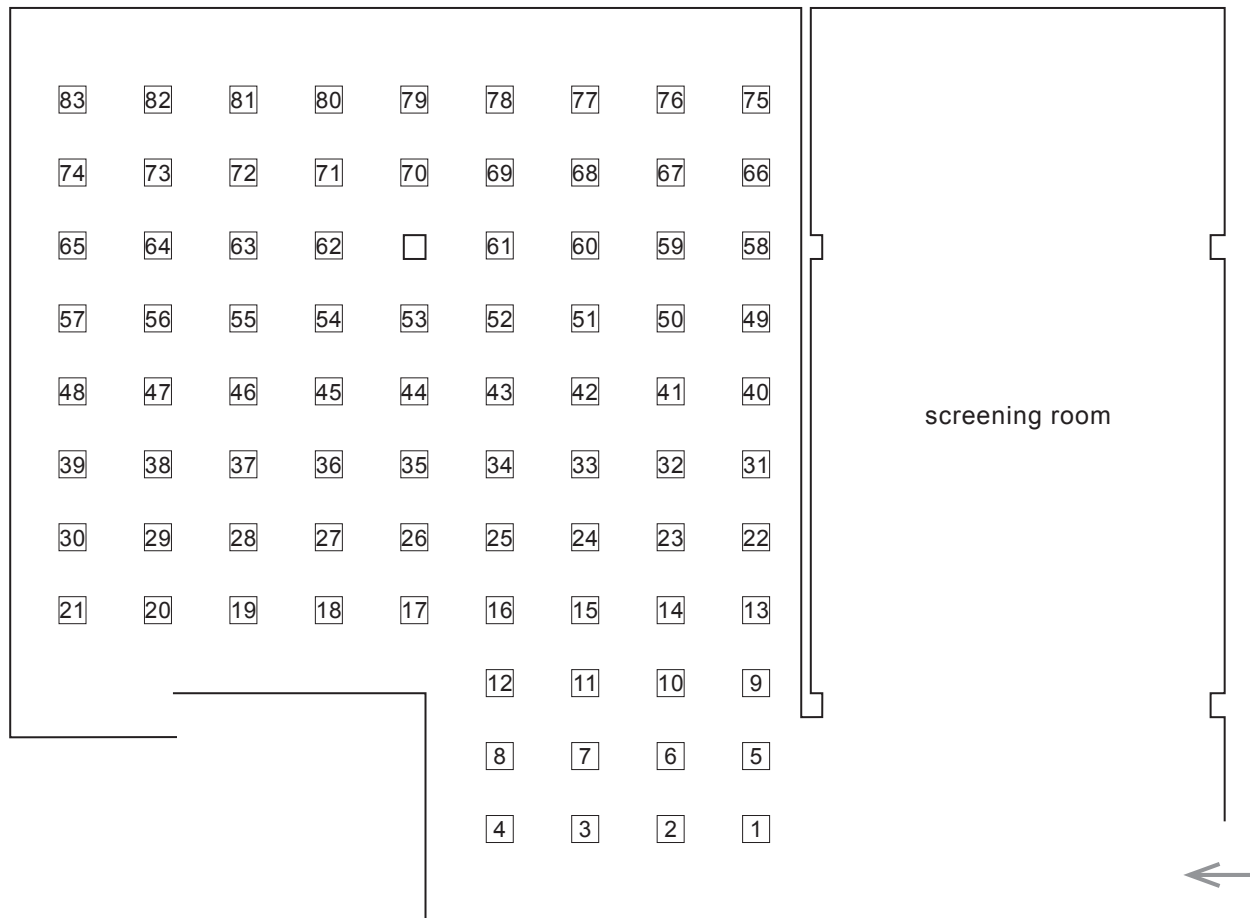
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1 **Cassidy Toner**, Untitled, 2019
 2 **Adrian Schär**, Support and Relief, 2020
 3 **Pascal Sidler**, oT (Küche) 1 // oT (Küche) 2 // oT (Küche) 3, 2018
 4 **Marco Luedi**, Olympic Floor, 2019
 5 **Benedikt Stäubli**, Schellenstrick, 2020
 6 **Valentina Pini**, Comme une pamplemousse sous la langue, 2018
 7 **Basile Dinbergs**, Looking at ice with icy eyes, 2020
 8 **Fhunyue Gao**, Loop, 2019
 9 **Cathrin Jarema**, Implied Score #1, 2019/2020
 10 **Claudia Kübler**, Re.RE, 2020
 11 **Bernhard Hegglin**, Folge 4, 2020
 12 **Julia Znoj**, lock glass, 2020
 13 **Jürgen Baumann**, Hahahaususus, 2019
 14 **Jonas Etter**, Trophy I, 2020
 15 **Roberts John-Michelle Thick**, The dreamer, 2020
 16 **Marilou Bal**, untitled, 2017
 17 **Bertold Stallmach**, Das Prinzip der zweckmässig assoziierten Gewohnheiten, 2019
 18 **Andreas Waldmeier**, digital memory, 2020
 19 **Denis Twerenbold**, do not stare into beam, 2020
 20 **Effi & Amir**, RoWaR, 2008
 21 **Flavia Senn**, bitter & twisted, 2016
 22 **Martina Mächler**, from a lexicon of gestures (to ask whether it's time), 2019
 23 **Lucas Herzig**, The Show, 2020
 24 **Angela Baumgartner**, Untitled Sword (Sketch), 2020
 25 **Angi Nend**, Hydra's Head [true; is], 2020
 26 **Janes Haid-Schmallenberg**, Blauer Vogel, 2019
 27 **Florian Dombois**, Ein Windhauch / A Breath of Wind, 2020
 28 **Michael Bodenmann**, She told me that it's still ok to smoke in heaven., 2020
 29 **Lea Meier**, Iglewww, 2020
 30 **Julian Zehnder**, Nevermore - Remix , 2019
 31 **Nico Sebastian Meyer**, In Use Essences, 2020
 32 **Sarah Jacky**, 'O moon', 'O sea', 'O love' // Paul, Paul Anton, Anton Felix, Felix Paul, Paul Felix, Paul Paul, Paul, 2019 // 2020
 33 **Jonathan Steiger**, Biotech, 2020
 34 **Anne-Laure Franchette**, Swiss Hill of Singapore, 2018
 35 **0.0.01.0.0**, WorkKingHourNights, 20bloody20
 36 **Vela Arbutina**, Die Entwicklung entwickelt sich in die richtige Richtung, Bundesrat, 29.04.2020, 2020
 37 **Philipp König**, ME, ME, ME OMG & ALSO ME, 2020
 38 **Jan Hofer**, Gschwür Transport, 2020
 39 **Tim Wandelt**, Flamingo, 2019
 40 **Philip Ullrich**, On: PEER/SPECTIVE, 2016
 41 **Alina Kopytsa**, Extension of the body, 2016
 42 **Josse Bailly**, Broken piece, 2020
 43 **Liga Spunde**, The Hole In The Heart, 2020
 44 **Anna Herms**, Gli Anelli, 2018
