

CATALOGUE · 2022–2026

CATALOGUE OF WORKS

Painting, studio and sculpture garden — all works, newest first

TOBIAS POST

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As of October 21, 2026

PERIOD	2022–2026
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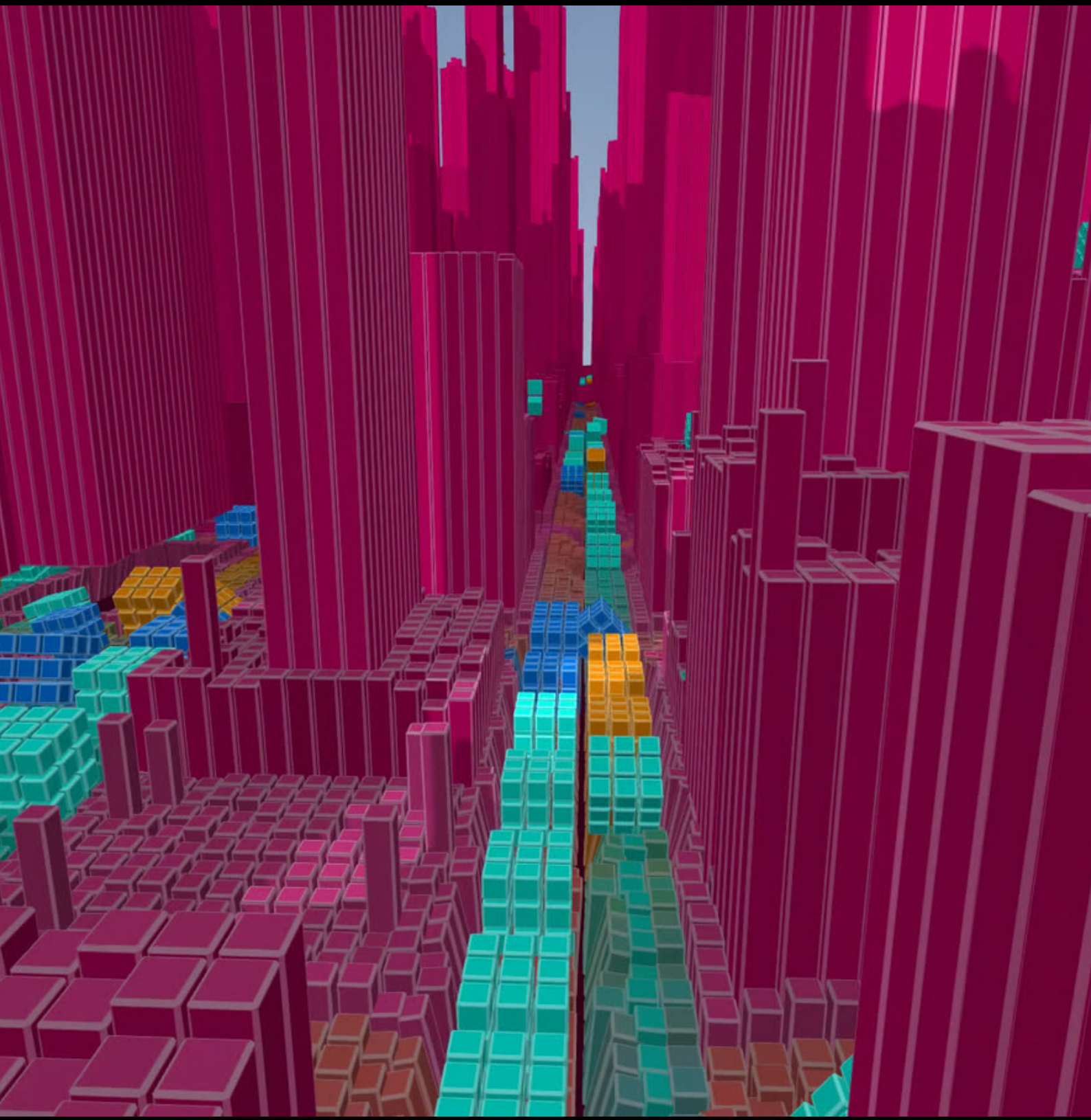
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2026

SCULPTURE GARDEN

7 Works



KREISEL

2026.00.294 · 2026 · 3D-Druck · H 8 cm









WÜRFELRINGE

2026.00.293 · 2026 · 3D-Druck · H 25 cm













KUGELRINGE

2026.00.292 · 2026 · 3D-Druck · H 25 cm

KUGELRINGE — IMAGES











RINGKERN

2026.00.291 · 2026 · 3D-Druck · H 25 cm

RINGKERN — IMAGES















KUGELSCHLÄUCHE

2026.00.290 · 2026 · 3D-Druck · H 10 cm

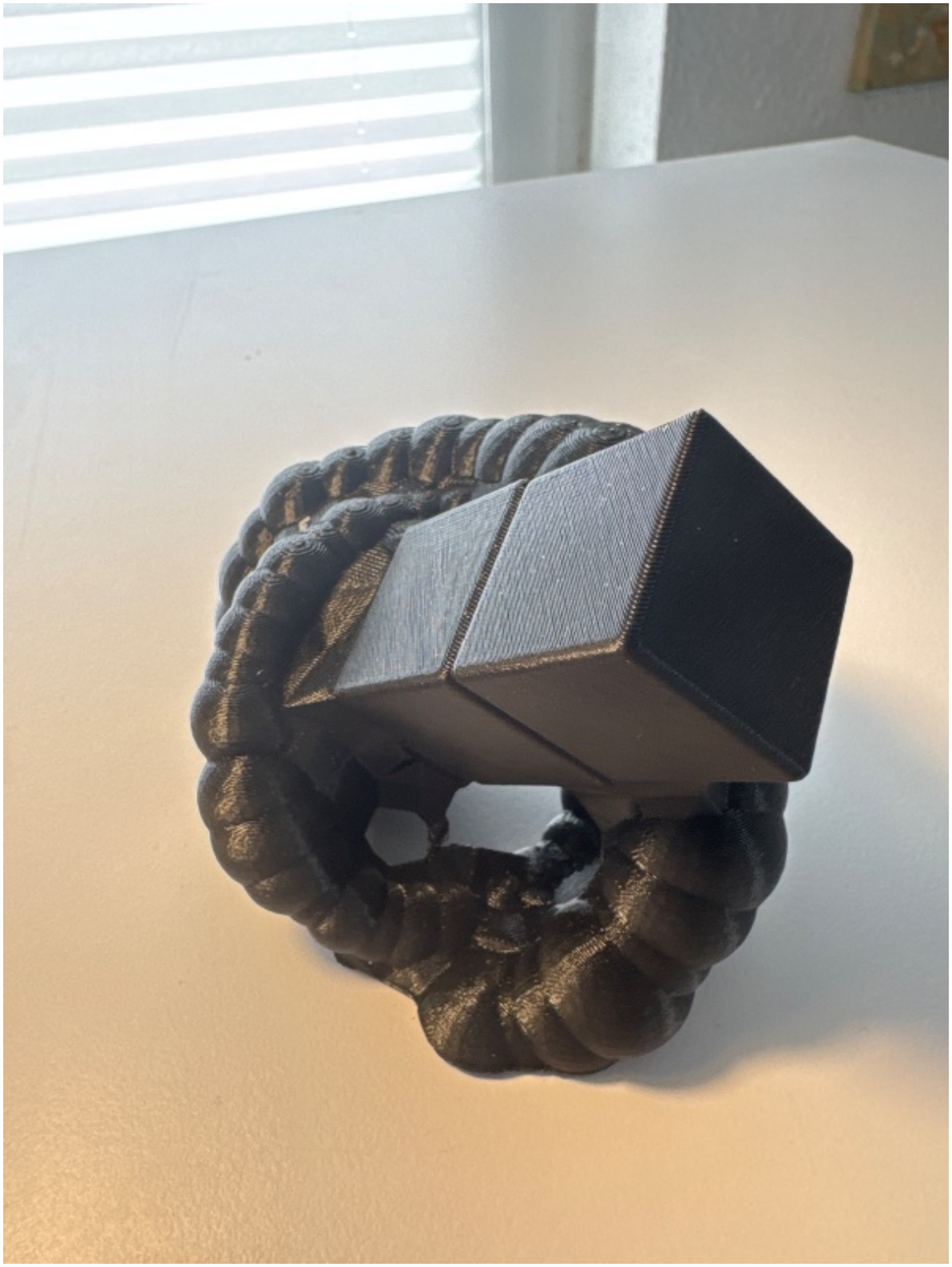
KUGELSCHLÄUCHE — IMAGES













RING QUADER

2026.00.289 · 2026 · 3D-Druck · H 15 cm

RING QUADER — IMAGES









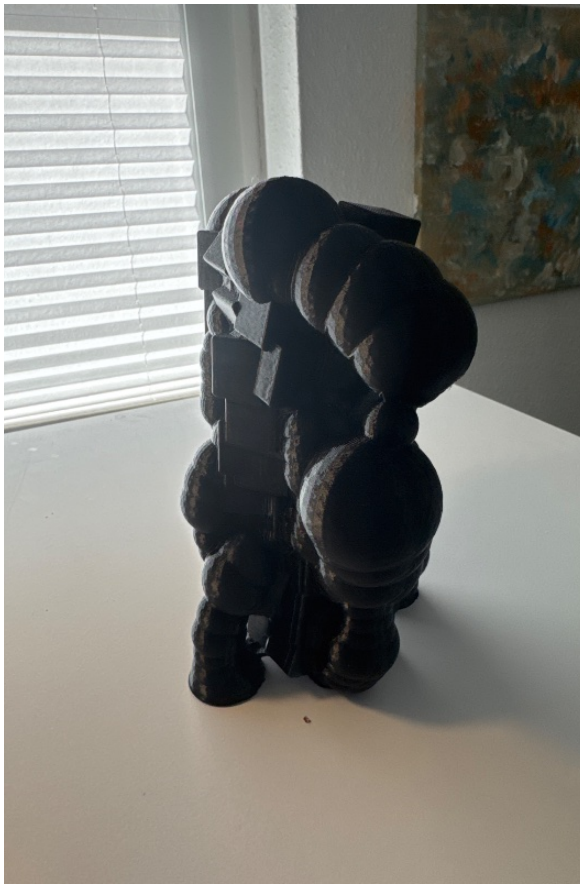




PERLENTURM

2026.00.288 · 2026 · 3D-Druck · H 25 cm

PERLENTURM — IMAGES





MINIMAL SCAPE

4 Works

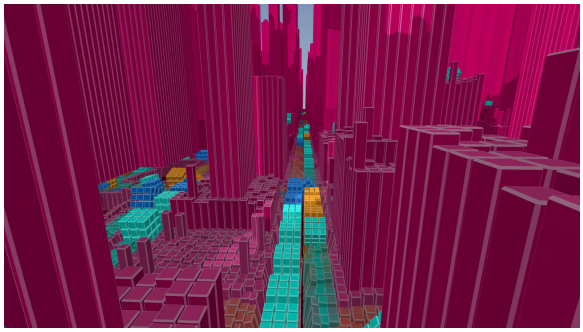
A strict grid of avenues and cross streets, towers up to 140 columns high: deep canyons in which chains of cubes wait at the intersections.

“Minimal Scape – Schluchten” is the first work in the Minimal Scape series. The set-up shared by all the others is described here.

Minimal Scape takes the flat Minimal series into the city. As in Minimal Quaderspuren, the world consists of columns in a grid – here they grow into houses, towers and street canyons, and studs and pegs stand on streets, squares and roofs. The whole city carries one colour of the palette and changes with it; the cubes carry the remaining colours.

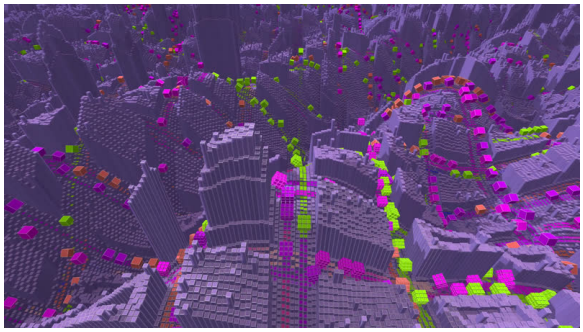
Hundreds of cubes roll through the streets on their own and in chains, wait at the intersections and plough away the studs; they leave behind traces of colour and ridges that slowly grow back. Others roll up façades, over roofs and setbacks and down again. The camera is always in the middle of it: in the streets, up the façades, over the roofs and high above the city, which continues to the horizon.

Minimal Scape follows Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring and Ring Quader. Each city is built differently; everything runs in real time.



MINIMAL SCAPE – SCHLUCHTEN

2026

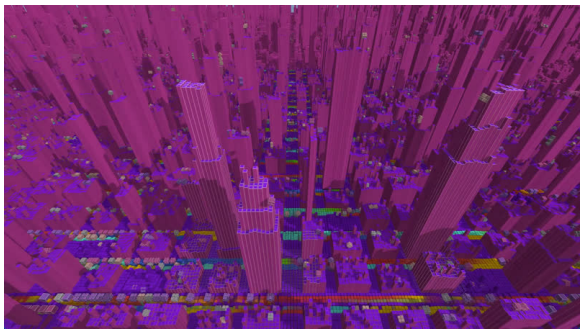


MINIMAL SCAPE – HÜGEL

2026

The whole city lies on gentle hills. Streets rise and fall, chains of cubes roll over the ridge, the houses stand stepped on the slope.

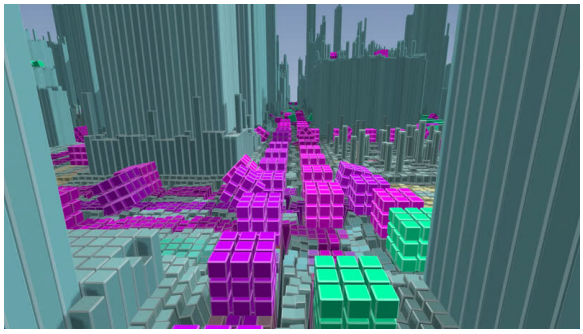
The work belongs to the Minimal Scape series, the sixth after Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring and Ring Quader: the flat Minimal series grows into a city – columns become houses, towers and street canyons, and hundreds of cubes roll through the streets and up the façades. The set-up is described under “Minimal Scape – Schluchten”, the first work in the series.



MINIMAL SCAPE – GASSEN

2026

Tiny blocks, narrow lanes without pavements, low buildings crowded together and the odd tower – two thousand small cubes roll and climb at once.



MINIMAL SCAPE – ACHSEN

2026

Broad boulevards with two lanes in each direction, vast squares full of studs and pegs, slab high-rises – long chains of cubes move along the axes.

SCULPT VOID FULL COLOR

6 Works

Two rings of cubes around a core – invisible. Their traces glow: points and edge lines in the clear colours of the Minimal series.

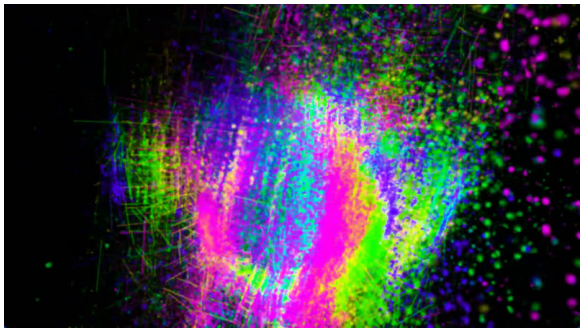
“Sculpt Void Full Color – Ringkern” is the first work in the Sculpt Void Full Color series. The set-up shared by all the others is described here.

Sculpt Void Full Color is the colourful sister of Sculpt Void Color. The sculpture remains invisible; what detaches from its movement – points, and the edges of the cubes and arcs of the spheres as strokes – carries the clear, saturated colours of the Minimal series. The colours lie over the sculpture as zones and change with the mood, between calm and departure.

Space arises from the light itself: what lies in front glows brighter, what lies behind becomes darker. The camera circles the sculpture without pause and sometimes flies right through it. The animation runs as in Render4Sculpt.

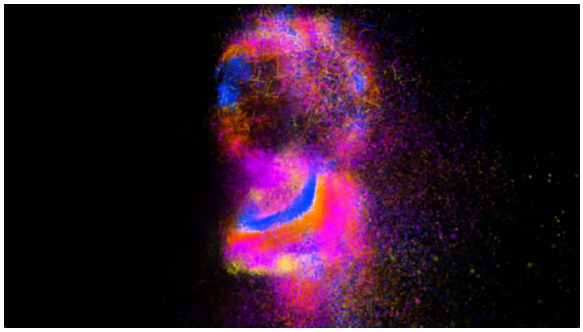
Sculpt Void Full Color is the latest series after Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color, Sculpt Void and Sculpt Void Color.

About the sculpture: Render4Sculpt, 126 cubes – two rings of 36 cubes each around a double core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Ringkern”, 25 cm, work number 2026.00.291. Also as Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color, Sculpt Void and Sculpt Void Color – Ringkern.



SCULPT VOID FULL COLOR – RINGKERN

2026

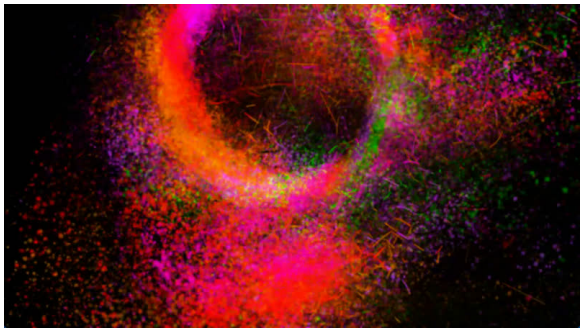


SCULPT VOID FULL COLOR – PERLENTURM

2026

Chains of spheres around a tower of cubes – invisible. Their traces glow as points and arcs of light in the clear colours of the Minimal series.

About the sculpture: Render4Sculpt, 351 parts – six rings of 36 spheres each and a tower of five cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Perlenturm”, 25 cm, work number 2026.00.288. Also as Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color, Sculpt Void and Sculpt Void Color – Perlenturm.

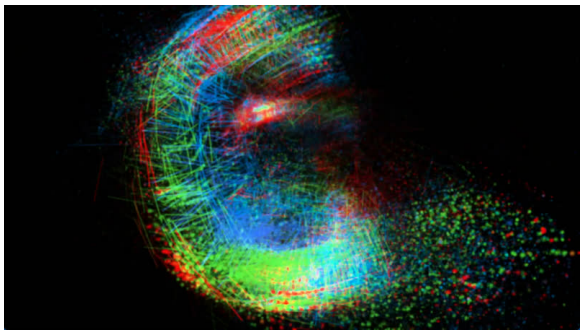


SCULPT VOID FULL COLOR – KUGELRINGE

2026

Two rings of spheres around a tower of cubes – invisible. Their traces glow as points of light, arcs and edges in the clear colours of the Minimal series.

About the sculpture: Render4Sculpt, 153 parts – two rings of 36 spheres each around a tower of three cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Kugelringe”, 25 cm, work number 2026.00.292. Also as Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color, Sculpt Void and Sculpt Void Color – Kugelringe.

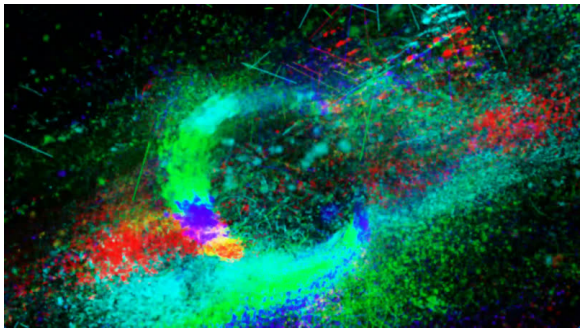


SCULPT VOID FULL COLOR – WÜRFELRINGE

2026

Two rings of cubes around a core – invisible. Their edges stand in space as a coloured scaffold and disintegrate into colour.

About the sculpture: Render4Sculpt, 99 cubes – two rings of 36 cubes each around a core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Würfelringe”, 25 cm, work number 2026.00.293. Also as Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color, Sculpt Void and Sculpt Void Color – Würfelringe.

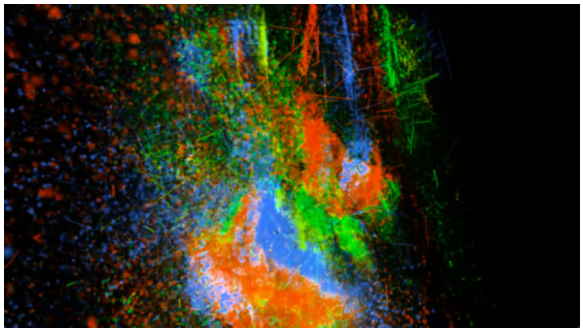


SCULPT VOID FULL COLOR – KUGELRINGE

2026

Chains of spheres around a column of cubes – invisible. Their traces glow as points and arcs of light in the clear colours of the Minimal series.

About the sculpture: Render4Sculpt, 76 parts – two rings of 36 spheres each around a column of four cubes. As a 3D print in the Sculpture Garden: “Kugelschläuche”, 10 cm, work number 2026.00.290. Also as Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color, Sculpt Void and Sculpt Void Color – Kugelringe.



SCULPT VOID FULL COLOR – KREISEL

2026

Rings of cubes around a core of spheres – invisible. Their traces glow as points of light, edges and circular arcs in the clear colours of the Minimal series.

About the sculpture: Render4Sculpt, 108 parts – six stacked rings of 12 spheres each, enclosed by two rings of 18 cubes each. As a 3D print in the Sculpture Garden: “Kreisel”, just under 8 cm, work number 2026.00.294. Also as Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color, Sculpt Void and Sculpt Void Color – Kreisel.

SCULPT VOID COLOR

6 Works

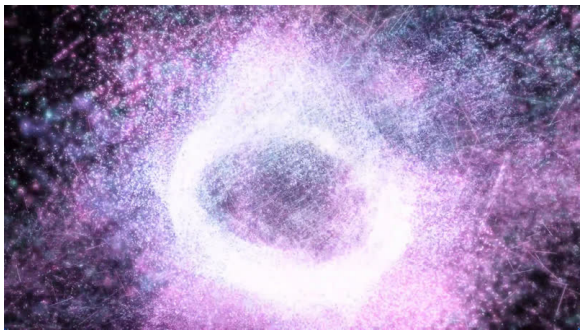
Two rings of cubes around a core – invisible. Their traces glow: points and edge lines in fluorescent colours that add up to light.

“Sculpt Void Color – Ringkern” is the first work in the Sculpt Void Color series. The set-up shared by all the others is described here.

Sculpt Void Color turns Sculpt Void into a structure of light. The sculpture remains invisible; what detaches from its movement – points, and the edges of the cubes and arcs of the spheres as strokes – glows in fluorescent colours. The lights overlap and add up to bands and clouds of light.

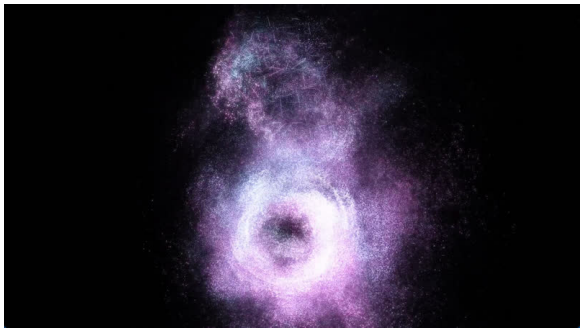
Space arises from the light itself: what lies in front glows brighter and warmer, what lies behind becomes darker and cooler. The camera circles the sculpture without pause and sometimes flies right through it. The animation runs as in Render4Sculpt.

Sculpt Void Color is the latest series after Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color and Sculpt Void.



