

Jürg Stäuble
«Sog»
12.1. - 2.3.2019

The line plays a key role in Jürg Stäuble's oeuvre. In the current exhibition *Sog*, the line also sets the direction. In four new works, the line forms the point of departure, but the gathering of one or more vanishing points or the discontinuing of the beams is just as central. Stäuble's gradual alterations of basic geometric shapes develop their attraction and draw in very different ways.

Hanging from the ceiling, *radiant konisch* narrows toward the top. The floating object ultimately deceives our gaze; the tip of the cone is a gap. The fragmentarily arranged steel pipes of the same length around a cone fray upward and downward. Located on the ground, *radiant eck* seems like a counterpart to the suspended sculpture. Here, a triangular, perpendicular pyramid that fits right in the corner serves as the initial form. On closer examination, the pieces connecting the individual pipes come into view. Like a score, they dance across the three sides of the sculpture. The patterns that thus result draw our gaze right into the installations. Just before the vanishing point, the beams break off abruptly.

The artist's approach is characterized by a constructive and minimal repertoire of shapes, subtle disturbances are intentional. Fragmentary references to larger systems of order are thus striking. With *cut off*, an eight-part wall work, Stäuble refers to just such a system of order. Based on a cube, he divides up the edges so that eight differing, three-armed corner elements emerge. He arranges them in an orthogonal pattern. Visible and invisible elements result from the strict geometry and Stäuble's clearly defined rules of play.

In *Ovale gefächert*, the study of the line only seems to follow different rules on the surface. Based on three identically shaped aluminum discs, the line this time is not carved out, but scratched in. Like a fan, lines are etched into the disc at regular intervals. With each disc, they meet in various points in the empty space. Almost sculptural, the aluminum discs move due to the movement of the beholder and the refraction of the light. Organic patterns approach an endless horizon. The presentation *Sog* at Galerie Mark Müller gathers the lines sometimes roughly, sometimes in parallel, and sometimes the line compositions seem to form spaces before disappearing once again.

Barbara Ruf