

Jürg Stäuble
Echo



Looking from the outside into the exhibition space at Galerie Mark Müller, visible from the street, one might suspect a classical object of minimal art. A black box, monolithic like a Judd? Or, since the material of the work is not clear from such a distance, maybe even a Serra? It is only possible upon entering the room itself to make out the black Styrofoam from which the object is cut and to decipher the waves cut into the rear three-quarters of the object, which, in combination with the radical reductionism of the overall shape, clearly indicates that a different creator is here responsible: Jürg Stäuble. Taking recourse to a minimalist or constructivist formal vocabulary is typical for Stäuble's practice, just as his virtually consistent break with that vocabulary. In *Block, geschnitten* (Block, Cut), for example, we might suppose that the wavy lines cut into the Styrofoam using hot wire that generate the empty spaces in the black box follow a certain geometric regularity. But the attempt at interpretation leads to a dead end rather than an understanding of the work. For despite a formalist backbone, it communicates primarily through its irrational impact—through its relationship to space and the organic-ornamental character of the rolling, empty gaps that evoke associations to natural phenomena, to moving water or stony deposits.

Many of Jürg Stäuble's sculptures and installations work with subtle disturbances. This is also true of the pipe-shaped cardboard objects in the large space. Referring to the interpenetrations of geometrical forms explored in earlier works, they restructure the volume of a pipe by way of cuts at a 45-degree angle and corresponding shifts of the resulting shapes. The result are rolling, seemingly irregular zigzag structures that turn on their own axis. The start and end are defined, although the formal principle could be continued indefinitely.

The fragmentary as a reference to a larger system in the background can be found in the aluminum works as well. The wall works are part of a group of works that Stäuble has already been engaged with for several years. Decisive here is the constellation of two waves in space. Where the waves cross, they form circles and drop-shaped outlines and gaps. The result are formal structures that are cut into aluminum and can be perceived as wall images. A computer program developed for this purpose allows Stäuble to expand the spectrum of forms so that structures with quite naturalistic reminiscence emerge from the geometric-conceptual systems. The two works entitled *Horizon* at the exhibition mark such extremes.

The ambivalence of form need not be negotiated solely in a formal-abstract visual repertoire; this is shown by Jürg Stäuble's new pinhole camera pictures. They capture everyday materializations of formal questions that have interested the artist for years. They also contribute to the heterogeneity of the otherwise reduced exhibition and contribute, as the show's title implies, as an echo of his own work.

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