SCULPT VOID COLOR – RINGKERN

2026

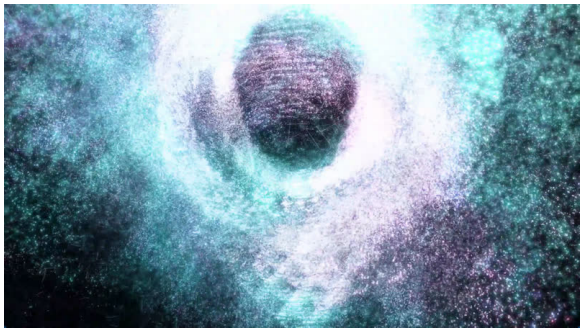


SCULPT VOID COLOR – PERLENTURM

2026

Chains of spheres around a tower of cubes – invisible. Their traces glow as points and arcs of light in fluorescent colours.

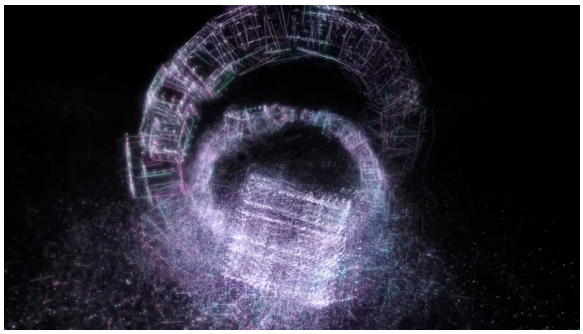
The work belongs to the Sculpt Void Color series, the latest after Sculpt, Sculpt Color, Sculpt Dark, Sculpt Dark Color and Sculpt Void: the sculpture remains invisible; its points and edge lines glow in fluorescent colours and add up to light. The set-up is described under “Sculpt Void Color – Ringkern”, the first work in the series.



SCULPT VOID COLOR – KUGELRINGE

2026

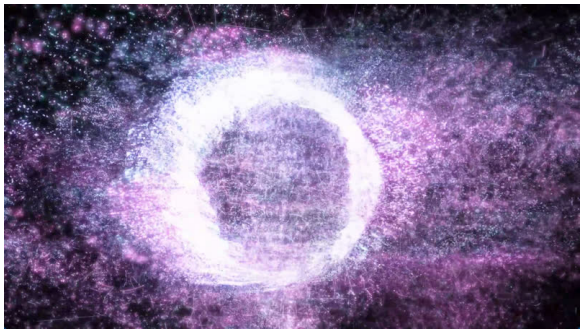
Two rings of spheres around a tower of cubes – invisible. Their traces glow as points of light, arcs and edges in fluorescent colours.



SCULPT VOID COLOR – WÜRFELRINGE

2026

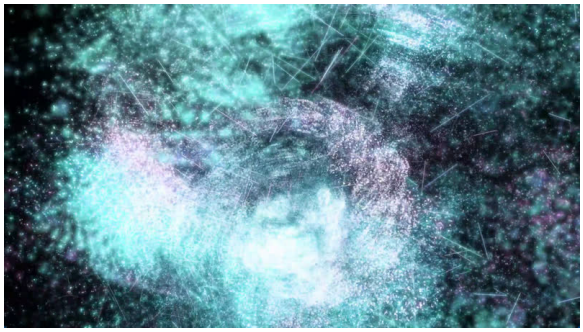
Two rings of cubes around a core – invisible. Their edges stand in space as a glowing scaffold and disintegrate into light.



SCULPT VOID COLOR – KUGELRINGE

2026

Chains of spheres around a column of cubes – invisible. Their traces glow as points and arcs of light in fluorescent colours.



SCULPT VOID COLOR – KREISEL

2026

Rings of cubes around a core of spheres – invisible. Their traces glow as points of light, edges and circular arcs in fluorescent colours.

SCULPT VOID

6 Works

The sculpture is invisible – only its traces remain: white points and edge lines that stand in black space and disintegrate.

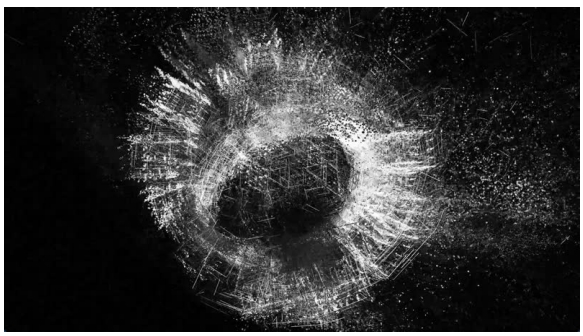
“Sculpt Void – Ringkern” is the first work in the Sculpt Void series. The set-up shared by all the others is described here.

Sculpt Void makes the sculpture disappear. All that remains visible is what detaches from its movement: white points and strokes – the edges of the cubes and arc segments of the spheres. At first the lines stand in place as a scaffold, then they come loose and drift fractally into space with the dust. The animation runs as in Render4Sculpt.

Fractal areas of light and dark give each particle its tone: dark ones conceal the bright ones behind them, creating depth, foreground and background. The camera circles the cloud without pause and sometimes flies right through it.

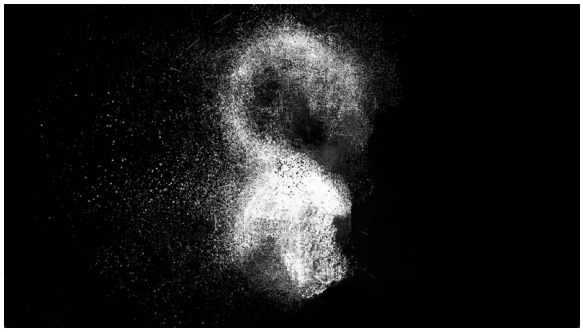
Sculpt Void is the latest series after Sculpt, Sculpt Color, Sculpt Dark and Sculpt Dark Color.

About the sculpture: Render4Sculpt, 126 cubes – two rings of 36 cubes each around a double core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Ringkern”, 25 cm, work number 2026.00.291. Also as Sculpt – Ringkern, Sculpt Color – Ringkern, Sculpt Dark – Ringkern and Sculpt Dark Color – Ringkern.



SCULPT VOID – RINGKERN

2026

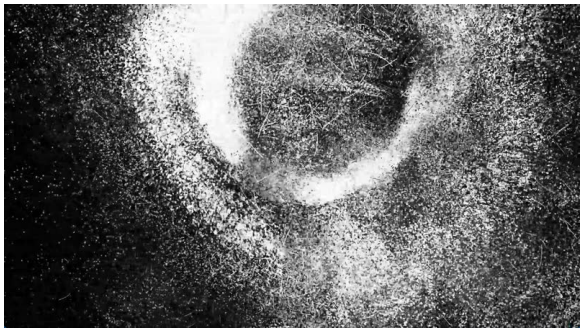


SCULPT VOID – PERLENTURM

2026

Chains of spheres around a tower of cubes – invisible. What remains are white points and arc lines that stand in black space and disintegrate.

About the sculpture: Render4Sculpt, 351 parts – six rings of 36 spheres each and a tower of five cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Perlenturm”, 25 cm, work number 2026.00.288. Also as Sculpt – Perlenturm, Sculpt Color – Perlenturm, Sculpt Dark – Perlenturm and Sculpt Dark Color – Perlenturm.

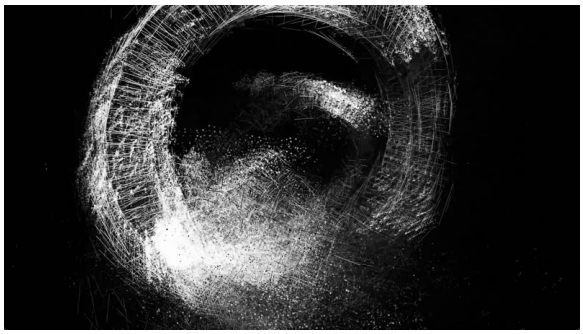


SCULPT VOID – KUGELRINGE

2026

Two rings of spheres around a tower of cubes – invisible. What remains are white points, arc and edge lines in black space.

About the sculpture: Render4Sculpt, 153 parts – two rings of 36 spheres each around a tower of three cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Kugelringe”, 25 cm, work number 2026.00.292. Also as Sculpt – Kugelringe, Sculpt Color – Kugelringe, Sculpt Dark – Kugelringe and Sculpt Dark Color – Kugelringe.

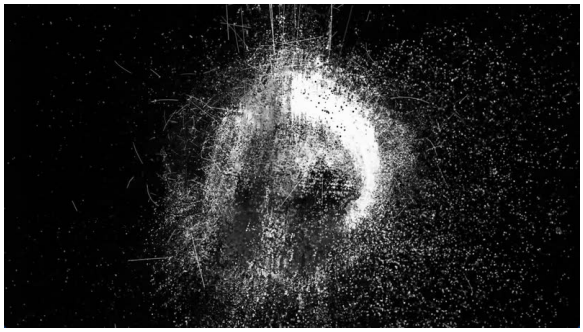


SCULPT VOID – WÜRFELRINGE

2026

Two rings of cubes around a core – invisible. What remains are white points and edge lines that stand as a scaffold in black space and disintegrate.

About the sculpture: Render4Sculpt, 99 cubes – two rings of 36 cubes each around a core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Würfelringe”, 25 cm, work number 2026.00.293. Also as Sculpt – Würfelringe, Sculpt Color – Würfelringe, Sculpt Dark – Würfelringe and Sculpt Dark Color – Würfelringe.



SCULPT VOID – KUGELRINGE

2026

Chains of spheres around a column of cubes – invisible. What remains are white points and arc lines in black space.

About the sculpture: Render4Sculpt, 76 parts – two rings of 36 spheres each around a column of four cubes. As a 3D print in the Sculpture Garden: “Kugelschläuche”, 10 cm, work number 2026.00.290. Also as Sculpt – Kugelringe, Sculpt Color – Kugelringe, Sculpt Dark – Kugelringe and Sculpt Dark Color – Kugelringe.



SCULPT VOID – KREISEL

2026

Rings of cubes around a core of spheres – invisible. What remains are white points, edges and circular arcs in black space.

About the sculpture: Render4Sculpt, 108 parts – six stacked rings of 12 spheres each, enclosed by two rings of 18 cubes each. As a 3D print in the Sculpture Garden: “Kreisel”, just under 8 cm, work number 2026.00.294. Also as Sculpt – Kreisel, Sculpt Color – Kreisel, Sculpt Dark – Kreisel and Sculpt Dark Color – Kreisel.

SCULPT DARK COLOR

6 Works

Two black cube rings around a coloured core. At the edges the form dissolves into particles.

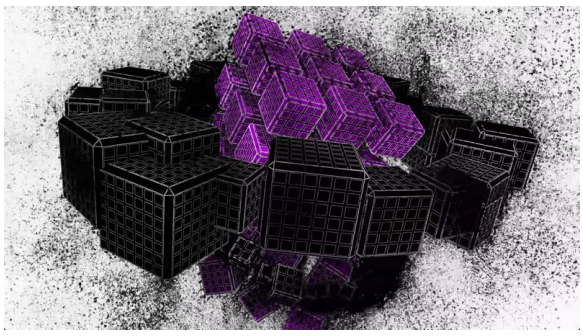
“Sculpt Dark Color – Ringkern” is the first work in the Sculpt Dark Color series. This is where the set-up is described that all the others share.

Sculpt Dark Color is Sculpt Dark with one colour: only the innermost object of the sculpture – the whole core, tower or ring – carries a strong hue. Everything else remains black on a white ground, with a white grid and black dust.

At the edges the form dissolves through the particles. The animation runs as in Render4Sculpt, calm and elastic.

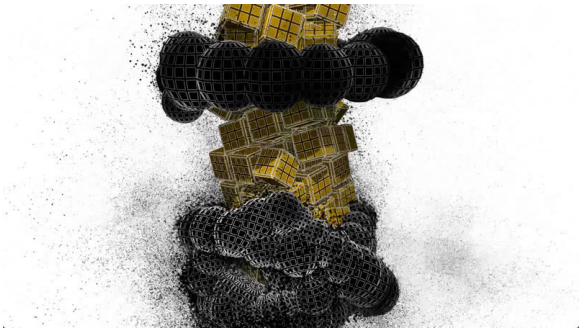
Sculpt Dark Color is the eleventh series after Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring, Ring Quader, Veil, Fluid, Sculpt, Sculpt Color and Sculpt Dark.

About the sculpture: Render4Sculpt, 126 cubes – two rings of 36 cubes each around a double core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Ringkern”, 25 cm, work number 2026.00.291.



SCULPT DARK COLOR – RINGKERN

2026.00.268 · 2026



SCULPT DARK COLOR – PERLENTURM

2026.00.269 · 2026

Black chains of spheres around a coloured tower of cubes. At the edges the form dissolves into particles.

About the sculpture: Render4Sculpt, 351 parts – six rings of 36 spheres each and a tower of five cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Perlenturm”, 25 cm, work number 2026.00.288.



SCULPT DARK COLOR – KUGELRINGE

2026.00.270 · 2026

Two black sphere rings around a coloured tower of cubes. At the edges the form dissolves into particles.

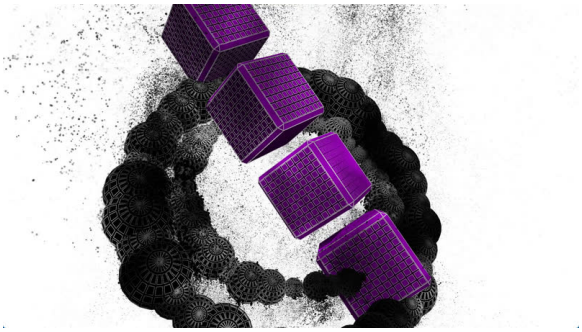
About the sculpture: Render4Sculpt, 153 parts – two rings of 36 spheres each around a tower of three cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Kugelringe”, 25 cm, work number 2026.00.292.



SCULPT DARK COLOR – WÜRFELRINGE

2026.00.271 · 2026

About the sculpture: Render4Sculpt, 99 cubes – two rings of 36 cubes each around a core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Würfelringe”, 25 cm, work number 2026.00.293.

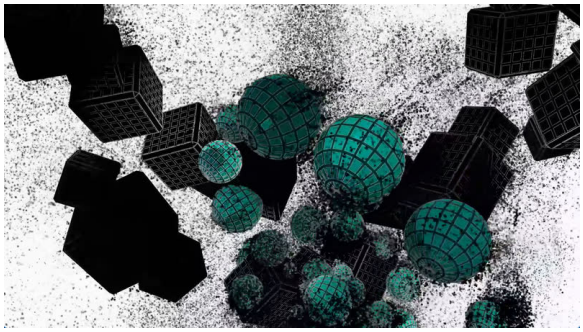


SCULPT DARK COLOR – KUGELRINGE

2026.00.272 · 2026

Black chains of spheres around a coloured column of cubes. At the edges the form dissolves into particles.

About the sculpture: Render4Sculpt, 76 parts – two rings of 36 spheres each around a column of four cubes. As a 3D print in the Sculpture Garden: “Kugelschläuche”, 10 cm, work number 2026.00.290.



SCULPT DARK COLOR – KREISEL

2026.00.273 · 2026

Black cube rings around a coloured core of spheres. At the edges the form dissolves into particles.

About the sculpture: Render4Sculpt, 108 parts – six stacked rings of 12 spheres each, enclosed by two rings of 18 cubes each. As a 3D print in the Sculpture Garden: “Kreisel”, just under 8 cm, work number 2026.00.294.

SCULPT DARK

6 Works

Two cube rings around a core, black on a white ground. At the edges the form dissolves into particles.

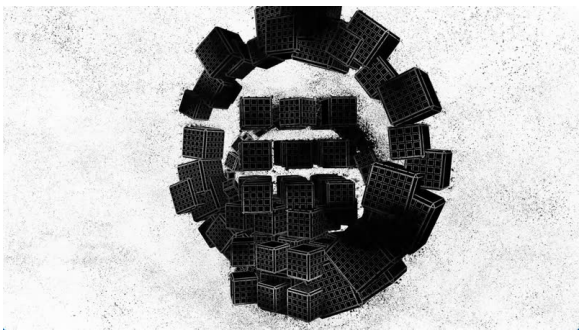
“Sculpt Dark – Ringkern” is the first work in the Sculpt Dark series. This is where the set-up is described that all the others share.

Sculpt Dark inverts the Sculpt series: a white ground, black bodies with a white grid, black dust. The animation runs as in Render4Sculpt, calm and elastic.

At the edges the form dissolves through the particles – dense and black at the body, then it disintegrates into fractal dust. Every moment can be output as a print up to A1.

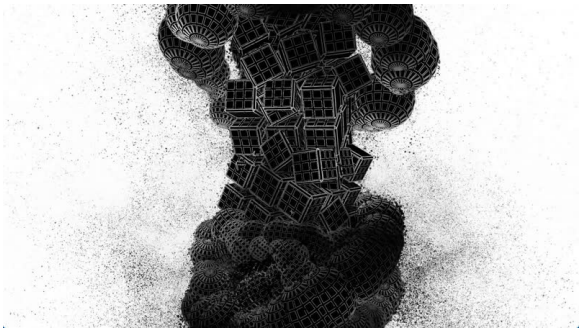
Sculpt Dark is the tenth series after Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring, Ring Quader, Veil, Fluid, Sculpt and Sculpt Color.

About the sculpture: Render4Sculpt, 126 cubes – two rings of 36 cubes each around a double core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Ringkern”, 25 cm, work number 2026.00.291. Also as Sculpt – Ringkern and Sculpt Color – Ringkern.



SCULPT DARK – RINGKERN

2026.00.274 · 2026



SCULPT DARK – PERLENTURM

2026.00.275 · 2026

Chains of spheres around a tower of cubes, black on a white ground. At the edges the form dissolves into particles.

About the sculpture: Render4Sculpt, 351 parts – six rings of 36 spheres each and a tower of five cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Perlenturm”, 25 cm, work number 2026.00.288. Also as Sculpt – Perlenturm and Sculpt Color – Perlenturm.

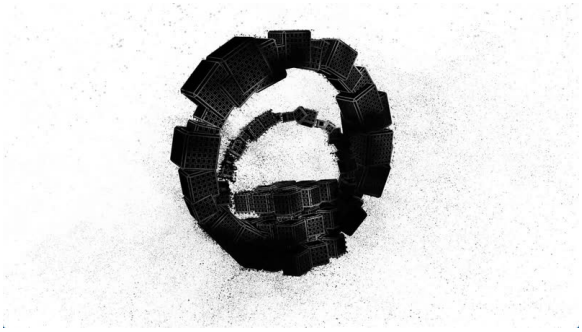


SCULPT DARK – KUGELRINGE

2026.00.276 · 2026

Two sphere rings around a tower of cubes, black on a white ground. At the edges the form dissolves into particles.

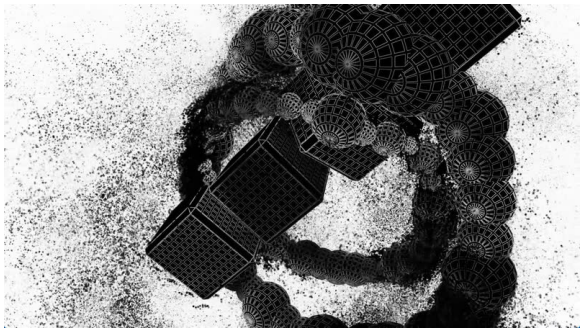
About the sculpture: Render4Sculpt, 153 parts – two rings of 36 spheres each around a tower of three cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Kugelringe”, 25 cm, work number 2026.00.292. Also as Sculpt – Kugelringe and Sculpt Color – Kugelringe.



SCULPT DARK – WÜRFELRINGE

2026.00.277 · 2026

About the sculpture: Render4Sculpt, 99 cubes – two rings of 36 cubes each around a core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Würfelringe”, 25 cm, work number 2026.00.293. Also as Sculpt – Würfelringe and Sculpt Color – Würfelringe.

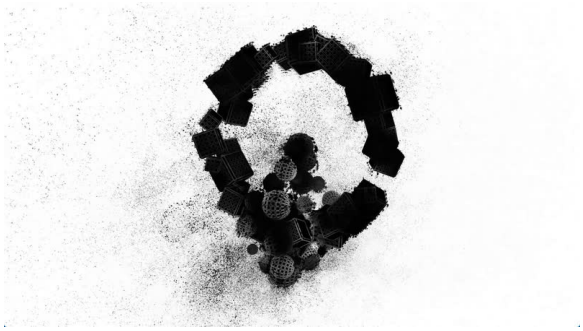


SCULPT DARK – KUGELRINGE

2026.00.278 · 2026

Chains of spheres around a column of cubes, black on a white ground. At the edges the form dissolves into particles.

About the sculpture: Render4Sculpt, 76 parts – two rings of 36 spheres each around a column of four cubes. As a 3D print in the Sculpture Garden: “Kugelschläuche”, 10 cm, work number 2026.00.290. Also as Sculpt – Kugelringe and Sculpt Color – Kugelringe.



SCULPT DARK – KREISEL

2026.00.279 · 2026

Cube rings around a core of spheres, black on a white ground. At the edges the form dissolves into particles.

SCULPT COLOR

6 Works

Two cube rings around a core of cubes – in the colours of the Minimal series, with fixed light and shadow. After brief nudges the rings and the core swing elastically to rest, and fractal clouds darken the colour.

“Sculpt Color – Ringkern” is the first work in the Sculpt Color series. This is where the set-up is described that all the others share.

Sculpt Color takes up the sculptures of the Sculpt series once more – the same printed sculptures, the same animation from Render4Sculpt, now in the colours of the Minimal series. Each level of the sculpture carries its own palette tone; the grid of the skin lies on the colour as a light line. Light and shadow stand fixed in space; fractal clouds darken the surfaces and slowly drift on.

The movement is calm: no continuous rotation, only brief nudges after which the rings and the core swing elastically to rest. White points flow into space like water and gather into fractal groups.

Sculpt Color is the ninth series after Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring, Ring Quader, Veil, Fluid and Sculpt.

About the sculpture: Render4Sculpt, 126 cubes – two rings of 36 cubes each around a double core of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Ringkern”, 25 cm, work number 2026.00.291. In black and white: Sculpt – Ringkern.

PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

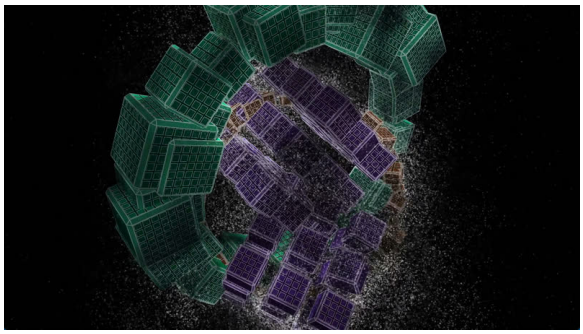
The basic form of the series: Ringkern in colour – each level carries its own tone, and after brief nudges the rings and the core swing elastically to rest while fractal clouds drift across the surfaces.

The series works with grid, rhythm and repetition – in the body as in the colour: the sculpture is built from identical cubes, and each of its levels carries its own

tone from the palette of the Minimal series. Deviation arises over time: after brief nudges, each part swings to rest in its own phase.

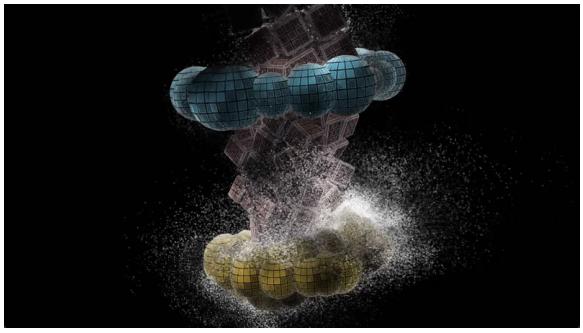
Cube, ring and colour field are concrete forms; the grid lies on the colour as a light line. They receive an informal impulse from the movement and from the space: fractal clouds that darken the surfaces and drift on, and white points that flow into space like water and gather into fractal groups. Concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal.

Between the non-representational and the representational: the sculpture is first of all an object – as a 3D print it stands in the Sculpture Garden. With fixed light and shadow, the view presents it as a body in space even more clearly than in Sculpt, and the colour leads it back to the Minimal series. The series is thus a virtual sculpture in motion – a sculptural digital animation.