 45 **Kevin Aeschbacher**, untitled, 2019
 46 **{F_x Office}**, Glider, 2020
 47 **Jeronim Horvat**, The Book Of Books (Relic), 2020
 48 **Simon Risi**, 2332800, 2020
 49 **Clifford E. Bruckmann**, penpals at the coffeehouse (a sculpture in honor of r.), 2020
 50 **Anne Fellner**, After Fragonard, 2020
 51 **Johanna Kotlaris**, Jeune Fruits, 2020
 52 **André Simonow**, Philipp König im Atelier, 2018
 53 **Hannes Zulauf**, untitled, 2019
 54 **Vipera & Haas**, Mutanta, 2013
 55 **Ardil Yalinkiliç**, Secrets, 2020
 56 **Maya Lama**, Pale Blue Dot Revisited II, 2020
 57 **Magdalena Baranya**, Wenn du träumst, dass du träumst, 2020
 58 **Ruven Stettler**, Lange gehängt und nun abgelegen / the sun setting against the horizon makes cairo seem magnificent, 2019/2020
 59 **Silvan Hillmann**, From: „Das Problem des institutionellen Charakters kleiner Elefanten“, 2013–2018“
 60 **Roman Selim Khereddine**, Die Rennpferde des kleinsten Mannes, 2020
 61 **Philipp Schwalb**, Energetic inverted BlackTea, 2020
 62 **Elza Sile**, Animal farm: deletion, unit 1,2&3/ca. 1.1872m3 shelf, 2020
 63 **Fid. Fischer**, Fateful Destiny III, 2020
 64 **Raphael Stucky**, Licking, 2018
 65 **Nicolas Rothenbühler**, 176'303'153, 2020
 66 **Mäschi**, "My very first token economy" (How mom learned that I only submit to a certain kind of system — a rewarding one) // „My very first sketch of graffiti“ (How I learned about the correlation between the innumerable repetition of a simple task and the improvement of skills as a direct consequence of doing so), 1996 // 2001
 67 **Vinzenz Meyner**, Modell für ein chinesisches Zimmer (II), 2020
 68 **Asia Dellanoce Naar**, precedent or likelihood #1 // precedent or likelihood #2, 2020
 69 **Yamu Wang**, Dice Piece, 2019
 70 **Nusser Glazova**, The Welcoming Cake, 2020
 71 **Annija Grosa**, Summer night after sauna // Neighbors, 2015 // 2019
 72 **Dominic Michel**, Mob Mob Mob Mob Mob, 2019
 73 **In Jung**, Haufen der Materialkarton in einer Kunsthalle, 2016
 74 **Jiajia Zhang**, Dailies, 2015
 75 **Michael Etzensperger**, Connected, 2020
 76 **David Knuckey**, Untitled, 2020
 77 **Thomas Moor**, Аква Минерале, 2019
 78 **Michaël Reinhold**, PRADA HERO, 2019
 79 **Maximilian Kirmse**, M.T., 2016
 80 **Barbara Signer**, A certain place in Tokyo One hundred years of confusion, 2020
 81 **Elina Meksa**, Spaceship4Juris, 2019
 82 **Boris Siebs**, D.K. 25.2.–16.5.2020, 2020
 83 **Brigham Baker**, Pumpkin, 2019