SCULPT COLOR – RINGKERN

2026.00.262 · 2026

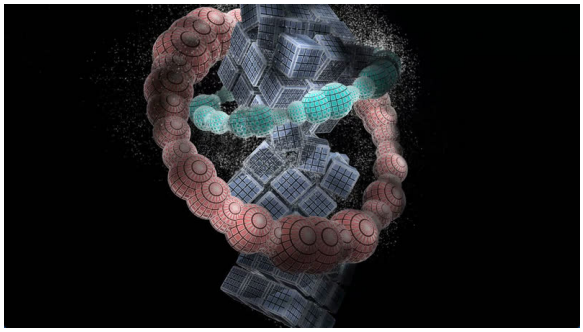


SCULPT COLOR – PERLENTURM

2026.00.263 · 2026

Chains of spheres around a tower of cubes – in the colours of the Minimal series, with fixed light and shadow. The spheres breathe, and after brief nudges the rings and the tower swing elastically to rest.

About the sculpture: Render4Sculpt, 351 parts – a ring of 36 spheres, five stacked rings of 36 spheres each and a tower of five cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Perlenturm”, 25 cm, work number 2026.00.288. In black and white: Sculpt – Perlenturm.

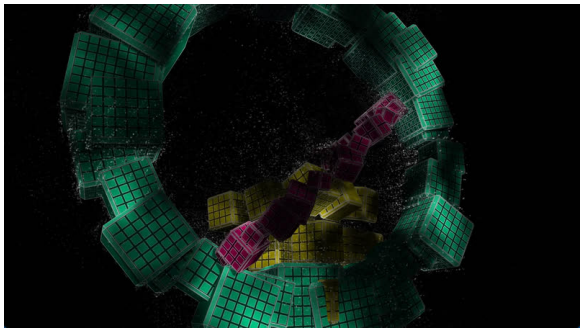


SCULPT COLOR – KUGELRINGE

2026.00.264 · 2026

Two rings of spheres around a tower of cubes – in the colours of the Minimal series, with fixed light and shadow. The spheres breathe, the cubes turn over, and after brief nudges everything swings elastically to rest.

About the sculpture: Render4Sculpt, 153 parts – two rings of 36 spheres each around a tower of three cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Kugelringe”, 25 cm, work number 2026.00.292. In black and white: Sculpt – Kugelringe.

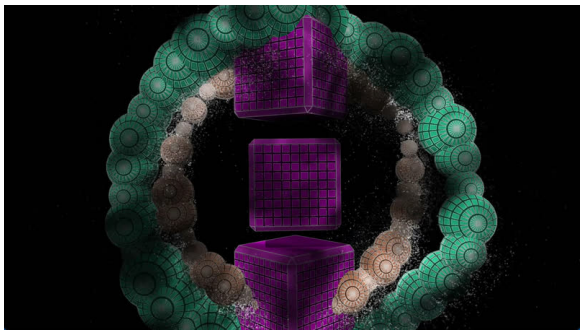


SCULPT COLOR – WÜRFELRINGE

2026.00.265 · 2026

Two rings of cubes around a core of cubes – in the colours of the Minimal series, with fixed light and shadow. After brief nudges the rings and the core swing elastically to rest.

About the sculpture: Render4Sculpt, 99 cubes – two rings of 36 cubes each around a core of 3 × 3 × 3 cubes, the forerunner of Ringkern. As a 3D print in the Sculpture Garden: “Würfelringe”, 25 cm, work number 2026.00.293. In black and white: Sculpt – Würfelringe.

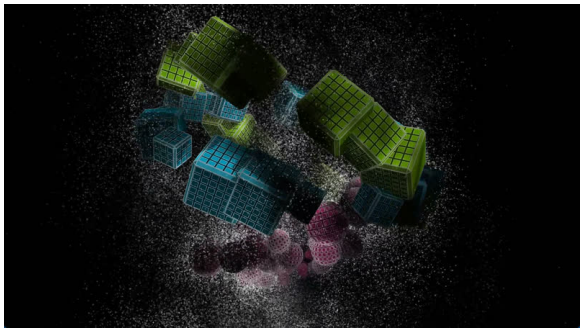


SCULPT COLOR – KUGELRINGE

2026.00.266 · 2026

Two chains of spheres wind around a column of large cubes – in the colours of the Minimal series, with fixed light and shadow. The spheres breathe and wander, and after brief nudges everything swings elastically to rest.

About the sculpture: Render4Sculpt, 76 parts – two rings of 36 spheres each around a column of four cubes. As a 3D print in the Sculpture Garden: “Kugelschläuche”, 10 cm, work number 2026.00.290. In black and white: Sculpt – Kugelringe.



SCULPT COLOR – KREISEL

2026.00.267 · 2026

Two rings of cubes around a core of spheres – in the colours of the Minimal series, with fixed light and shadow. Spheres and cubes breathe, and after brief nudges the rings swing elastically to rest.

About the sculpture: Render4Sculpt, 108 parts – six stacked rings of 12 spheres each, enclosed by two rings of 18 cubes each. As a 3D print in the Sculpture Garden: “Kreisel”, just under 8 cm, work number 2026.00.294. In black and white: Sculpt – Kreisel.

SCULPT

6 Works

Two cube rings around a core of cubes – a printed sculpture, set in motion. The rings and core rotate freely and springily, drawing veils of points through space.

“Sculpt – Ringkern” is the first work in the Sculpt series. This is where the set-up is described that all the others share.

Sculpt sets sculptures from the Sculpture Garden in motion. Their animation runs exactly as Render4Sculpt calculates it – but each part of the sculpture in its own time and with its own rotations, which spring back elastically. Calm phases alternate with bursts of movement.

The bodies are black; their edges and a fine grid glow in drifting clouds of light. Every movement leaves behind points that flow into space like water and slowly fade.

Sculpt is the eighth series after Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring, Ring Quader, Veil and Fluid.

PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

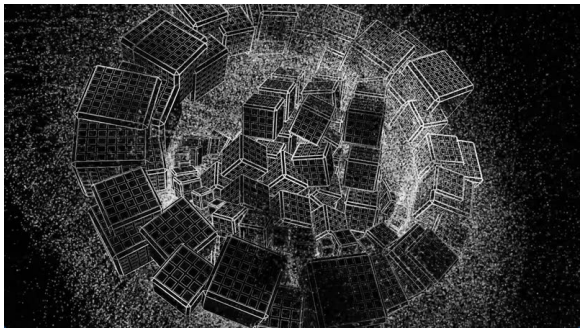
The basic form of the series: a printed sculpture, set in motion – two rings and a core follow the same calculation, each in its own time, drawing veils of points through space.

The series works with grid, rhythm and repetition – in the body itself: the sculpture is built from identical cubes, lined up into rings, layered into a core. Deviation arises over time: each part follows the same movement, but in its own phase and with its own rebound; calm phases alternate with bursts of movement.

Cube and ring are concrete forms, black, drawn only by their edges and a fine grid. Only in movement do they receive an informal impulse: in the elastic rotations and in the points that break away from them, flow into space like water

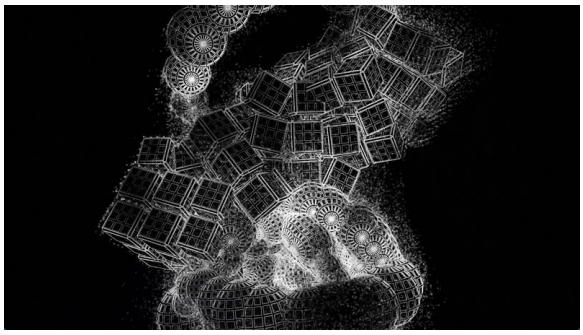
and fade. Concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal. Between the two poles the stages can be traced: the cube, the ring, the edge, the point, the veil.

Between the non-representational and the representational: here the sculpture is first of all an object – as a 3D print it stands in the Sculpture Garden. The animation takes it back into virtual space and sets its parts in motion against one another. The series is thus a virtual sculpture in motion – a sculptural digital animation.



SCULPT – RINGKERN

2026.00.280 · 2026

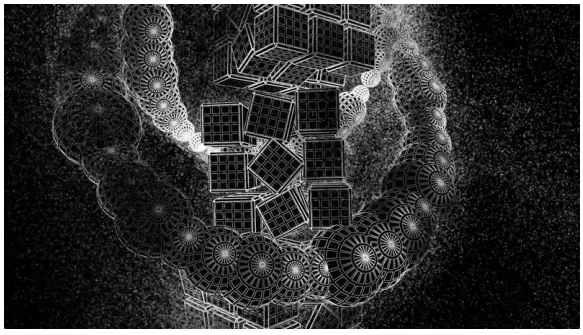


SCULPT – PERLENTURM

2026.00.281 · 2026

Chains of spheres around a tower of cubes – a printed sculpture, set in motion. The spheres breathe and wander, and the rings and tower rotate freely and springily, drawing veils of points through space.

About the sculpture: Render4Sculpt, 351 parts – a ring of 36 spheres, five stacked rings of 36 spheres each and a tower of five cores of 3 × 3 × 3 cubes. As a 3D print in the Sculpture Garden: “Perlenturm”, 25 cm, work number 2026.00.288.

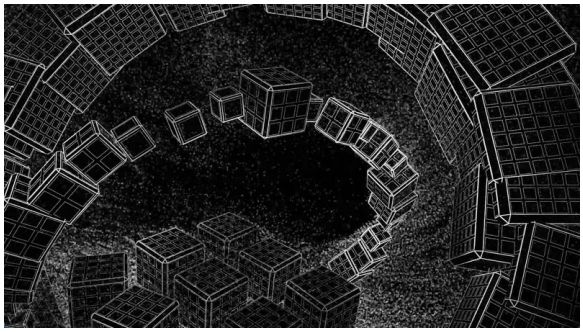


SCULPT – KUGELRINGE

2026.00.282 · 2026

Two rings of spheres around a tower of cubes – a printed sculpture, set in motion. The spheres breathe, the cubes turn over, and the rings and tower rotate freely and springily, drawing veils of points through space.

Placement in the post-digital model of positing

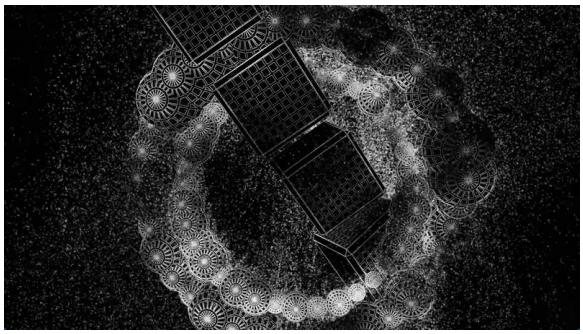


SCULPT – WÜRFELRINGE

2026.00.283 · 2026

Two rings of cubes around a core of cubes – a printed sculpture, set in motion. The cubes of the rings spin, the core turns over, and the rings and core rotate freely and springily, drawing veils of points through space.

About the sculpture: Render4Sculpt, 99 cubes – two rings of 36 cubes each around a core of 3 × 3 × 3 cubes, the forerunner of Ringkern. As a 3D print in the Sculpture Garden: “Würfelringe”, 25 cm, work number 2026.00.293.

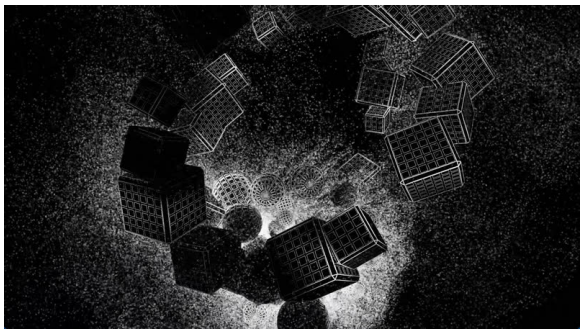


SCULPT – KUGELRINGE

2026.00.284 · 2026

Two chains of spheres wind around a column of large cubes – a printed sculpture, set in motion. The spheres breathe and wander, the cubes turn over, and the chains and column rotate freely and springily, drawing veils of points through space.

Placement in the post-digital model of positing



SCULPT – KREISEL

2026.00.285 · 2026

Two rings of cubes circle around a core of spheres – a printed sculpture, set in motion. Spheres and cubes breathe, and the rings rotate freely and springily like a spinning top, drawing veils of points through space.

Placement in the post-digital model of positing

FLUID

1 Works

The sphere from Veil becomes liquid colour. Rolling cubes press deep funnels into the mass and drag streamers of colour behind them; during fast turns, coloured points break away from the crests and drift off into space.

This work is an investigation: it explores how far a flowing visual language can be pushed technically and how it can be realised as a one-man enterprise.

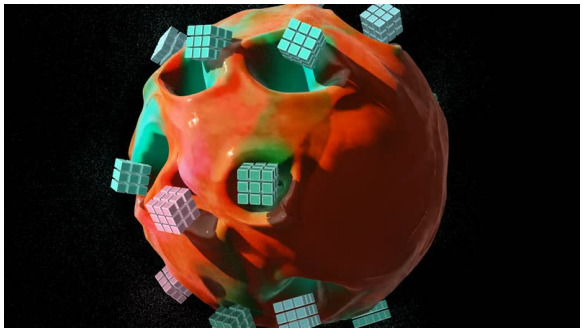
A sphere as in Veil – Spalten: a landscape of column bands, three tracks with rolling cubes. But the rods have disappeared. Over the sphere lies a closed skin of liquid colour, deep and rich, wet like fresh lacquer. The light brings out the colour: on the crests it lights up, in the valleys it sinks into darkness.

The colour is in motion. When the sphere turns, clicks into place or springs back, the mass sloshes; waves run across the surface and fold it. The cubes travel through the colour: each presses a deep funnel into it, a bulge rises up at the rim, and behind it the surface closes again. As they go, the cubes give off their own colour – they drag streamers through the base colour, which swirl and slowly dissolve again.

During fast turns and violent movements, points break away at the crests in the colour of the wave, white only at the highest peaks. They drift in fractal patterns, gather into veils and drift off into space. The camera moves freely around the sphere, the palettes change slowly.

Fluid is the seventh series after Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring, Ring Quader and Veil: the sphere becomes liquid colour.

The landscape of this work: column bands in columns, three tracks with cube objects made of 3 × 3 × 3 cubes.



FLUID – SPALTEN

2026.00.198 · 2026

VEIL

2 Works

Column bands on the sphere, three tracks with rolling cubes. The sphere turns, clicks into place and springs back – as it does so, its framework draws arcs of points through space that slowly melt away into mists.

“Veil – Spalten” is the first work in the Veil series. This is where the set-up is described that all the others share.

A sphere of rods, on it a landscape and rolling cubes – as in Minimal Sphere. But the bodies are black: they conceal what lies behind them, and only their edges stand out in white. The edges, too, do not glow evenly. Slowly drifting clouds of light stand in space; where a cloud meets the framework, the lines light up and become wider, in between they fade almost entirely.

Everything that moves leaves a trail of white points that stay fixed in space: every corner of every rolling cube, the edges of the landscape and individual tall rods as soon as the sphere turns, clicks into place or springs back. The faster the movement, the stronger the points. Then they drift on, with the momentum of their source and in a fractal drift, fan out into veils and mists, become smaller and more transparent and fade. The camera moves freely around the sphere and through the point cloud – space itself becomes the memory of the movement.

Veil is the sixth series after Minimal Quaderspuren, Minimal Sphere, Raw Cube, Minimal Ring and Ring Quader: the sphere becomes a veil.

PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

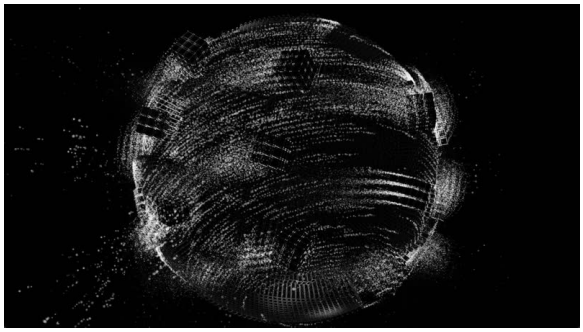
The basic form of the series: tracks on the sphere – and every movement sets points into space that remain while their source moves on.

The series works with grid, rhythm and repetition – and with what the movement leaves behind. Every corner, every edge that moves sets points fixed in space,

the stronger the faster it moves. In this way the repetition becomes a trail that overlaps itself and slowly fades.

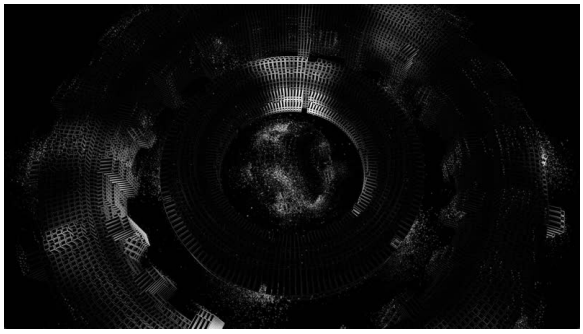
Sphere, rod and cube are concrete forms, here reduced to the utmost: black, drawn only by their edges. From their movement a veil of points breaks away, drifts, fans out and melts away into mist – the informal consequence of concrete structures, as clear as in none of the previous series. Between the two poles the stages can be traced: the body, its edge, the point, the veil, the mist.

Between the non-representational and the representational: the spatial view presents the bodies representationally. Their trail loses contour and order and becomes informal – yet it remains representational, for it continues to take up space; space itself becomes the memory of the movement. The series is thus a virtual sculpture in motion – a sculptural digital animation.



VEIL – SPALTEN

2026.00.286 · 2026



VEIL – RING QUADER

2026.00.287 · 2026

Outer ring, inner ring and cuboid one inside the other, black with glowing edges. They turn, flip and spring back against each other – every movement passes through the three bodies and draws swirls of points through space that dissolve into mists.

The landscape of this work: outside, cross ribs; inside, bands with gates; on the cuboid, column bands; cube objects on all three bodies.

RING QUADER

6 Works

Outer ring, inner ring and cuboid turn slowly in the same direction – ribs outside, bands inside, columns on the cuboid. The calmest interplay in the series.

“Ring Quader – Gleichlauf” is the first work in the Ring Quader series. This is where the set-up is described that all the others share.

Three bodies one inside the other, with a common centre: a ring, within it a smaller ring, within that a coloured cuboid. Each is built from rods, each carries its own landscape, and the sizes are nested so that the three never touch in any position – each can turn freely. The rings have a rectangular cross-section, a straight shell outside and inside, and two side discs with restless rods; a single grid runs seamlessly over all the edges. Each side of the cuboid carries its own palette colour.

The three hang together like springs: when the outer ring turns or clicks into place, the movement passes inwards with a delay – the inner ring follows softly, the cuboid last. In addition, each turns slowly in its own direction and makes its own gestures: a wheel, a flip, a swinging as if on a rubber band. The light stands fixed in space; the rings cast shadows on one another and on the cuboid. Cubes made of cubes roll on all three bodies and plough their trail into the rods. The camera glides calmly around the ensemble, steps back into a wide shot, travels slowly along the shell and looks in through the opening of the outer ring. Whoever touches an object punches a square hole around it into the ground.

Ring Quader is the fifth series after Minimal Quaderspuren, Minimal Sphere, Raw Cube and Minimal Ring: one body becomes three, which swing with one another.

The landscapes of this work: outside, cross ribs like a tyre tread; inside, bands with gates; on the cuboid, column bands.

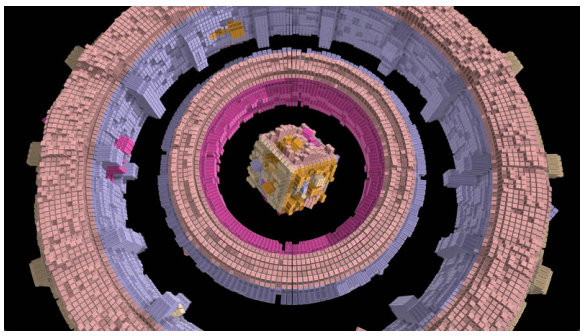
PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

Three bodies turn in the same direction. The order lies in the synchrony, the deviation in the delay with which the movement passes inwards.

The series works with grid, rhythm and repetition. Deviation comes from the height at which each rod stands in the ground, and from time: the movement of the outer ring reaches the inner ring and the cuboid only with a delay, so that three bodies carry the same impulse in different phases.

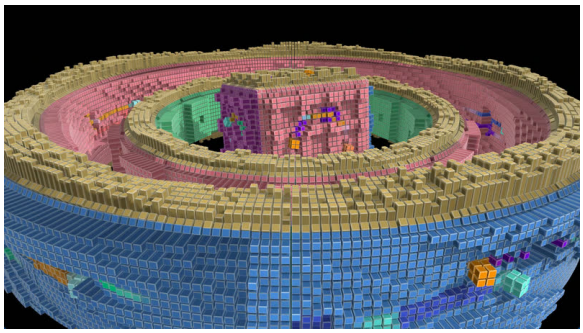
Ring, ring and cuboid are concrete forms, in the ground as in the bodies upon it. Only in their coupling – like springs hanging from one another – does the movement receive an informal impulse: it swings on, overlaps itself and never quite comes to rest. Three concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal.

Between the non-representational and the representational: the spatial view alone already presents the concrete forms representationally, as bodies in space – here as three nested ones that cast shadows on one another. The series is thus in fact a virtual sculpture in motion – a sculptural digital animation.



RING QUADER – GLEICHLAUF

2026.00.256 · 2026

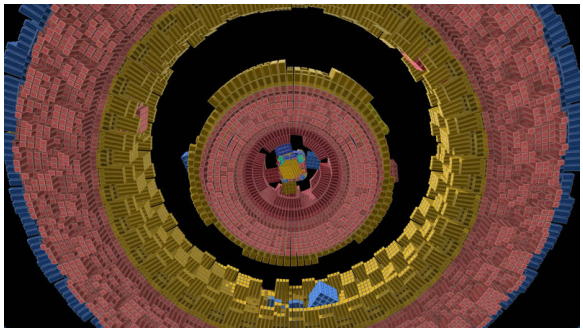


RING QUADER – GEGENLAUF

2026.00.257 · 2026

The two rings turn against each other, the cuboid between them faster. Many small cubes run in changing directions; the rings swing on for a long time as if on a rubber band.

The landscapes of this work: outside, waves that run all the way round; inside, battlements; on the cuboid, a lattice.

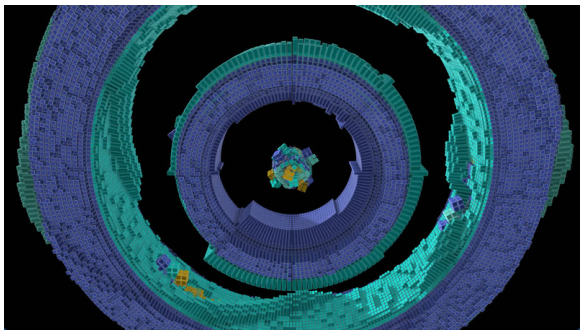


RING QUADER – KARDAN

2026.00.258 · 2026

The outer ring flips with large half turns. Softly sprung, the inner ring and cuboid carry the movement on with a delay and swing on for a long time – like a gimbal.

The landscapes of this work: outside, a chessboard; inside, deep pockets; on the cuboid, a basin on each side.

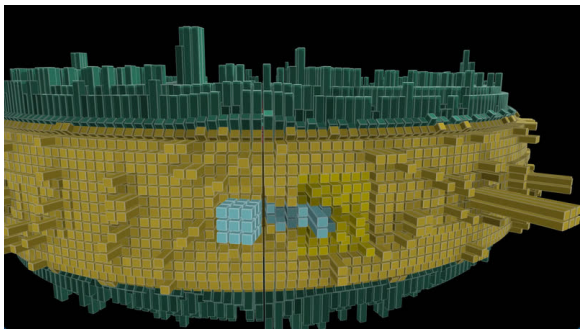


RING QUADER – HELIX

2026.00.259 · 2026

Bands wind around the outer ring, the inner ring rises as a staircase all the way round, each side of the cuboid carries a spiral. Trains of small cubes, rolling wheel steps.

The landscapes of this work: outside, a helix; inside, a staircase with a jump; on the cuboid, a spiral on each side.

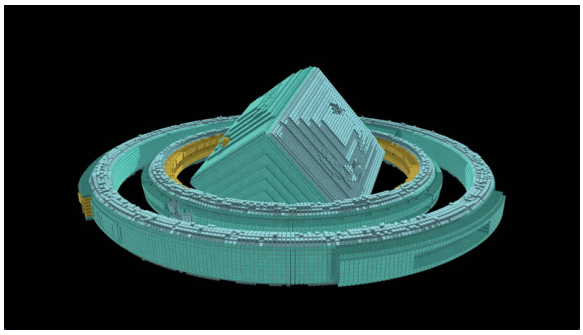


RING QUADER – PFEILER

2026.00.260 · 2026

Very tall pillars stand on the outer ring, battlements on the inner ring, towers on the cuboid. The camera glides slowly past the pillars, close up.

The landscapes of this work: outside, a few very tall pillars; inside, battlements; on the cuboid, towers.



RING QUADER – STILLE

2026.00.261 · 2026

Two narrow, fine rings around a large cuboid that carries a stepped pyramid on each side. Few cubes, rare slow gestures; the camera often looks in through the opening.

The landscapes of this work: outside, a clearing with a few large buildings; inside, bands; on the cuboid, a stepped pyramid on each side.

MINIMAL RING

12 Works

Cubes roll all the way round, outside and inside, over a profile of ribs as on a tyre. The reference of the series.

“Ring – Spalten” is the basic form of the Minimal Ring series and its reference. This is where the set-up is described that all the other works share.

The city of rods lies on a ring. Its cross-section is a rectangle: a straight shell outside and inside, plus two flat side discs. A single grid runs all the way round and over the whole cross-section – outside, over the edge onto the side, back along the inside and across the other side out again. It has no seam; whatever happens on it runs over the edges without a break. At the four edges of the ring the rods tilt around the edge and become shorter. Outer shell, inner shell and sides each carry one colour from the palette; the light adds only gradations and stands fixed in space.

The objects are cubes made of cubes. They roll endlessly all the way round, on the outer shell and on the inner shell, there upside down with the shell as their floor. The ground gives way to them, springs back and keeps their colour for a while. The side discs carry rods in restless steps; when a cube passes by above, close to the edge, a wave runs across the side. The ring moves itself: it turns like a wheel, flips over with a half turn, swings back as if on a rubber band – and the rods spring along with it. The camera has its own choreography: it circles, steps back into a wide shot, travels close along the shell past tall rods and flies through the centre – down along the axis, standing still there and looking outwards at the inner shell, then out again at the bottom. Whoever touches an object punches a square hole around it into the ground.

Minimal Ring is the fourth series after Minimal Quaderspuren, Minimal Sphere and Raw Cube: the same twelve works – each with its own ring shape, its own grid, its own figure and its own rhythm.

The landscape of this work is built from one figure: cross ribs over the whole

cross-section, like a tyre tread or a gear wheel. It repeats all the way round, without a seam.

Ring: 300 rods all round, 16 wide, 10 deep. Objects: cubes of three by three by three on two lanes outside and one inside. Gestures: calm wheel steps. Camera: the basic beat.

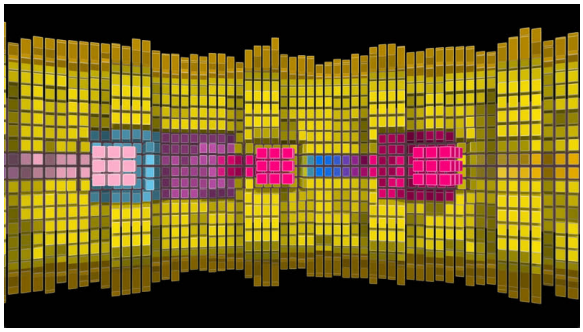
PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

The basic form of the series: cubes roll all the way round, outside and inside, nothing else.

The series works with grid, rhythm and repetition. Deviation comes from the height at which each rod stands in the ground, and from the sequence: cubes rolling one behind the other are at different phases of their rotation. On the ring every path returns into itself, outside as inside; in addition, each work has its own ring shape, its own grid and its own rhythm.

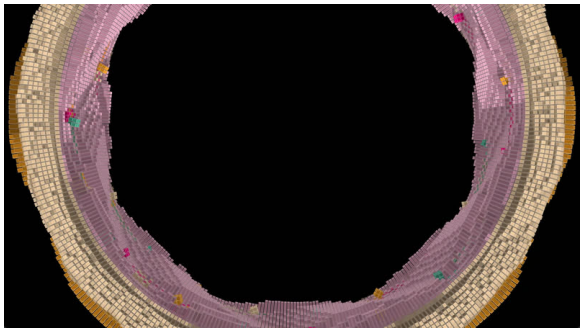
Square and rectangle are concrete forms, in the ground as in the bodies upon it – even the cross-section of the ring is a rectangle. Only where the movement meets the ground does it receive an informal impulse, reaching across onto the side discs, over which a wave runs when a cube passes by above. Two concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal. Between the two poles, stages can be traced here: the fixed grid, the cube rolling edge over edge, the ground that gives way and springs back, the restless steps of the sides, the trail that holds its colour only for a while.

Between the non-representational and the representational: the spatial view alone already presents the concrete forms representationally, as bodies in space – here as a ring through which the camera flies, so that one looks from the inside outwards. The series is thus in fact a virtual sculpture in motion – a sculptural digital animation.



RING – SPALTEN

2026.00.220 · 2026

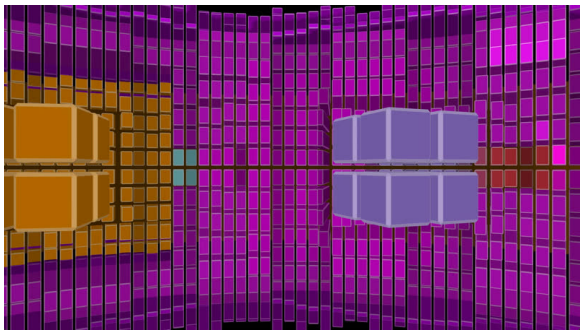


RING – GEGENLAUF

2026.00.221 · 2026

Many small, fast cubes, on the outside in one direction, on the inside in the other, over waves that run around the ring. The ring swings on for a long time, as if on a rubber band.

The landscape of this work is built from one figure: waves that run all the way round and are twisted across the cross-section. It repeats all the way round, without a seam.

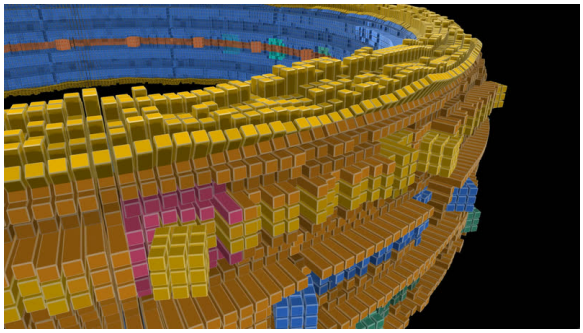


RING – TAKT

2026.00.222 · 2026

Large cubes pass high battlements in hard steps. The ring answers with a staccato of four short wheel steps, the camera dances to a short beat.

The landscape of this work is built from one figure: battlements – high and low in alternation, offset between inside and outside. It repeats all the way round, without a seam.

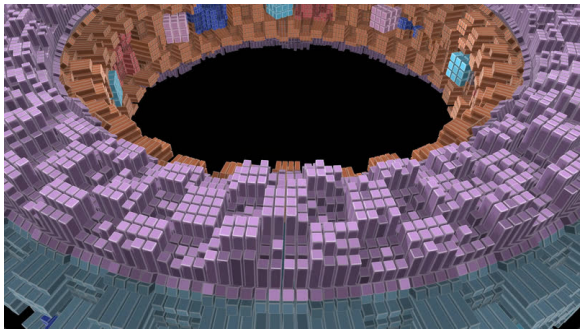


RING – SCHIENE

2026.00.223 · 2026

A wide, flat ring with bands running all round and gates within them. On raised rails the cubes run as evenly as trains; the ring turns slowly and far.

The landscape of this work is built from one figure: bands that run all the way round, with gates. It repeats all the way round, without a seam.

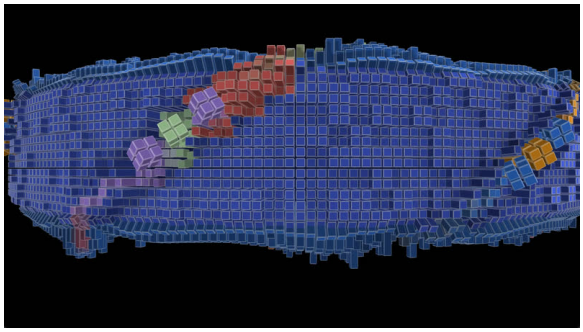


RING – KREUZ

2026.00.224 · 2026

A chessboard of high and low squares, above it rails running all round and ribs running across. A few large cubes; the ring turns decisively and rocks on for a long time.

The landscape of this work is built from one figure: a chessboard of high and low squares. It repeats all the way round, without a seam.

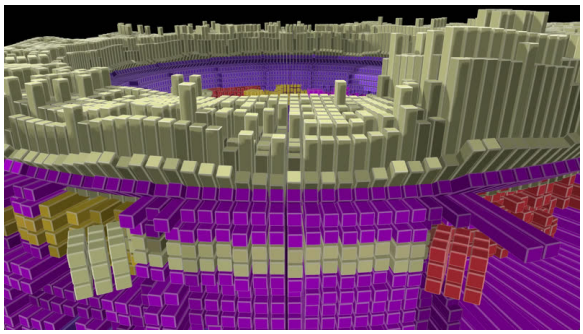


RING – REIHE

2026.00.225 · 2026

Two bands wind around the cross-section as they run around the ring. Trains of small cubes follow them – outside, over the edge, inside and back again.

The landscape of this work is built from one figure: a helix of bands winding around the cross-section – a torus knot. It repeats all the way round, without a seam.

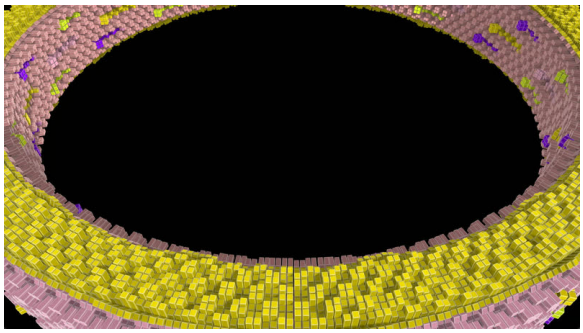


RING – SCHWELLE

2026.00.226 · 2026

The height rises step by step all the way round and drops back at one point. The cubes stop at the same point; for a long time nothing happens, then the ring turns with a jolt.

The landscape of this work is built from one figure: a staircase that rises all the way round and drops back at one point. It repeats all the way round, without a seam.

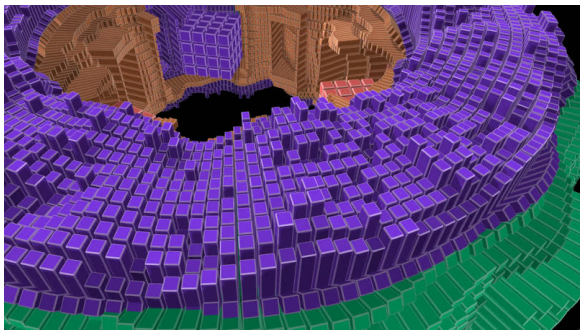


RING – RASTER

2026.00.227 · 2026

The finest grid in the series, a fine chessboard. Almost a hundred small solid cubes jump cell by cell along eight lanes, and the ring sways incessantly.

The landscape of this work is built from one figure: a fine chessboard. It repeats all the way round, without a seam.

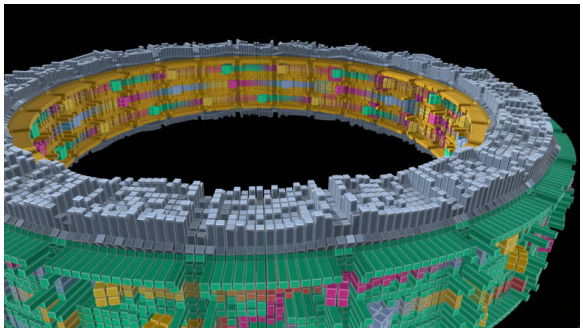


RING – PULS

2026.00.228 · 2026

Coarse grid, deep pockets in the shell and only a few very large cubes in a shared pulse. The ring breathes and pulses as if on a rubber band.

The landscape of this work is built from one figure: deep square pockets with a high rim, outside and inside. It repeats all the way round, without a seam.

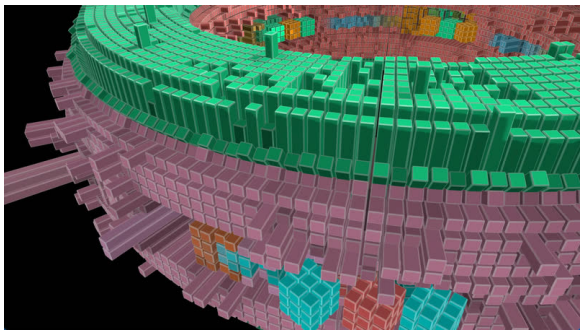


RING – VERSATZ

2026.00.229 · 2026

Closed courtyards all round, above them offset lanes outside and inside. The ring turns in sequences of three wheel steps.

The landscape of this work is built from one figure: closed courtyards – a wall, deep inside, an alley outside. It repeats all the way round, without a seam.

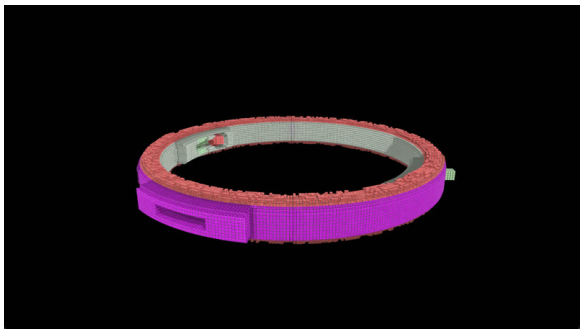


RING – STAPEL

2026.00.230 · 2026

Very tall pillars stand on the outside and on the sides, and the camera travels close past them. Chunky cubes, a heavy ring that swings on, softly sprung.

The landscape of this work is built from one figure: a few very tall pillars, alternating on the outside and on the side. It repeats all the way round, without a seam.



RING – LEERE

2026.00.231 · 2026

A narrow, fine ring, a clearing with a few large buildings and only one or two cubes circling very slowly. The camera stands almost still.

The landscape of this work is built from one figure: a wide clearing, and in it a few large buildings with inner courtyards, alternating outside and inside. It repeats all the way round, without a seam.

RAW CUBE

12 Works

On each side of the cube, cubes trace their circles around the centre, round after round, over column bands. The reference of the series: medium grid, calm clicking into place, the camera at the basic beat.

“Raw Cube – Spalten” is the basic form of the Raw Cube series and its reference. This is where the set-up is described that all the other works share.

The sphere becomes a cube. Six flat sides, each a square grid of rods, black to dark grey and drawn only by their edges: the higher a rod stands, the brighter its edge – white at the top, dimmed towards the ground. In this way the landscape stands out even when one looks at a side head-on. The figure of the work stands exactly in the centre of each side. At the twelve edges of the large cube the rods become shorter and tilt around the edge, so that its contour remains calm and even.

Only the objects – cubes made of cubes – and their trail are coloured. On each side they circle endlessly around its centre and plough a narrow furrow through the rods, which quickly grows closed again behind them and keeps their colour for a while. The cube moves itself: it clicks into place in turns and rocks back, is deflected as if on a rubber band or sways, and the rods feel the acceleration of their floor and spring along. The camera has its own choreography of gliding, standing still and quick sequences of turns. The cube is so large that it often extends beyond the frame; only occasionally does the camera step back into a wide shot. Whoever touches an object punches a square hole around it into the ground.

Raw Cube is the third series after Minimal Quaderspuren and Minimal Sphere: the same twelve works – but here each has its own grid, its own objects, its own gestures of the cube and its own camera beat.

The landscape of this work is built from one figure: column bands, each at its own height. It stands exactly in the centre of each of the six sides.

Grid: 24 rods per cube edge. Objects: cubes of three by three by three, one or two circles per side. Gestures: calm clicking into place in quarter turns. Camera: gliding, standing still and sequences at the basic beat.

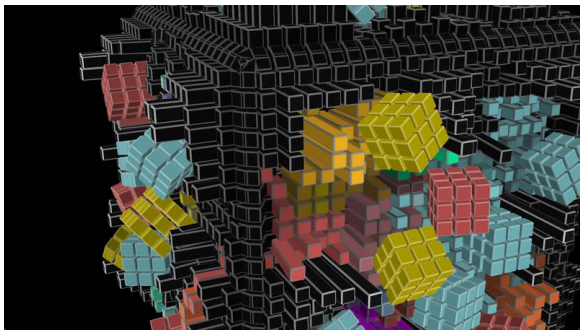
PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

The basic form of the series: a circle around the centre of each side, round after round, nothing else.

The series works with grid, rhythm and repetition. Deviation comes from the height at which each rod stands in the ground, and from the sequence: cubes circling one behind the other are at different phases of their rotation. Unlike in the two sister series, each work here has its own grid, its own objects and its own beat – the variance also lies between the works.

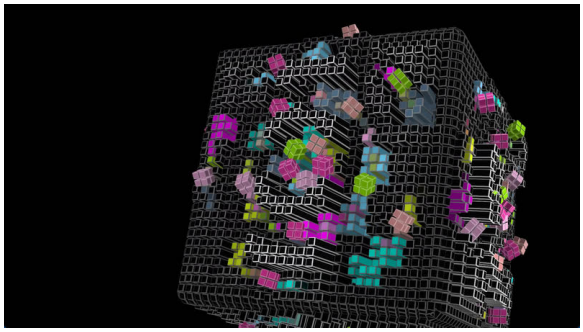
Square and rod are concrete forms, and the large cube is the most concrete of all. The ground is reduced to the utmost: dark, drawn only by its edges; colour is carried by the objects and their trail alone. Only where the movement ploughs a furrow through the rods does it receive an informal impulse, and the cube adds one of its own when it rocks back and the rods spring along. Two concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal. Between the two poles, stages can be traced here: the fixed grid, the object tracing its circles, the furrow that quickly grows closed again, the colour that stays in it for a while.

Between the non-representational and the representational: the spatial view alone already presents the concrete forms representationally, as bodies in space – here as a cube so large that it often extends beyond the frame. The series is thus in fact a virtual sculpture in motion – a sculptural digital animation.



RAW CUBE – SPALTEN

2026.00.244 · 2026

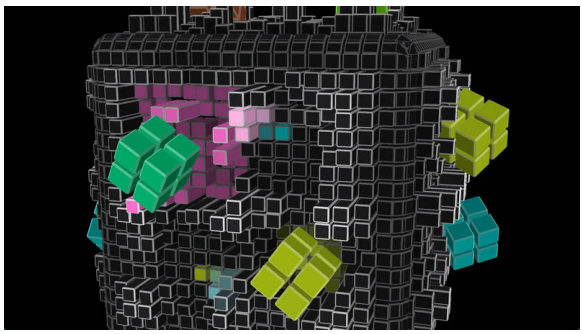


RAW CUBE – GEGENLAUF

2026.00.245 · 2026

Three circles on each side, each in its own direction, densely populated with small, fast cubes. The large cube swings on for a long time as if on a rubber band; the camera glides freely without a beat.

The landscape of this work is built from one figure: rows whose height runs as a wave. It stands exactly in the centre of each of the six sides.

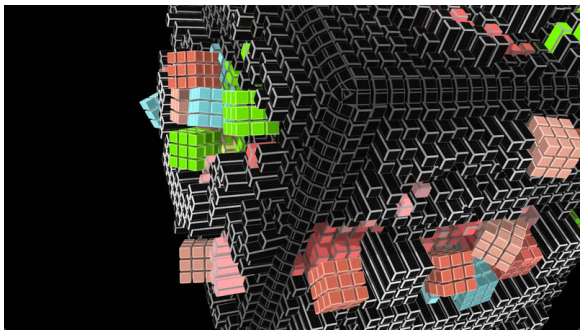


RAW CUBE – TAKT

2026.00.246 · 2026

The cubes go around the centre in hard steps. The large cube answers with a staccato of four quick quarter turns, and the camera dances to a short beat.

The landscape of this work is built from one figure: a lattice of intersecting bands, with the crossings standing highest. It stands exactly in the centre of each of the six sides.

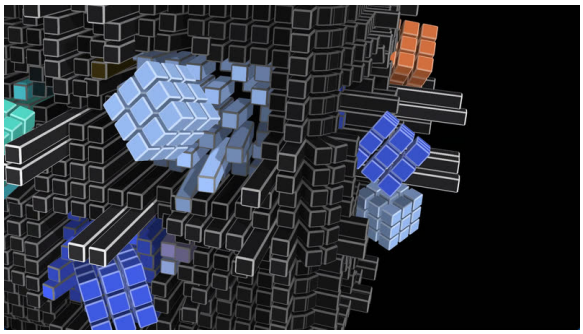


RAW CUBE – SCHIENE

2026.00.247 · 2026

Beneath the circles, rings of rails made of rods rise up. The cubes run on them as evenly as trains; the large cube turns slowly by half rotations, the camera swings out wide.

The landscape of this work is built from one figure: many narrow rows with cross streets. It stands exactly in the centre of each of the six sides.

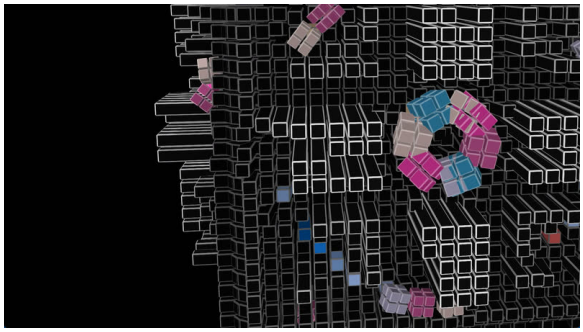


RAW CUBE – KREUZ

2026.00.248 · 2026

In the middle of each side lies a large basin, above it a cross of rails. A few large cubes circle slowly around it; the large cube clicks decisively into place and rocks on for a long time.

The landscape of this work is built from one figure: large square basins with a raised rim, deep on the inside. It stands exactly in the centre of each of the six sides.

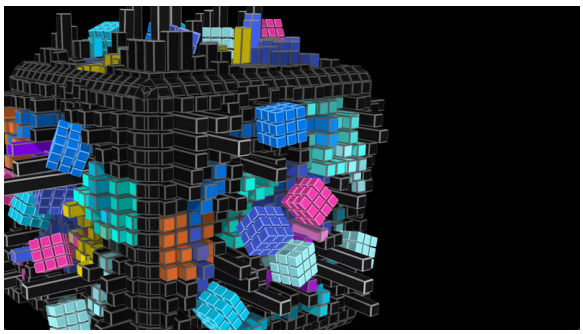


RAW CUBE – REIHE

2026.00.249 · 2026

On each side a spiral winds inwards. Small cubes move across it in trains, larger on the inner circle than on the outer; the large cube rolls on in double turns.

The landscape of this work is built from one figure: square rings whose opening moves on from ring to ring – a spiral inwards. It stands exactly in the centre of each of the six sides.

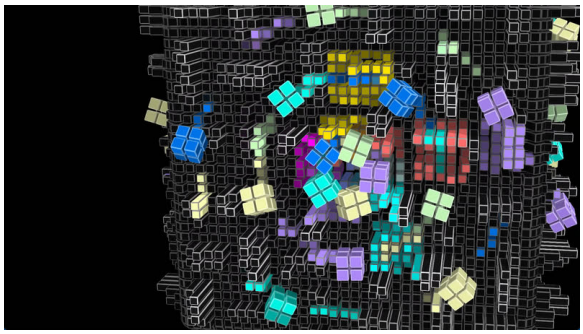


RAW CUBE – SCHWELLE

2026.00.250 · 2026

Around a stepped pyramid on each side, the cubes stop at the same point and pick up speed again. For a long time nothing happens – then the cube clicks into place with a quick jolt.

The landscape of this work is built from one figure: stepped pyramids, terrace by terrace. It stands exactly in the centre of each of the six sides.

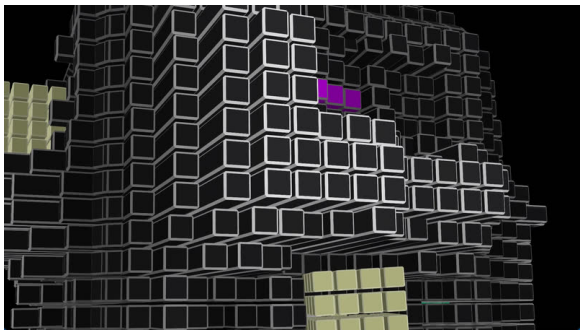


RAW CUBE – RASTER

2026.00.251 · 2026

The finest grid in the series. Almost a hundred small solid cubes jump cell by cell on four circles per side, and the large cube sways incessantly.

The landscape of this work is built from one figure: segments, alternating lengthwise and crosswise – a meander across each side. It stands exactly in the centre of each of the six sides.

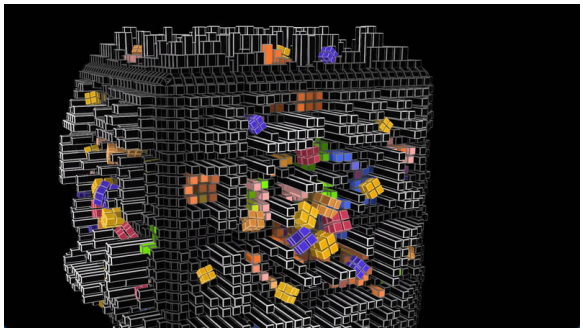


RAW CUBE – PULS

2026.00.252 · 2026

Coarse grid, a shaft in every centre and only a few very large cubes circling around it in a shared pulse. The large cube pulses along on the rubber band.

The landscape of this work is built from one figure: a shaft into which the rods step down in stages. It stands exactly in the centre of each of the six sides.

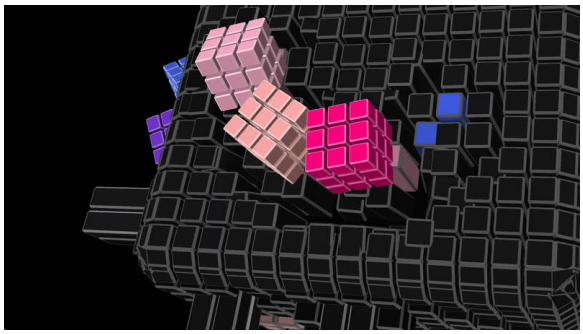


RAW CUBE – VERSATZ

2026.00.253 · 2026

Three circles shifted against each other on each side, over a grid of courtyards. The large cube tilts in sequences of three turns, sometimes about the same axis, sometimes about a new one.

The landscape of this work is built from one figure: closed courtyards, deep inside, an alley outside – three by three on each side. It stands exactly in the centre of each of the six sides.

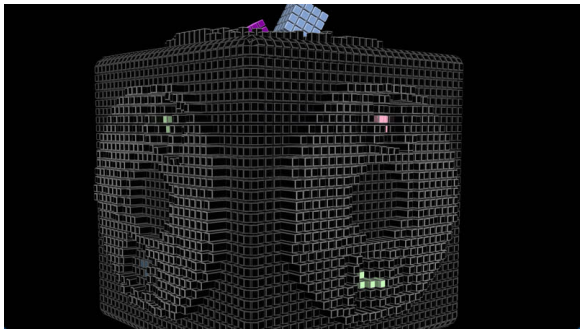


RAW CUBE – STAPEL

2026.00.254 · 2026

The coarsest grid in the series, tall towers, chunky cubes that bunch together on their round. The large cube is heavy: softly sprung and sluggish, and everything springs along for a long time.

The landscape of this work is built from one figure: a plain with a few very tall towers. It stands exactly in the centre of each of the six sides.



RAW CUBE – LEERE

2026.00.255 · 2026

Only three sides carry one or two cubes each, circling very slowly. The large cube floats small in the dark and rarely turns; the camera stands almost still.

The landscape of this work is built from one figure: a wide clearing, and in it a large building with an inner courtyard. It stands exactly in the centre of each of the six sides.

MINIMAL SPHERE

12 Works

Cubes move on parallel lanes around the sphere, round after round. Nothing more – and precisely from this everything that follows arises.

“Sphere – Spalten” is the basic form of the Minimal Sphere series. This is where the set-up is described that all the other works share; each of them changes exactly one rule of it.

The city of cuboids lies on a sphere. The sphere is inflated from a cube: six fields, each with a square grid, and every grid line is a great circle. Avenues run along the twelve edges of the cube, and squares lie at the eight corners – the seams of the sphere become streets. Each cuboid stands in its cell, with a narrow gap to its neighbours, and becomes slightly wedge-shaped towards the top so that the gap stays the same at every height. Each surface carries exactly one colour from the palette; the light adds only gradations: roof, sunny side, shaded side. It stands fixed in space – when the camera circles the sphere, the night side moves with it.

The objects are cubes made of cubes. They roll endlessly around the sphere on closed lanes, each over its edges in its own rhythm, and emerge from behind the horizon instead of coming out of nowhere. The floor gives way to them, springs back behind them and keeps their colour for a while – on the far side too, so that the trails come round to the front again. The sphere moves itself: it clicks into place in quarter turns and rocks back, is deflected as if on a rubber band and swings back, and the cuboids feel the acceleration of their floor and spring along. Whoever touches an object punches a square hole around it into the ground – it carries the colour of the cube and only slowly grows closed again.

Minimal Sphere is the sister series of Minimal Quaderspuren: the same twelve works, the same figures and movements – except that the surface is now a sphere, closed all round.

The landscape of this work is built from one figure: bands, each at its own height. Each of the six fields of the sphere shows a different section of it.

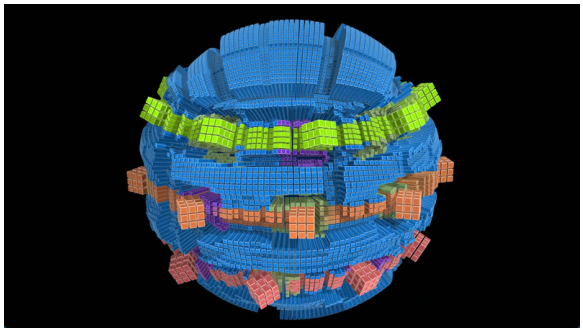
PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

The basic form of the series: one lane around the sphere, round after round, nothing else. Everything further changes exactly one rule of it.

The series works with grid, rhythm and repetition. Deviation comes from the height at which each cuboid stands in the ground, and from the sequence: cubes rolling one behind the other are at different phases of their rotation. On the sphere every path returns into itself; the repetition no longer has an end and lives on this variance alone.

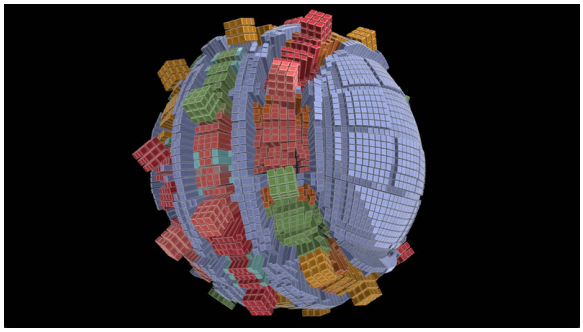
Square and rectangle are concrete forms, in the ground as in the bodies upon it – even the sphere is built from a cube. Only where the movement meets the ground does it receive an informal impulse, and the sphere adds one of its own when it rocks back and the cuboids spring along. Two concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal. Between the two poles, stages can be traced here: the fixed grid, the cube rolling edge over edge, the ground that gives way and springs back, the trail that holds its colour only for a while.

Between the non-representational and the representational: the spatial view alone already presents the concrete forms representationally, as bodies in space – here as a single body that the camera circles. The series is thus in fact a virtual sculpture in motion – a sculptural digital animation.



SPHERE – SPALTEN

2026.00.232 · 2026

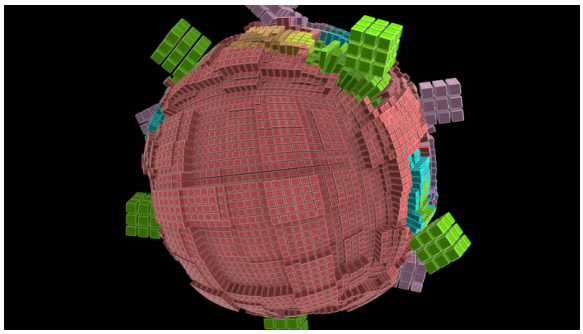


SPHERE – GEGENLAUF

2026.00.233 · 2026

Side by side the lanes circle the sphere, each in its own direction. The beat arises from the opposition.

The landscape of this work is built from one figure: plateaus, separated by straight fracture edges. Each of the six fields of the sphere shows a different section of it.

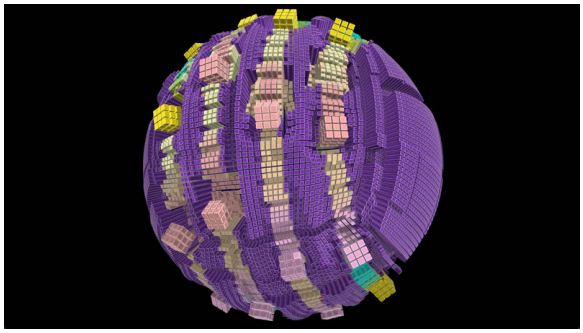


SPHERE – TAKT

2026.00.234 · 2026

The movement does not flow evenly around the sphere; it proceeds in steps: speeding up and easing off in alternation.

The landscape of this work is built from one figure: a lattice of intersecting bands, with the crossings standing highest. Each of the six fields of the sphere shows a different section of it.

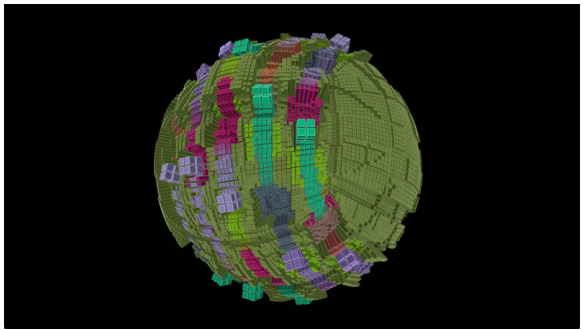


SPHERE – SCHIENE

2026.00.235 · 2026

Under each lane a band of cuboids rises, once all the way around the sphere. The cubes roll in it as on a rail.

The landscape of this work is built from one figure: bands with cross streets. Each of the six fields of the sphere shows a different section of it.

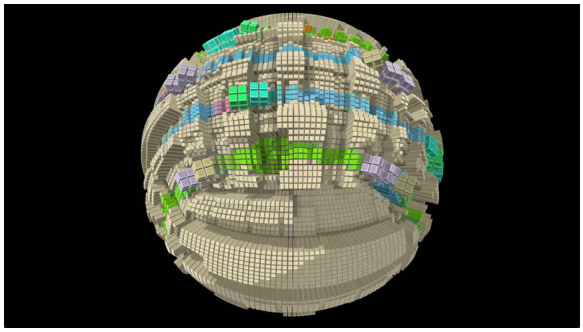


SPHERE – KREUZ

2026.00.236 · 2026

Bands along the lanes and great circles across them lay a net over the sphere. The cubes run through it as through the streets of a city.

The landscape of this work is built from one figure: large square basins with a raised rim, deep on the inside. Each of the six fields of the sphere shows a different section of it.

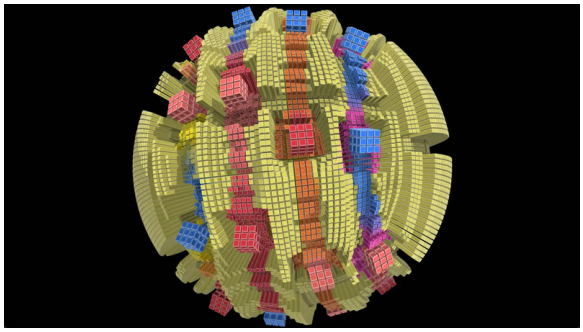


SPHERE – REIHE

2026.00.237 · 2026

The cubes do not circle the sphere singly but in groups of two, three, four – and in between it stays empty for a long time.

The landscape of this work is built from one figure: square rings whose opening moves on from ring to ring – a spiral inwards. Each of the six fields of the sphere shows a different section of it.

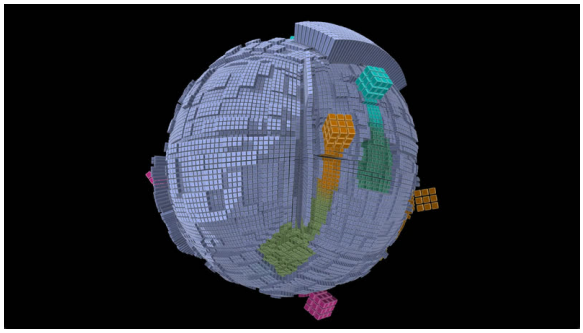


SPHERE – SCHWELLE

2026.00.238 · 2026

At the same point in the round, all of them slow down, almost to a halt – and then pick up speed again. The hesitation carries the scene.

The landscape of this work is built from one figure: a single continuous rise. Each of the six fields of the sphere shows a different section of it.

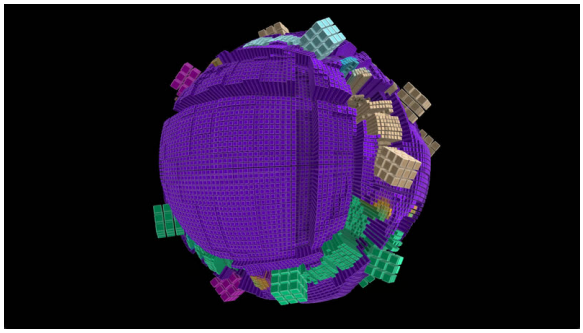


SPHERE – RASTER

2026.00.239 · 2026

Small cubes move cell by cell around the sphere, passing between long, high walls. Everything stays within the grid.

The landscape of this work is built from one figure: a few very long, high walls with gates, and between them almost level ground. Each of the six fields of the sphere shows a different section of it.

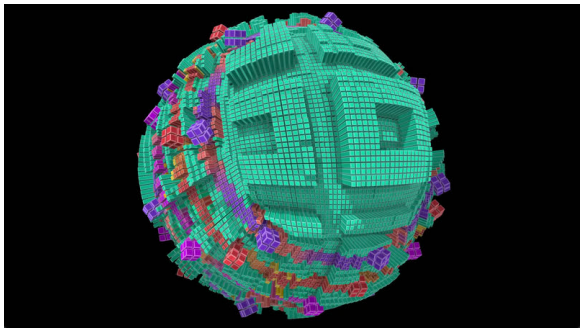


SPHERE – PULS

2026.00.240 · 2026

All the cubes circle the sphere in the same slow pulse: they speed up, slow down, speed up again.

The landscape of this work is built from one figure: a shaft into which the city steps down in stages. Each of the six fields of the sphere shows a different section of it.

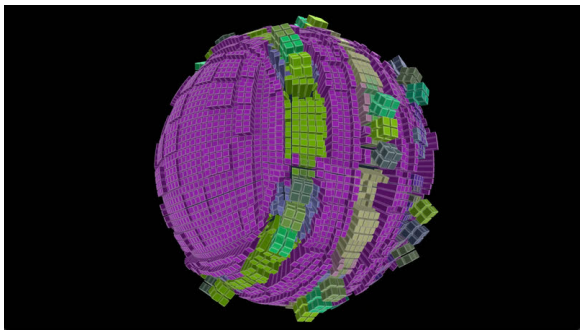


SPHERE – VERSATZ

2026.00.241 · 2026

Each lane is shifted against the next. Out of nothing but parallel rounds, diagonals and waves emerge that run around the sphere.

The landscape of this work is built from one figure: closed courtyards, deep inside, an alley outside. Each of the six fields of the sphere shows a different section of it.

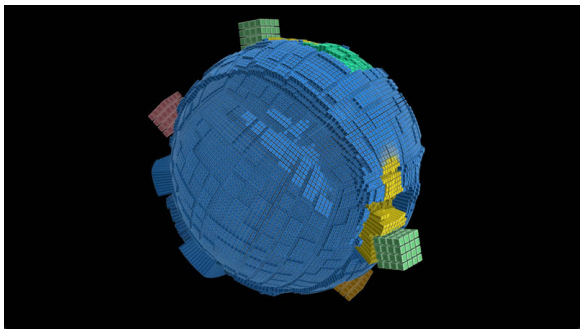


SPHERE – STAPEL

2026.00.242 · 2026

At one point in each round the cubes slow down and move closer together – they pile up and then pull apart again.

The landscape of this work is built from one figure: a flat plain with a few very tall towers. Each of the six fields of the sphere shows a different section of it.



SPHERE – LEERE

2026.00.243 · 2026

Almost nothing moves. One or two cubes make their rounds, and the sphere itself becomes the image.

The landscape of this work is built from one figure: a wide clearing, and in it a few very large buildings with inner courtyards. Each of the six fields of the sphere shows a different section of it.

MINIMAL QUADERSPUREN

12 Works

Cubes move in tracks from top to bottom and back. Nothing more – and precisely from this everything that follows arises.

“Spalten” is the basic form of the Minimal Quaderspuren series. This is where the set-up is described that all the other works share; each of them changes exactly one rule of it.

The field beneath the objects consists of identical cuboids, one per grid cell, each with a narrow gap to its neighbours. They are not compressed but pushed into the ground to different depths – this produces a city of rectangles. Each surface carries exactly one colour from the palette; the light adds only gradations: roof, sunny side, shaded side. The grid changes from scene to scene between medium, coarse and – rarely – fine.

The objects are cubes made of cubes, with the same number in every direction. Each rolls over its edges in its own rhythm. The floor gives way to it: under the cube it lies exactly against its underside, in front and alongside the cuboids are pressed down and tip away, behind it they spring back. The trail keeps the colour of the cube for a while. Whoever touches an object punches a square hole around it into the ground – it carries the colour of the cube and only slowly grows closed again.

The landscape of this work is built from one figure: vertical bands, each at its own height.

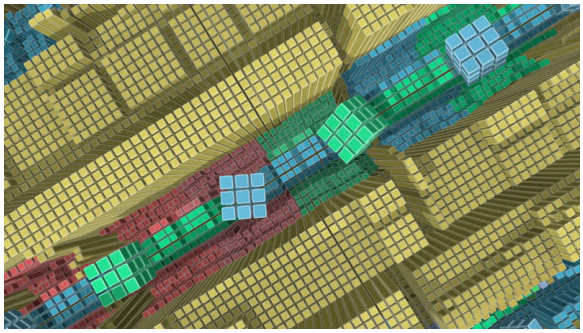
PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

The basic form of the series: one track, up and down, nothing else. Everything further changes exactly one rule of it.

The series works with grid, rhythm and repetition. Deviation comes from the height at which each cuboid stands in the ground, and from the sequence: cubes rolling one behind the other are at different phases of their rotation. The repetition lives on this variance.

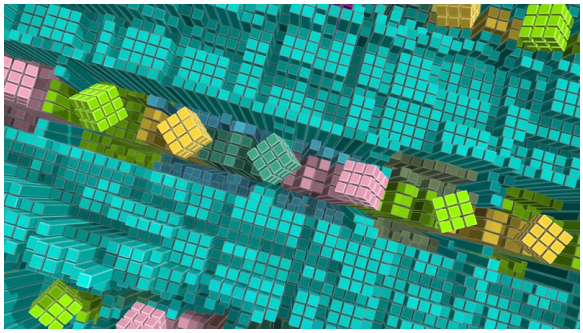
Square and rectangle are concrete forms, in the ground as in the bodies upon it. Only where the movement meets the ground does it receive an informal impulse. Two concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal. Between the two poles, stages can be traced here: the fixed grid, the cube rolling edge over edge, the ground that gives way and springs back, the trail that holds its colour only for a while.

Between the non-representational and the representational: the spatial view alone already presents the concrete forms representationally, as bodies in space. The series is thus in fact a virtual sculpture in motion – a sculptural digital animation.



SPALTEN

2026.00.208 · 2026

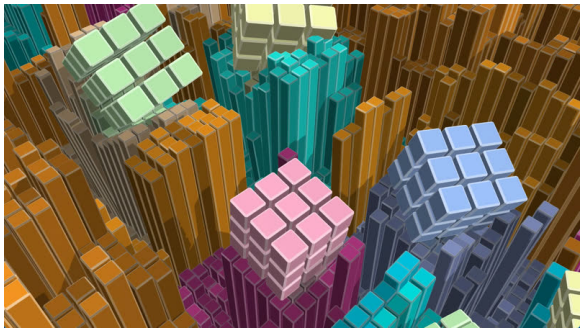


GEGENLAUF

2026.00.209 · 2026

Two, three, four tracks side by side, each in its own direction. The beat arises from the opposition.

The landscape of this work is built from one figure: plateaus, separated by straight fracture edges.

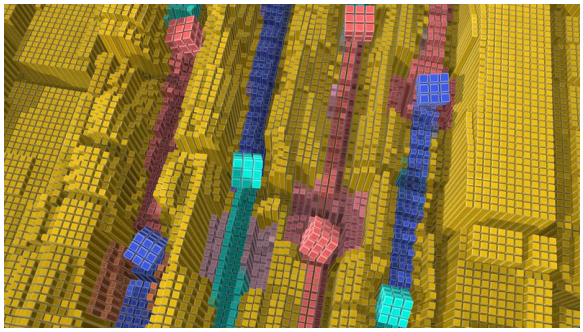


TAKT

2026.00.210 · 2026

The movement does not flow evenly; it proceeds in steps: step by step across the grid, speeding up and easing off in alternation.

The landscape of this work is built from one figure: a lattice of intersecting bands, with the crossings standing highest.

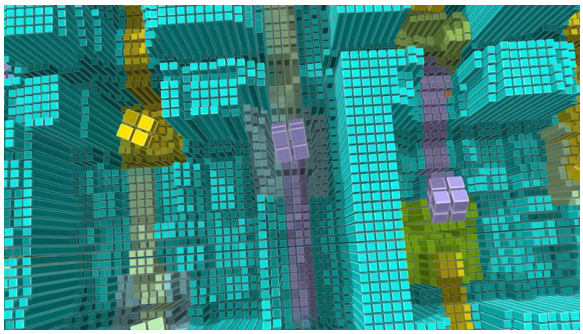


SCHIENE

2026.00.211 · 2026

Under each track a strip of cuboids rises. The cubes roll along it as on a rail.

The landscape of this work is built from one figure: horizontal bands with cross streets.

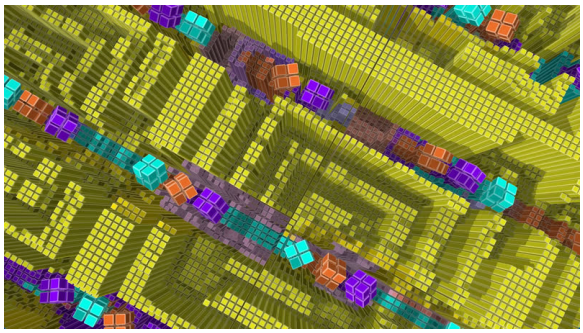


KREUZ

2026.00.212 · 2026

Lengthwise and crosswise rails form a grid. The cubes run through it as through the streets of a city.

The landscape of this work is built from one figure: large square basins with a raised rim, deep on the inside.

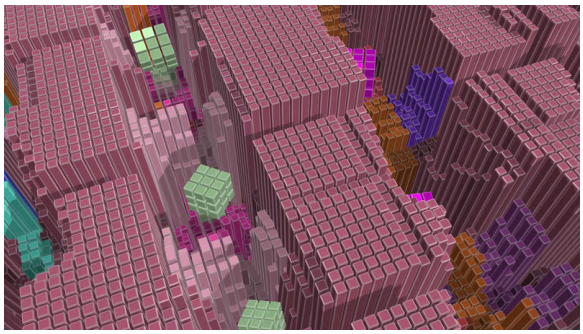


REIHE

2026.00.213 · 2026

The cubes do not run singly but in groups of two, three, four – and in between it stays empty for a long time.

The landscape of this work is built from one figure: square rings whose opening moves on from ring to ring – a spiral inwards.

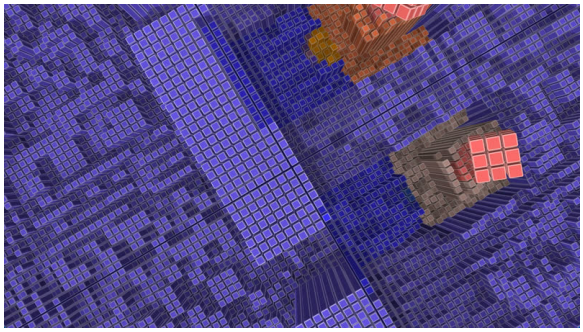


SCHWELLE

2026.00.214 · 2026

Halfway along, all of them slow down at the same line, almost to a halt – and then pick up speed again. The hesitation carries the scene.

The landscape of this work is built from one figure: a single continuous rise across the field.

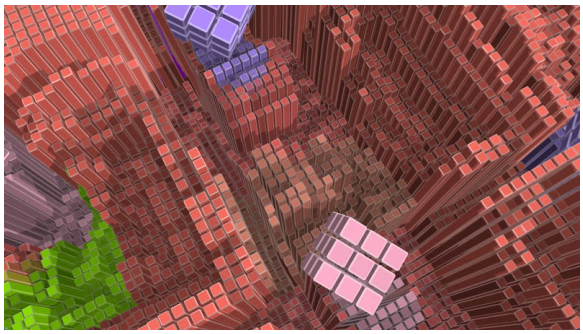


RASTER

2026.00.215 · 2026

Small cubes move cell by cell through the grid, passing between long, high walls. Everything stays within the grid.

The landscape of this work is built from one figure: a few very long, high walls with gates, and between them almost level ground.

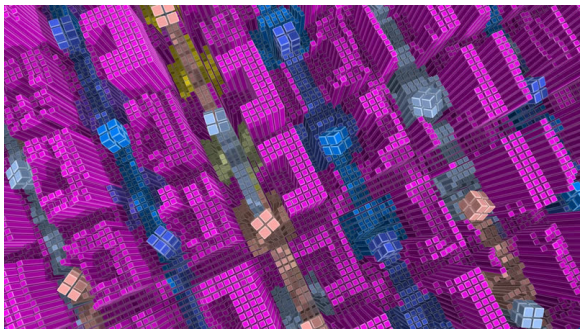


PULS

2026.00.216 · 2026

All the cubes move in the same slow pulse: they speed up, slow down, speed up again.

The landscape of this work is built from one figure: a shaft into which the city steps down in stages.

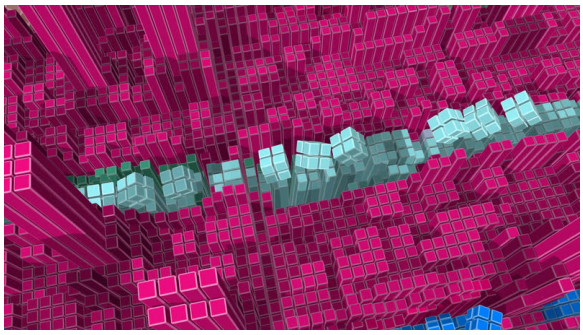


VERSATZ

2026.00.217 · 2026

Each track is shifted against the next. Out of nothing but vertical movements, diagonals and waves emerge.

The landscape of this work is built from one figure: closed courtyards, deep inside, an alley outside.

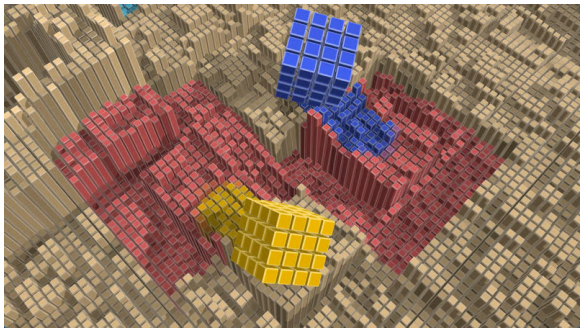


STAPEL

2026.00.218 · 2026

Towards the end of the track the cubes slow down and move closer together – they pile up before they leave the image.

The landscape of this work is built from one figure: a flat plain with a few very tall towers.



LEERE

2026.00.219 · 2026

Almost nothing moves. A single cube traces its path, and the landscape itself becomes the image.

The landscape of this work is built from one figure: a wide clearing, and in it a few very large buildings with inner courtyards.

FARBEXPLOSION

14 Works

The labyrinth becomes a disc: corridors run as rings around the centre, building blocks travel through the curved routes.

The rows of the labyrinth become rings lying inside one another, the columns become angles, without seam and without edge. Each scene varies the size and opening of the disc.

Building blocks follow the curved corridors. Touches make them dissolve into colour powder, and waves run through the pattern.

“Scheibe” is part of the Farbexplosion series and can be experienced at the Ferromone family festival “Farbexplosion” at the Westfälische Salzwelten, Bad Sassendorf – on Saturday, 17 October 2026, 6 to 10 pm.

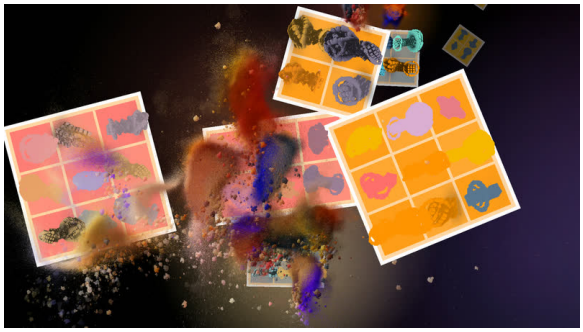
PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

Rings around a centre, angles instead of columns: Scheibe translates the labyrinth into a strictly concentric order – a positing of Concrete Art. The colour powder of the building blocks that are touched keeps to no ring; it spreads over the pattern as a cloud without contour and remains representational as space.



SCHEIBE

2026.00.184 · 2026

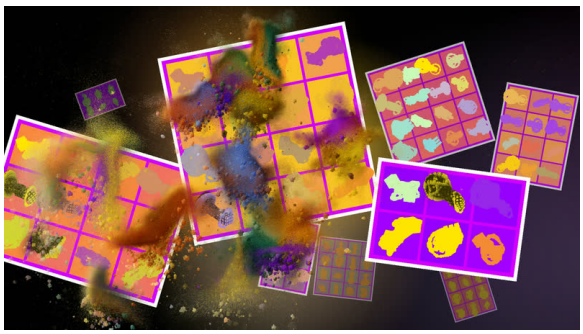


INSELFLUG

2026.00.185 · 2026

The hovering slabs fly in in squadrons, turn into the direction of flight, move into formations and peel away again.

Squadrons of slabs from one depth plane fly through the image along curved paths. Some move in in rows and arcs, hover there and gradually peel away again, in a dive, to the side or upwards.

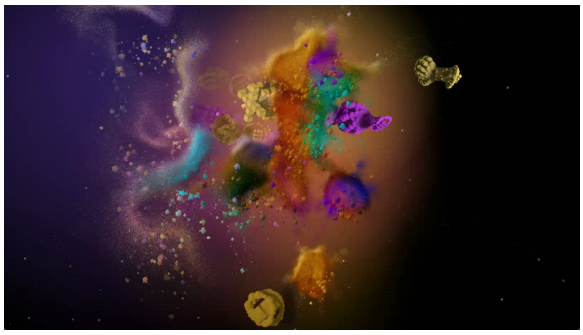


INSELN

2026.00.186 · 2026

Rectangular slabs hover on clearly separated depth planes, with building blocks standing in their cells. The camera shows the depth as parallax.

At the front lie large, strong slabs, at the back small and pale ones. Each hovers at its own angle, rocks slightly and moves with the camera. Slabs at the front shift more than those behind.

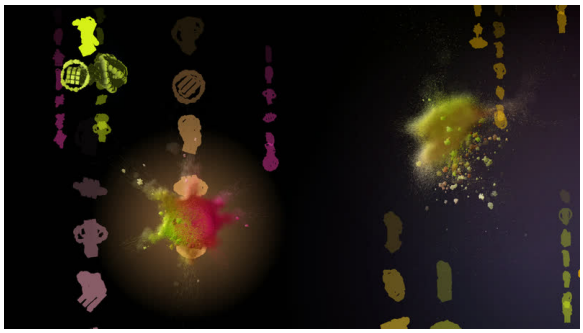


ARCADE

2026.00.187 · 2026

As in old arcade games: squadrons sweep in along curved paths, formations march in time. Hits burst into colour powder.

Squadrons fly through the image one after another on loops, S-curves and circles. Formations march back and forth in steps, individual objects drop away and return.



REGEN

2026.00.188 · 2026

Streams of building blocks fall like digital rain, each led by a three-dimensional head and followed by a glowing trail.

The columns run on several depth planes, with gusts and a swaying camera. The trails carry the colour of their head or a shared hue.



HIMMEL

2026.00.189 · 2026

An open field without structure: building blocks fall from the sky at different depths, large at the front, small and pale at the back.

Each object has its own depth, size and speed. A slight hovering and a gently swaying camera make the space tangible.

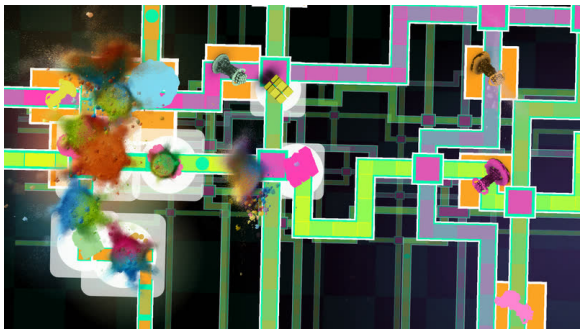


RASTER

2026.00.190 · 2026

A grid of boxes, a building block in every box, large and brought fully into its own.

From 2 × 2 to 6 × 4 and as a mosaic with large hero cells: the boxes breathe as a wave, spring on contact and nudge their neighbours.

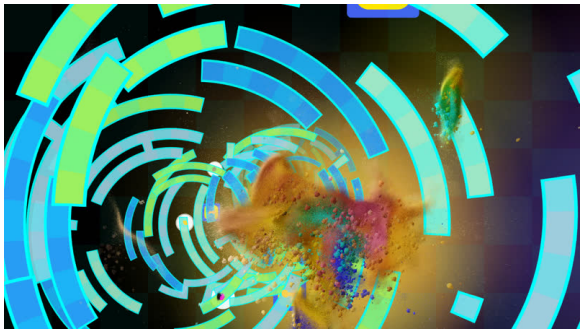


LINIEN

2026.00.191 · 2026

A transit map of coloured lines and stops on several planes. Building blocks travel, halt and change.

Lines run across and lengthwise with right-angled offsets; stops lie at the crossings. Planes at the back are finer and paler and move against the camera, which gives the map depth.

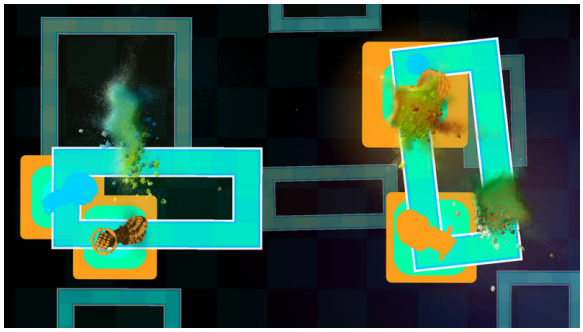


TUNNEL

2026.00.192 · 2026

A flight through rings made up of corridors from the circular labyrinth. The rings turn individually, the tunnel winds.

The rings approach from a distance, transparent, turn in impulses and pass by. The tunnel meanders, the camera flies through it.

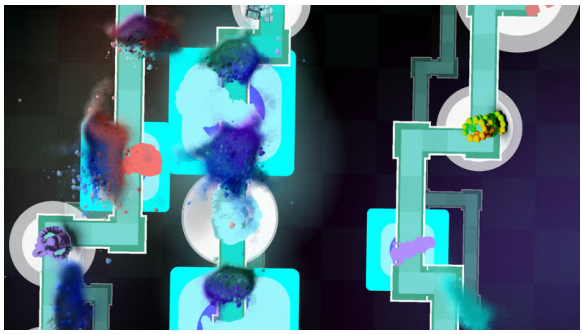


RAHMEN

2026.00.193 · 2026

Rectangular frames glide through space, building blocks circle inside them. Individual frames turn abruptly and spring back.

A closed tube runs along the edges of the frames, on which the building blocks travel in a circuit. The frames arrange themselves in paths of different depth and speed.



AUFFAHRT

2026.00.194 · 2026

A vertical ride along endless tubes. Building blocks come towards you, the camera follows the bends.

At the front run a few strong tubes, behind them finer ones. The ride goes steadily upward, the building blocks come towards you. The camera follows the front tube and leans into its bends.

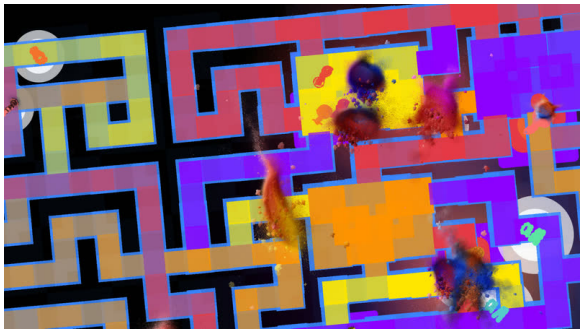


RÖHREN

2026.00.195 · 2026

Horizontal tubes with right-angled bends pass by on several depth planes, as if one were flying through a mesh of conduits.

The tubes lie one behind another on several planes and move at different speeds, which creates spatial depth. Building blocks ride along on the front tubes.

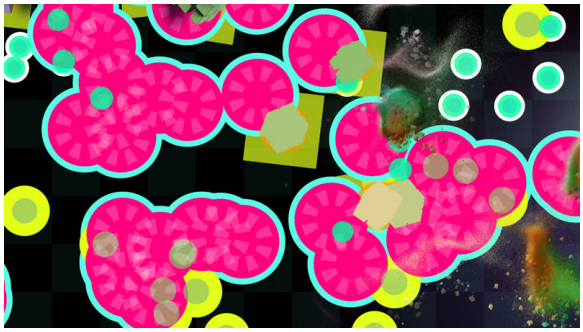


LABYRINTH

2026.00.196 · 2026

A rectangular labyrinth of colour fields through which building blocks travel. The camera zooms, drifts and turns with them.

Each scene generates a new labyrinth. Connected corridors each carry one colour; rooms and branches structure the image. Building blocks find their way through the corridors.



PFADE

2026.00.197 · 2026

Coloured building blocks travel in groups along winding paths. Touching them makes them pulse and dissolve into colour powder.

Three-dimensional building blocks travel through space along calm routes, bundled into clusters of discs, rings and cogwheel patterns. Each scene rearranges routes and groups: sometimes tightly packed, sometimes widely fanned out.

KRISTALLE

9 Works

Several cavities lie in the field. At their edges the large crystals stand and point inwards; towards the outside the wall becomes ever finer.

As inside a druse split open: a wall of crystal wraps around each cavity, coarse and steeply inclined at the edge, ever finer towards the outside. Calm rings breathe through the walls from the inside outwards.

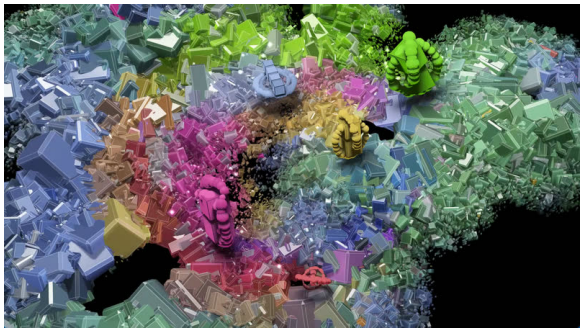
The ground is not a plane but a landscape of valleys and rises that slowly changes into another form. The crystals follow it, and the light on them traces the ridges. A touch makes the cavity draw breath for a moment.

A geode is a cavity lined with crystal on the inside — exactly the image that lies in the ground beneath Bad Sassendorf. The museum itself is about exactly that: the permanent exhibition “Das weiße Wunder” at the Westfälische Salzwelten leads into underground vaults full of crystals that formed more than 250 million years ago, shows their lattice structure under salt microscopes and tells how brine becomes salt on the Hellweg — Bad Sassendorf is an old salters' town.

“Geode” can be experienced at the Ferromone family festival “Farbexplosion” at the Westfälische Salzwelten, Bad Sassendorf – on Saturday, 17 October 2026, 6 to 10 pm.

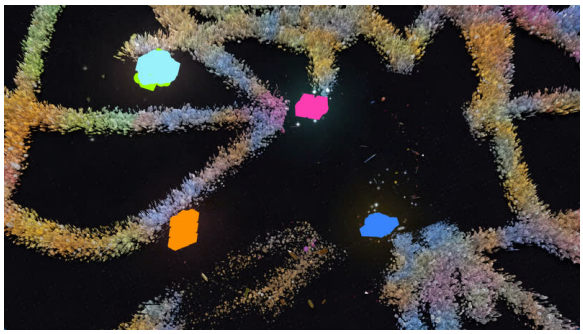
PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

The cavity posits a centre towards which everything points: coarse and steep at the edge, ever finer towards the outside. The wall remains representational even where it almost disappears — it continues to take up space.



GEODE

2026.00.199 · 2026



ADERN

2026.00.200 · 2026

Curved bands of crystal run through dark rock. Pulses travel outwards through the veins.

The crystals do not sit everywhere but on veins: curved bands that run through the field. On the vein they stand dense and upright; towards the edge they become thinner and lie flatter.

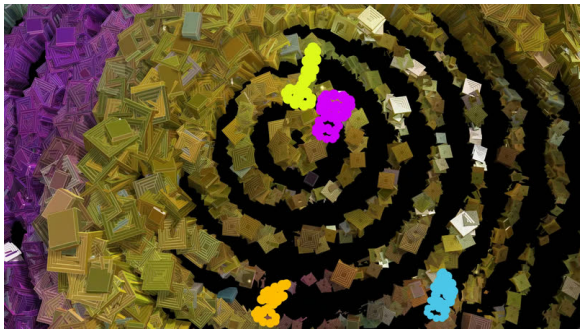


SCHWERELOS

2026.00.201 · 2026

Without a ground the crystals hang free in the dark, each at its own height. They circle slowly around the centre and tumble about their own axis as they go.

There is no surface on which anything stands. Each crystal hangs at its own height, the nearer ones large, the more distant ones small and blurring into haze – and from this the space arises.

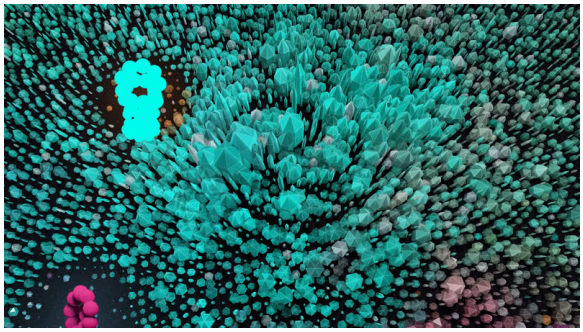


WISMUT

2026.00.202 · 2026

Hopper crystals grow in visible steps, terrace by terrace, and shimmer in tarnish colours depending on the viewing angle.

Bismuth grows as a hopper crystal: the edges race ahead, the faces lag behind, and stepped terraces arise. The crystals here grow in exactly this way – the length gains step by step, the width follows softly.

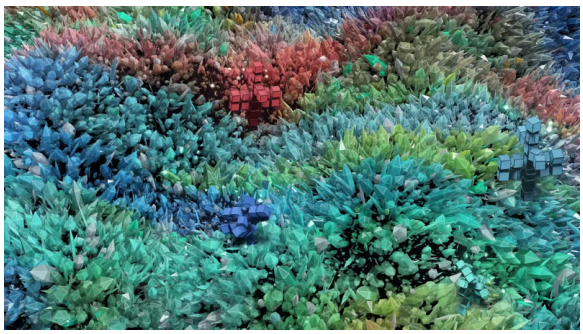


FROST

2026.00.203 · 2026

A flat field of fine needles. Branching frost flowers creep from the inside outwards, and only on their branches do the crystals shoot up.

The scene is kept almost monochrome. Between the branches the field of needles stays flat on the ground, on the branches the crystals grow up – so the pattern arises not from light but from growth.

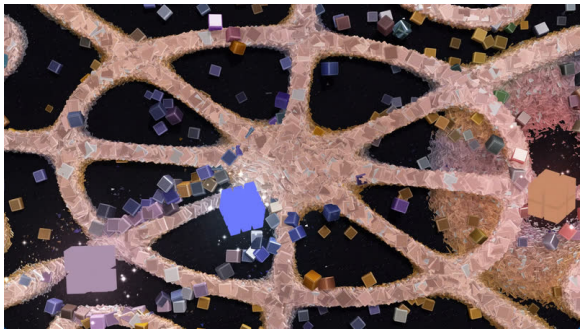


KRISTALLMEER

2026.00.204 · 2026

The ground rises and falls like a swell, the crystal field rides along. Single drops send ring waves through it.

Several wave trains of different length and direction run over one another and lift the ground. The crystals stand on it, tilt with the slope and catch the light on the crests.



KLANGFIGUREN

2026.00.205 · 2026

The crystals trace Chladni figures: on the nodal lines they stand tall, between them they sink down. Every few seconds the tone changes.

A plate that is bowed forms standing waves; sand gathers where the plate is at rest. The crystal field computes exactly these figures: on the nodal lines the crystals remain standing, between them they withdraw into the ground.

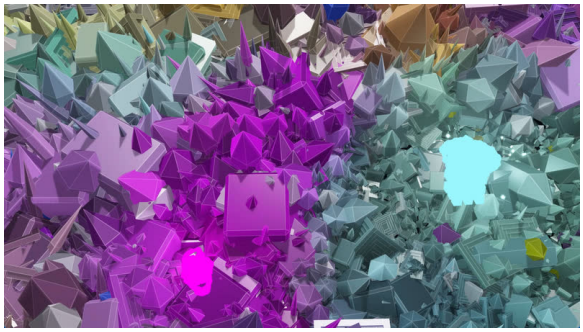


MANDALA

2026.00.206 · 2026

The crystals arrange themselves into spiral arms that travel slowly around the centre. A touch sends a spiral of its own outwards.

Instead of being scattered freely, the crystals stand on a sunflower spiral, in rings or in a grid. Over this lies a wave field that forms the arms of the mandala: where the arm lies, the crystals shoot up; between them they stay flat.



KRISTALLBETT

2026.00.207 · 2026

Hundreds of thousands of crystals stand packed close together. Where someone passes, they withdraw into the ground and grow back again behind them.

The entire field is computed on the graphics card: quartzes, needles, cubes, octahedra and hopper crystals stand together in druses, each scene with a different mixture of forms, sizes and distributions.

UHRWERK

WORKS	159
PERIOD	2026
CATALOGUE NUMBERS	2026.00.025 – 2026.00.183

Immersive work for the anniversary exhibition “Zeit fließt” – 70 years of WBK: rotating elements in the background form a clockwork.

UHRWERK (Clockwork) is an immersive work. It is shown in the anniversary exhibition “Zeit fließt – Was war? Was bleibt? Was kommt?” marking 70 years of the Werkkreis Bildender Künstler (WBK) at the Forum Kunst & Architektur in Essen, from 6 to 27 September 2026.

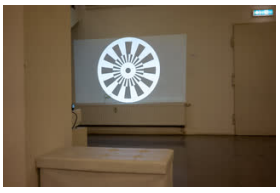
The work borrows from BRUTAL VERDREHT, the works for Giganten & Kunst in the compressor hall of the Hansa coking plant. There they took up the rotation, compression and flow of the historic compressor. UHRWERK carries the rotation into a new context: rotating elements move in the background and together form the clockwork.

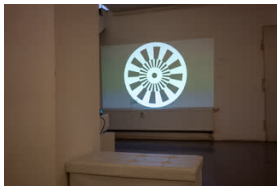
The theme remains related, but in content UHRWERK is a work of its own. In the context of the exhibition the rotating movement becomes an image of time: the clockwork makes visible how time passes as continuous movement – and so poses the exhibition’s questions of what was, what remains and what comes.


2026.00.025

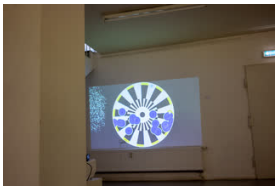

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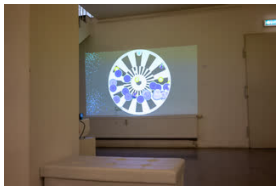

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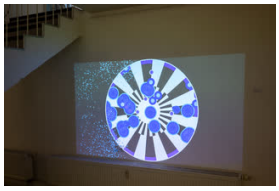
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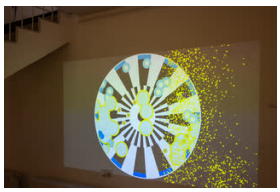
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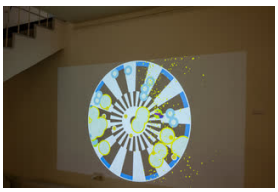
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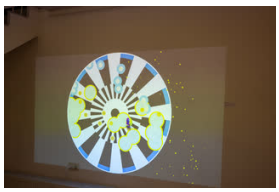
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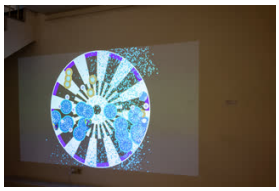
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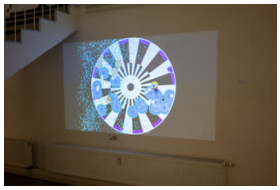
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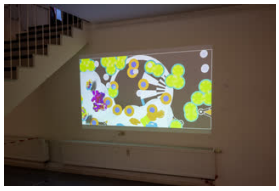

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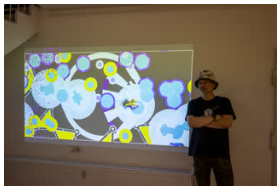

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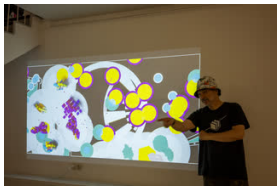

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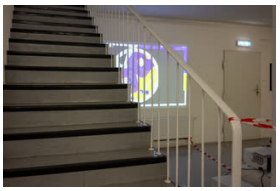
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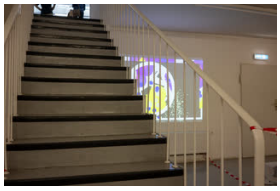
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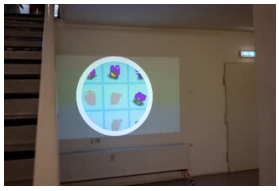
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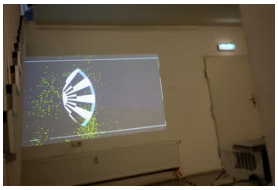
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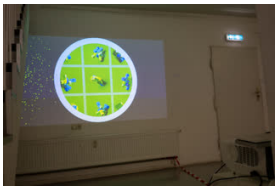
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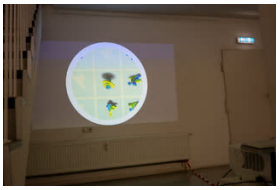
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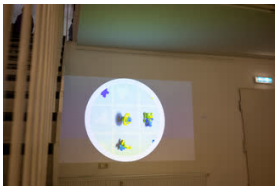
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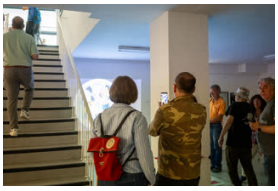
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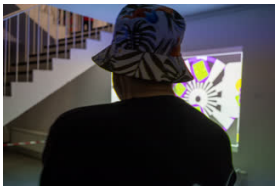
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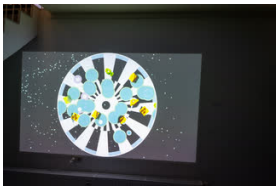
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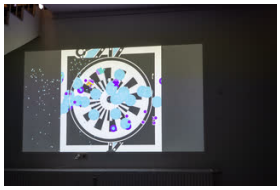
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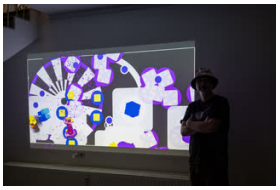
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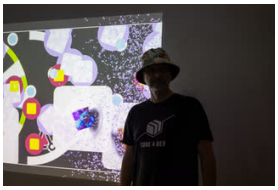
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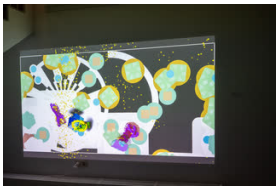
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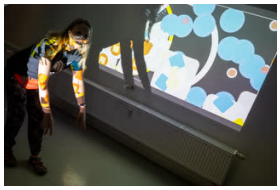
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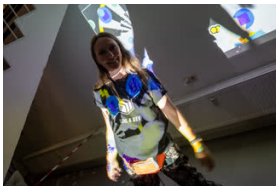
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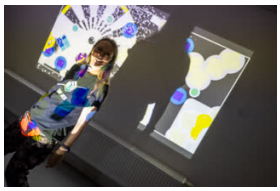
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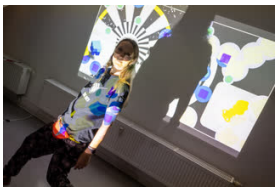
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2026.00.164



2026.00.165



2026.00.166



2026.00.167



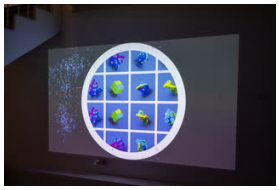
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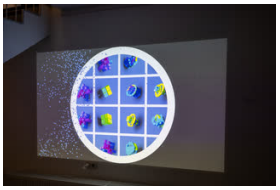
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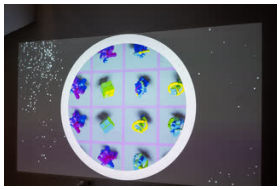
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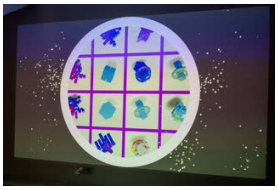
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2026.00.172



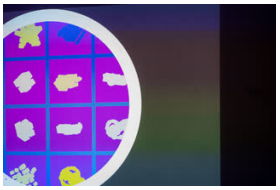
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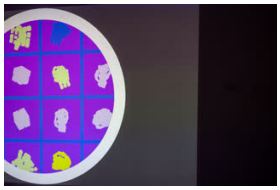
2026.00.174



2026.00.175



2026.00.176



2026.00.177



2026.00.178



2026.00.179



2026.00.180



2026.00.181



2026.00.182



2026.00.183

BRUTAL VERDREHT

WORKS	12
PERIOD	2026
CATALOGUE NUMBERS	2026.00.001 – 2026.00.012

Three site-specific works of digital light art that take up the rotation, compression and flow of the historic compressor.

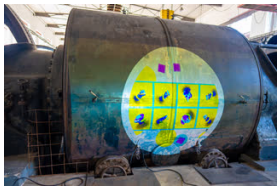
The group consists of three works of digital light art.

Made for Giganten & Kunst, a group exhibition of the BBK Westfalen in the compressor hall of the Hansa coking plant in Dortmund.

The starting point is the historic compressor. The works take up formal properties of the machine - rotation, compression and flow - and carry them further in a non-representational visual language. They move between concrete art, informal movement, the non-representational and spatiality.

The digital light art pursues the same question as the painting. It does not replace the picture; it extends its placements into time. As already in FLACHER RAUM, the work follows my postdigital placement model. The digital medium is not understood as a visual world of its own, but as the continuation of painterly placements by other means. Painting and digital light art therefore do not form separate groups of works, but two manifestations of one and the same artistic question.

The three works were made as site-specific installations for the compressor hall of the Hansa coking plant. They relate to the spatial situation and develop their placements out of the formal properties of the place and of the historic machines.



2026.00.001



2026.00.002



2026.00.003



2026.00.004



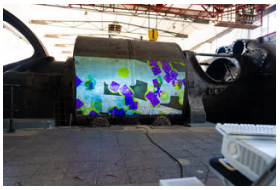
2026.00.005



2026.00.006



2026.00.007



2026.00.008



2026.00.009



2026.00.010



2026.00.011



2026.00.012

FLACHER RAUM

WORKS	12
PERIOD	2026
CATALOGUE NUMBERS	2026.00.013 – 2026.00.024

Interactive digital light art between concrete art and informal painting, based on the postdigital placement model.

For the Mill Day at Museum Wendener Hütte, Tobias Post presents the interactive digital light art work "FLACHER RAUM". The work joins the opposing poles of concrete art and informal painting and is based on the artist's "postdigital placement model".

The postdigital placement model describes art as a deliberate decision between different artistic forces and traditions. At its centre, for Tobias Post, stand three points of view: informel, concrete art and representation. Between spontaneous gesture and clear order, a field of tension arises in which art moves. The digital is not an end in itself here, but a self-evident tool for bringing time, movement and interaction into painting.

The movements of "FLACHER RAUM" were "painted" in software developed for the purpose. Gestural, informal painting and digital real-time art therefore flow directly into one another. The work is founded on the contrast between circle and rectangle, between round and angular building blocks that constantly change and reorder themselves.

A central theme of the work is the relation between surface, space and representation. Through interaction with visitors, the spatial sculptures shift between flat picture plane and object that can be experienced. Space here becomes the precondition for representation. As soon as forms can be experienced spatially, real objects come into being for the artist. The viewer does not merely generate the image virtually in their own mind; they visibly influence the real appearance of the work itself. Perception is reflected straight back into the artwork.

Particularly compelling is the contrast between analytical construction and

immediate sensory experience. The soft, coloured forms look almost like fruit gums or sweets - directly accessible, playful and alive. At the same time "FLACHER RAUM" opens up a deeper engagement with perception, space and interpretation. The work can simply be watched and experienced, but it equally invites a closer look at one's own habits of seeing and at the question of how reality and representation come about at all.

These sculptures do not only shift in appearance between flat and spatial. They exist in a duality: a concrete art sculpture and, at the same time, a conceivable representation.


2026.00.013

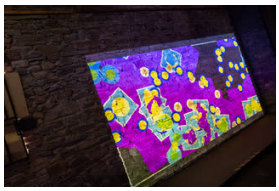

2026.00.014

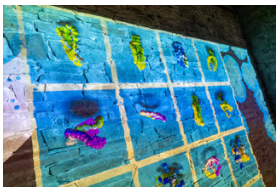

2026.00.015

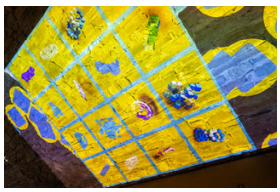

2026.00.016


2026.00.017


2026.00.018


2026.00.019


2026.00.020


2026.00.021


2026.00.022


2026.00.023


2026.00.024



2025

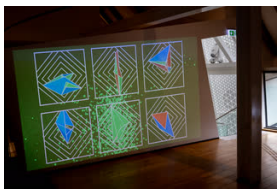
FALTUNGEN

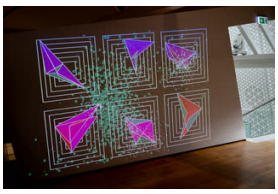
WORKS	12
PERIOD	2025
CATALOGUE NUMBERS	2025.00.357 – 2025.00.368

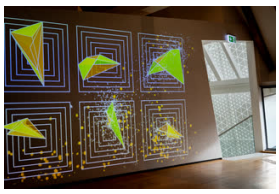
An immersive media artwork based on the foldings of K. G. Schmidt, shown at the closing of Hellweg Konkret III at the Westfälische Salzwelten.

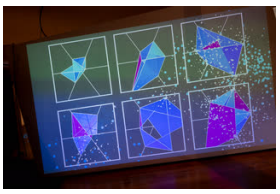
The German word "Faltung" - folding - carries movement in its meaning. Here the mental and creative anticipation of movement in the folds of K.G. Schmidt meets the digital art of Tobias Post. Both artists are connected by the Ruhr region and by membership of the BBK Westfalen.

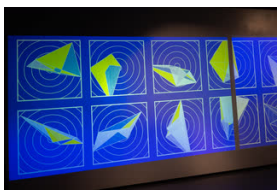
Made for the closing of the exhibition “Hellweg Konkret III – Künstlerfreundschaften konkret” on 14 September 2025 at the Museum Westfälische Salzwelten in Bad Sassendorf. Two immersive installations were set up in the museum for the occasion.

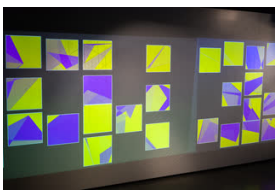

2025.00.357

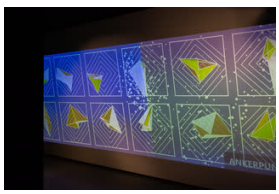

2025.00.358

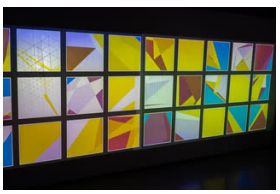

2025.00.359


2025.00.360


2025.00.361

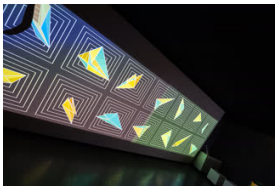

2025.00.362


2025.00.363

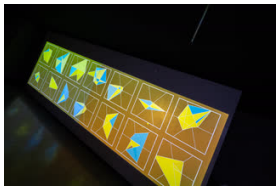

2025.00.364



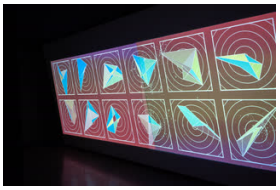
2025.00.365



2025.00.366



2025.00.367



2025.00.368

BRUCHKANTE KONKRET

WORKS	12
PERIOD	2025
CATALOGUE NUMBERS	2025.00.022 – 2025.00.033

A work about the outer edge of concrete art.

'Bruchkante Konkret' is the title of the work, and it deals with the outer edge of concrete art. Is the art still definitely concrete, or is it already taking on a particular context and losing its artistically concrete character? The awareness of the viewer defines whether the perception remains purely artistic, or takes up the graphic, abstract treatment of electricity in the substation and connects with the surroundings.

Shown at a Christmas event at the German Museum of Electricity in Recklinghausen.


2025.00.022


2025.00.023


2025.00.024



2025.00.025


2025.00.026


2025.00.027


2025.00.028


2025.00.029



2025.00.030



2025.00.031



2025.00.032



2025.00.033

FRAGMENTUM

WORKS	148
PERIOD	2025
CATALOGUE NUMBERS	2025.00.056 – 2025.00.203

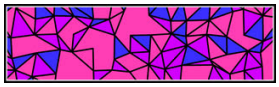
Voronoi - triangles connected in open field.

These works come directly out of digital light art. The arc runs from painting through light art and back into material form with the digital prints. I would point here to the many different exhibitions of light art.

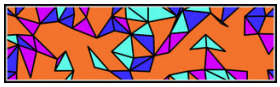
These graphics are vector based and can be printed at a wide range of sizes. Fine-art printing on Hahnemühle paper and on aluminium dibond is available. The works are printed through the service provider Whitewall. For other formats, special requests and materials, please get in touch directly under COLLABORATION.


2025.00.056


2025.00.057


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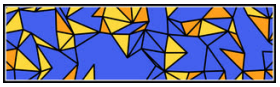
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2025.00.066



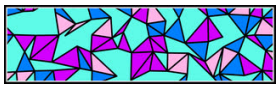
2025.00.067



2025.00.068



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2025.00.074



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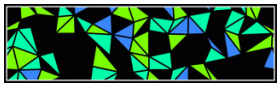
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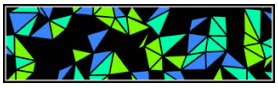
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2025.00.105



2025.00.106



2025.00.107



2025.00.108



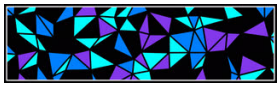
2025.00.109



2025.00.110



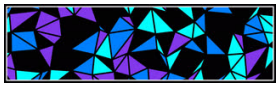
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2025.00.112



2025.00.113



2025.00.114



2025.00.115



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2025.00.118



2025.00.119



2025.00.120



2025.00.121



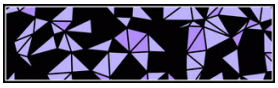
2025.00.122



2025.00.123



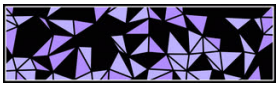
2025.00.124



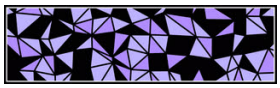
2025.00.125



2025.00.126



2025.00.127



2025.00.128



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2025.00.151



2025.00.152



2025.00.153



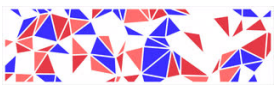
2025.00.154



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2025.00.202

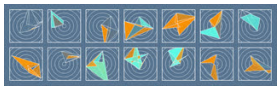


2025.00.203

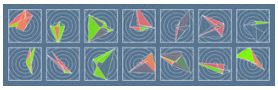
FRAGMENTUM

WORKS	60
PERIOD	2025
TECHNIQUE	Vector-based graphic, as a fine-art print on Hahnemühle paper or aluminium dibond, size variable
CATALOGUE NUMBERS	2025.00.297 – 2025.00.356

The folds are set into squares at various grid sizes and placed on visible lines according to fixed rules.



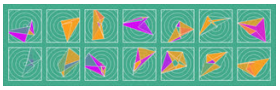
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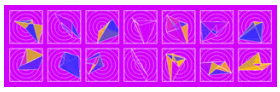
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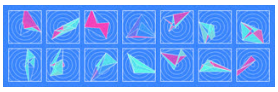
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2025.00.300



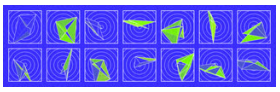
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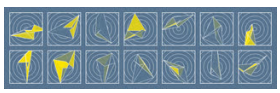
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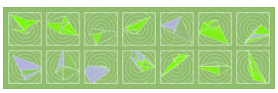
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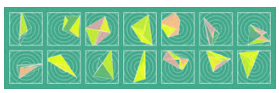
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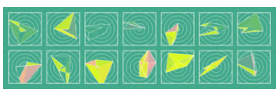
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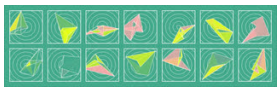
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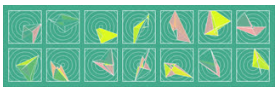
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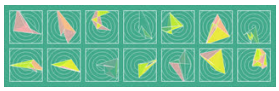
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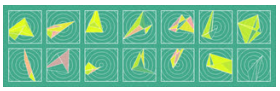
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2025.00.310



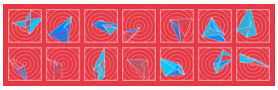
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2025.00.312



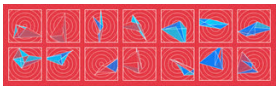
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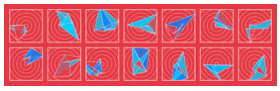
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2025.00.315



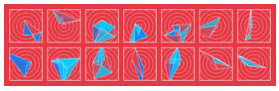
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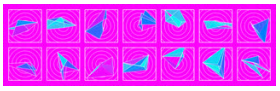
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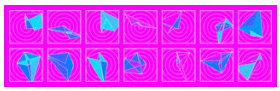
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2025.00.319



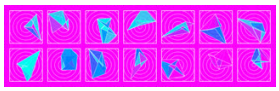
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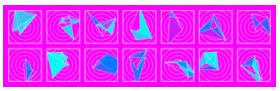
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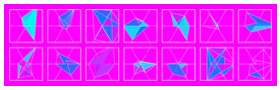
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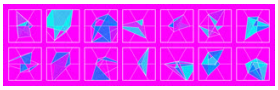
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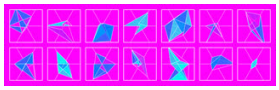
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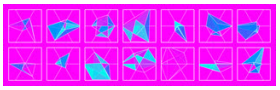
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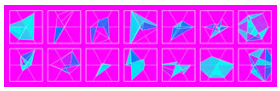
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2025.00.327



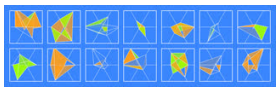
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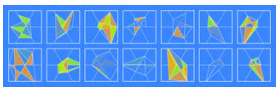
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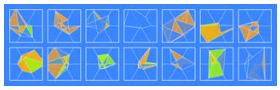
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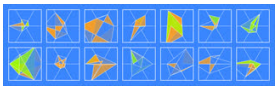
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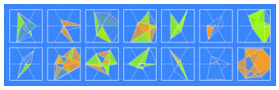
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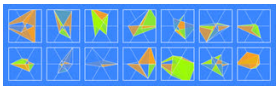
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2025.00.334



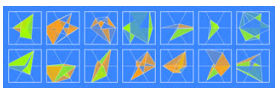
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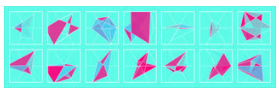
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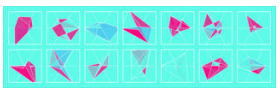
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2025.00.338



2025.00.339



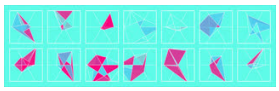
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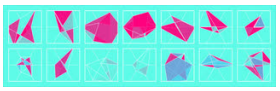
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2025.00.342



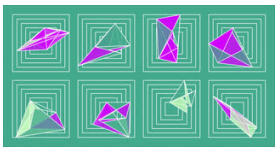
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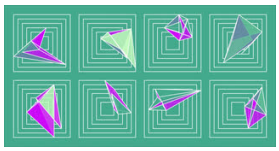
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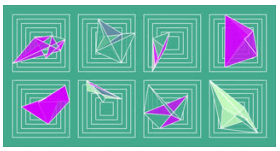
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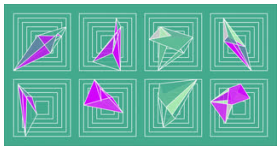
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2025.00.347



2025.00.348



2025.00.349



2025.00.350



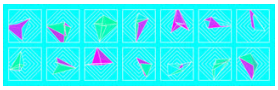
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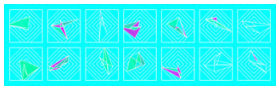
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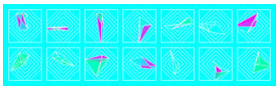
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2025.00.354



2025.00.355



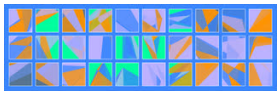
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FRAGMENTUM

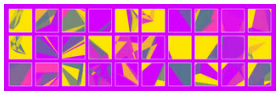
WORKS	93
PERIOD	2025
CATALOGUE NUMBERS	2025.00.204 – 2025.00.296

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The folds are set into squares at various grid sizes.

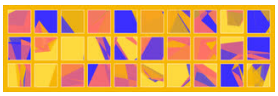

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2025.00.205


2025.00.206

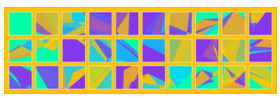

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2025.00.209


2025.00.210


2025.00.211


2025.00.212

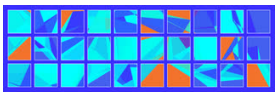

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2025.00.214


2025.00.215



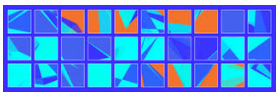
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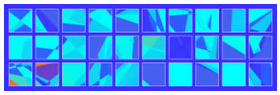
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2025.00.218



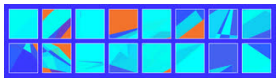
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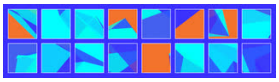
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2025.00.221



2025.00.222



2025.00.223



2025.00.224



2025.00.225



2025.00.226



2025.00.227



2025.00.228



2025.00.229



2025.00.230



2025.00.231



2025.00.232



2025.00.233



2025.00.234



2025.00.235



2025.00.236



2025.00.237



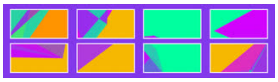
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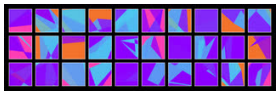
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2025.00.240



2025.00.241



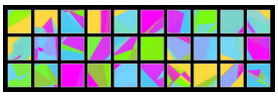
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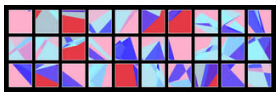
2025.00.243



2025.00.244



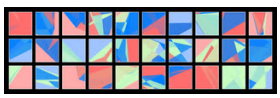
2025.00.245



2025.00.246



2025.00.247



2025.00.248



2025.00.249



2025.00.250



2025.00.251



2025.00.252



2025.00.253



2025.00.254



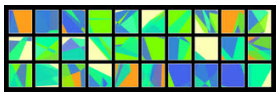
2025.00.255



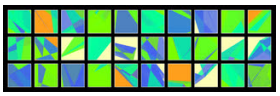
2025.00.256



2025.00.257



2025.00.258



2025.00.259



2025.00.260



2025.00.261



2025.00.262



2025.00.263



2025.00.264



2025.00.265



2025.00.266



2025.00.267



2025.00.268



2025.00.269



2025.00.270



2025.00.271



2025.00.272



2025.00.273



2025.00.274



2025.00.275



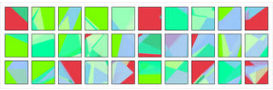
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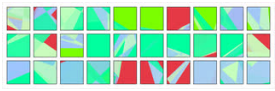
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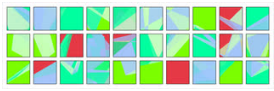
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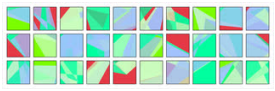
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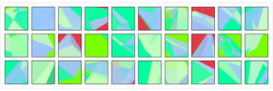
2025.00.280



2025.00.281



2025.00.282



2025.00.283



2025.00.284



2025.00.285



2025.00.286



2025.00.287



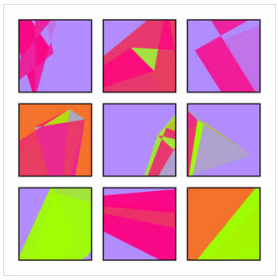
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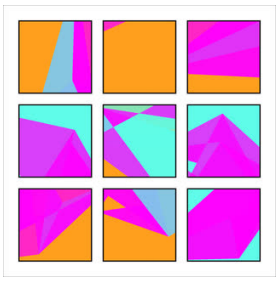
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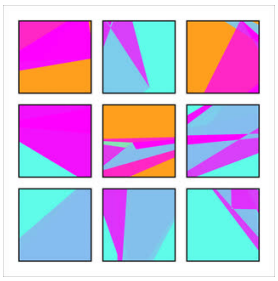
2025.00.290



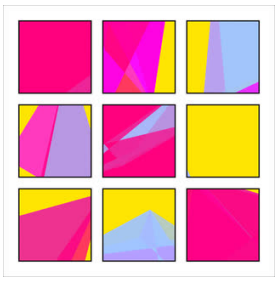
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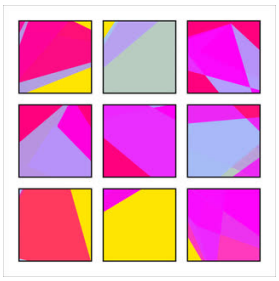
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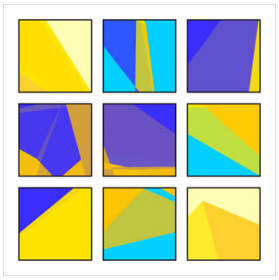
2025.00.293



2025.00.294



2025.00.295

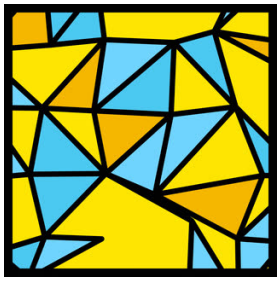


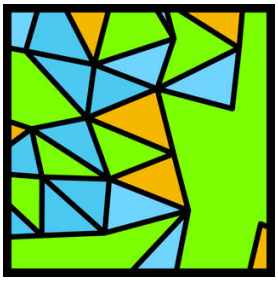
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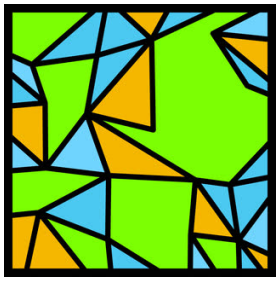
FRAGMENTUM

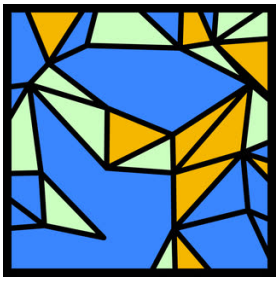
WORKS	59
PERIOD	2025
TECHNIQUE	Vector-based graphic, as a fine-art print on Hahnemühle paper or aluminium dibond, size variable
CATALOGUE NUMBERS	2025.00.395 – 2025.00.453

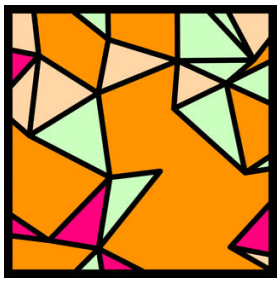
Voronoi - triangles connected in open field, as a square

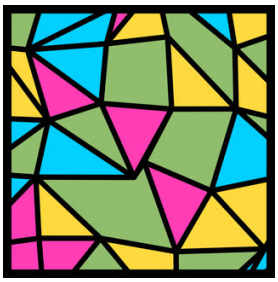

2025.00.395

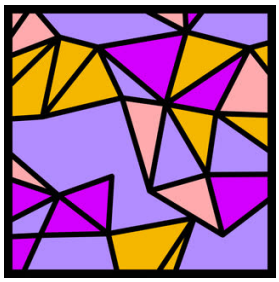

2025.00.396

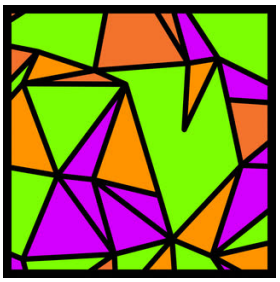

2025.00.397

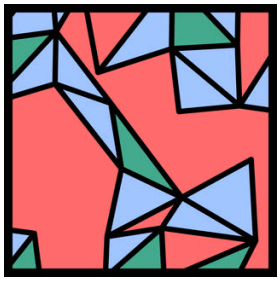

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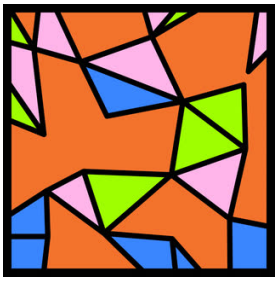

2025.00.399

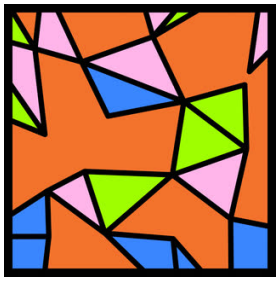

2025.00.400

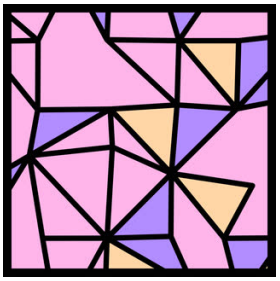

2025.00.401

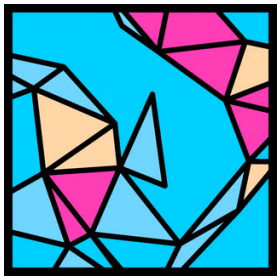

2025.00.402


2025.00.403

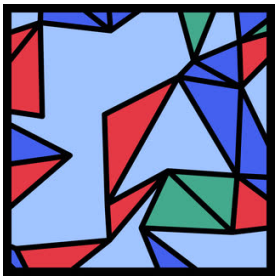

2025.00.404


2025.00.405

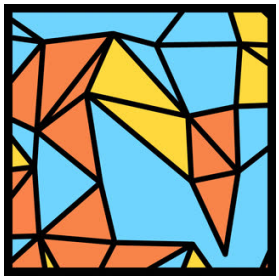

2025.00.406



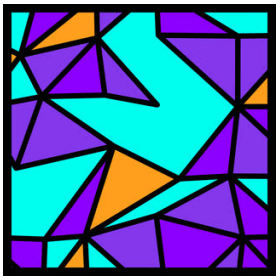
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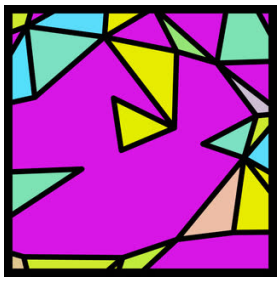
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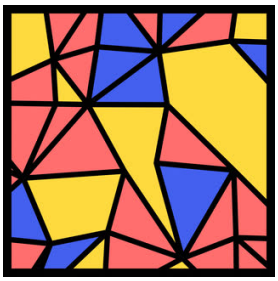
2025.00.409



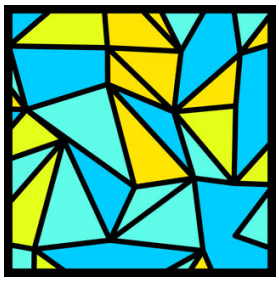
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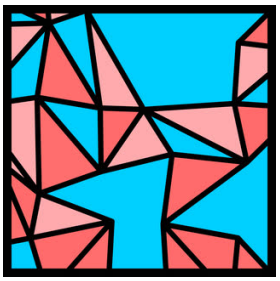
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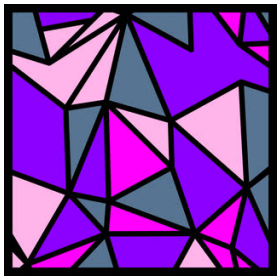
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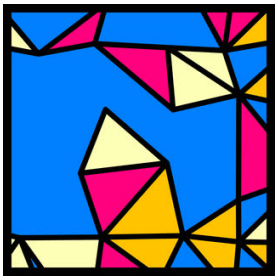
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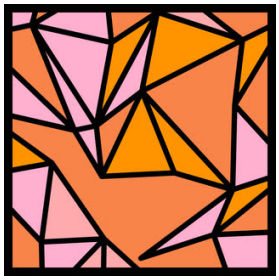
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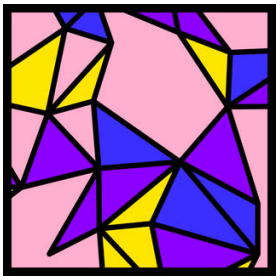
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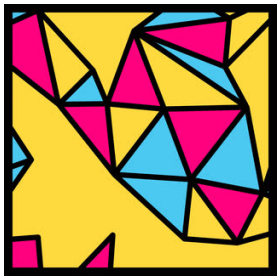
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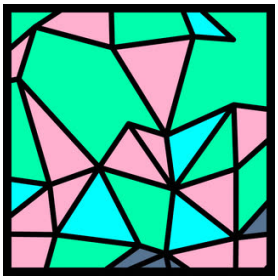
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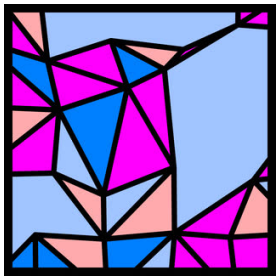
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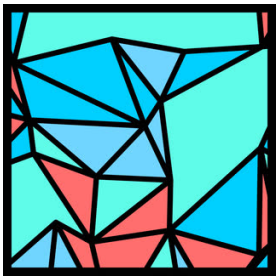
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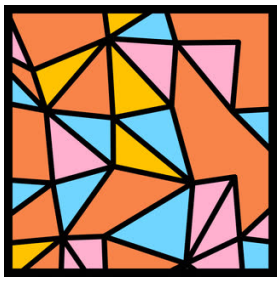
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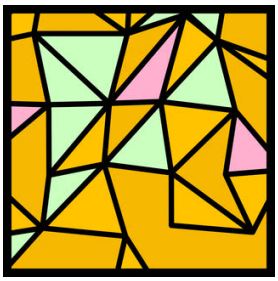
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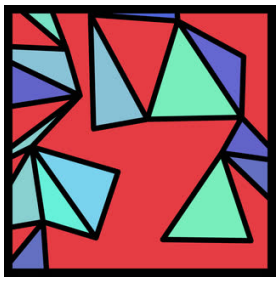
2025.00.422



2025.00.423



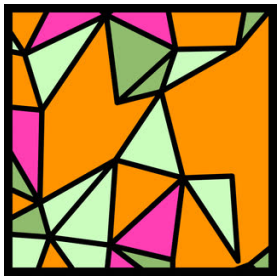
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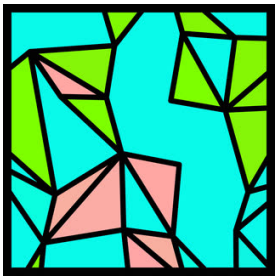
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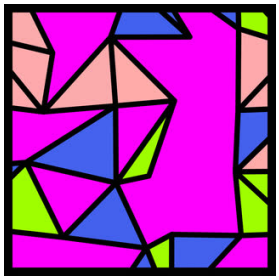
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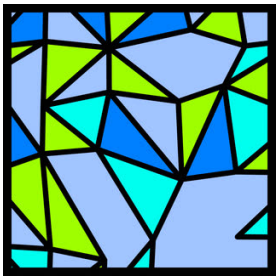
2025.00.427



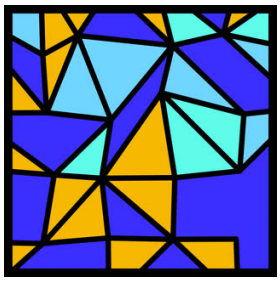
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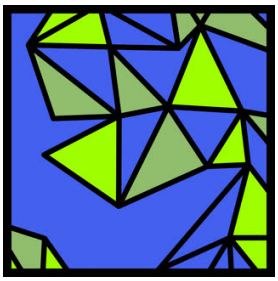
2025.00.429



2025.00.430



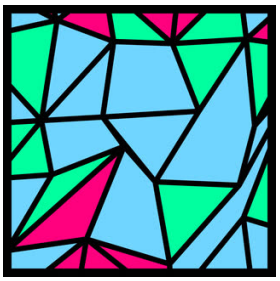
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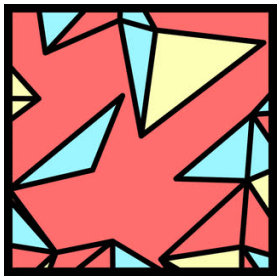
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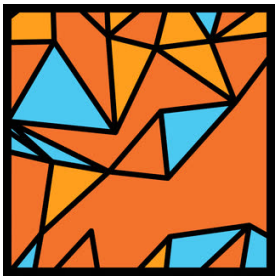
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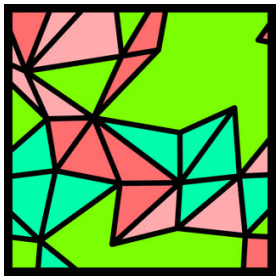
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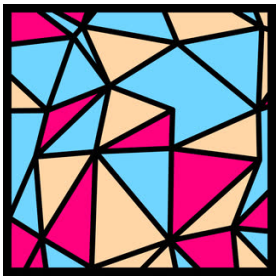
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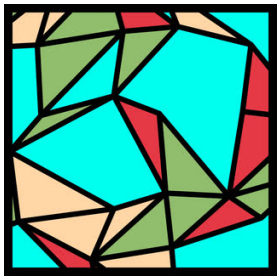
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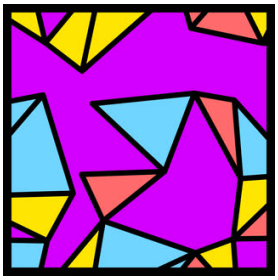
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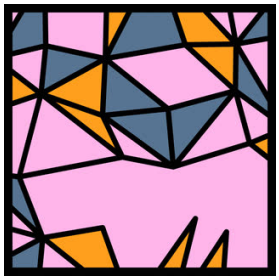
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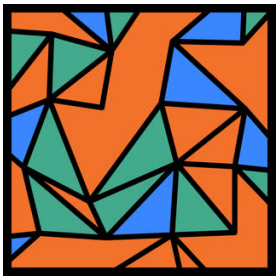
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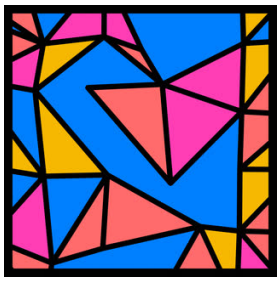
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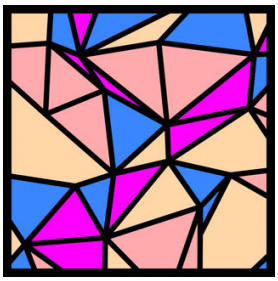
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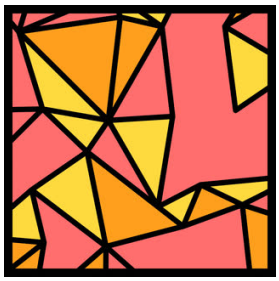
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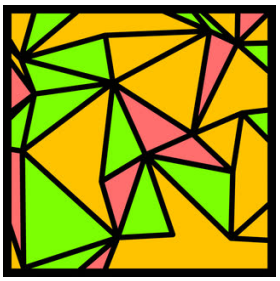
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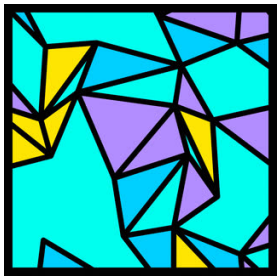
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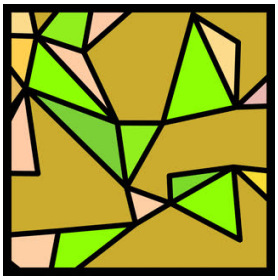
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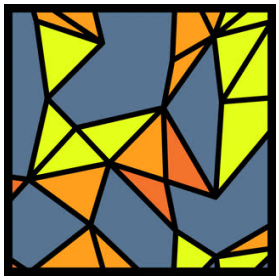
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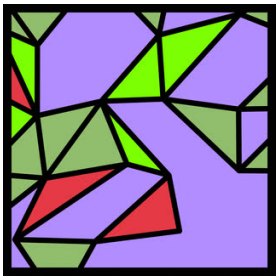
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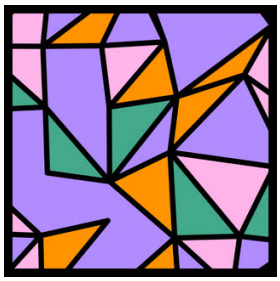
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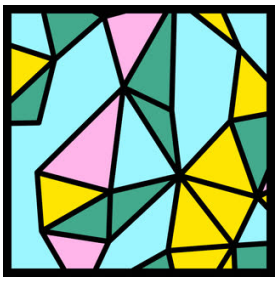
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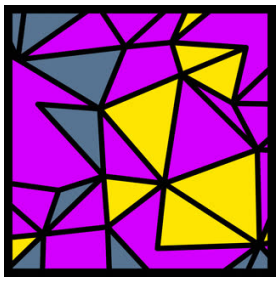
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2025.00.452



2025.00.453

BORDERLESS

WORKS	21
PERIOD	2025
CATALOGUE NUMBERS	2025.00.001 – 2025.00.021

BORDERLESS

These images are interactive and immersive. A 3D sensor lets the image respond to movement, and a projector casts it onto large walls. The software is developed in house.

BORDERLESS - Where is the boundary itself boundless? Is the concept the boundary? Is the informal bounded? Where does the creative stop, and where does it end? Where is the work conceptual, where spontaneous or accidental? Many dimensions overlap and pass through one another. Many questions open the corridor. Where does the human stand? Inside the work? In front of it? Is art part of the human being? Beyond the obvious and simple questions, deeper layers open up that call the relation between the conceptual and the informal into question, and perhaps shift it a little in its boundlessness.

Immersive art

The series works with 12 oil paintings and numerous detail views taken from Ikarus. Each scenic image has 12 different viewpoints, giving 144 different motifs in all. Only a selection is shown here on the website.

For Tobias Post this body of work is an engagement with two classical poles and schools of thought in art generally, and particularly within himself. On one side the 'creative', 'chaotic', 'impulsive', 'informal' and non-representational, taken up through the oil paintings from the series 'IKARUS WILL NICHT BRENNEN'. On the other side the 'conceptual', 'constructed', 'considered', 'architectural' and three-dimensional.

"In creative work everything moves between these two extremes, never truly reachable in their pure form, often idealised, and one side fanatically preferred over the other. Every piece of artistic work always carries both within it, however firmly one side is denied, however much the genius of the artist is celebrated. But perhaps this view of creativity is far too one-sided and too easy. Within one and the same artwork, the character and the balance of the two extremes shift very quickly and very strongly once you change the view, the 'zoom level', the detail, the larger whole, and once you include yourself as an acting observer." Tobias Post


2025.00.001


2025.00.002

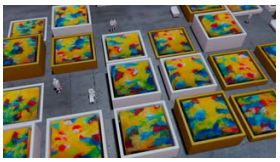

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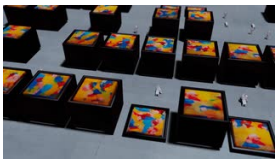

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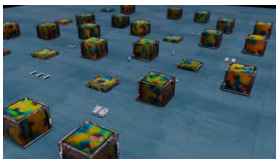
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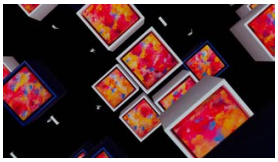
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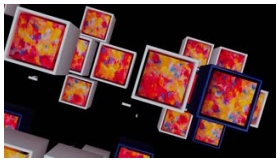
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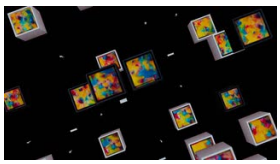
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2025.00.019



2025.00.020



2025.00.021

DORNENSTAUB

WORKS	22
PERIOD	2025
CATALOGUE NUMBERS	2025.00.034 – 2025.00.055

DORNENSTAUB

The interactive artwork joins state-of-the-art technical processes with artistic expression, creating a dynamic, immersive experience.

''I believe in a strong connection between people, and the connection to those who have died plays a central part in it. Behind the facade of grief and anger, perspectives on positive and powerful energies often open up.''

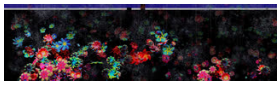
Tobias Post

The interactive artwork joins state-of-the-art technical processes with artistic expression, creating a dynamic, immersive experience. At least one 3D sensor captures the movements of the viewers, so that the visuals respond in real time. These responses are projected by several projectors onto large, broadly dimensioned walls. The software in use - a solution developed entirely in house - ensures seamless integration of sensor input and visual effects. The result is a continuous flow of image and movement that brings the room to life.

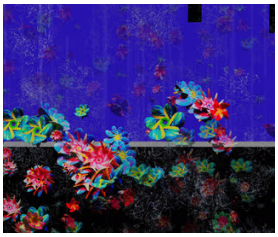
This body of work deliberately draws on selected colours and textures from the series 'Verlust'. That formal decision carries meaning. Only a selection of these works is presented on the website.

The project ''Dornenstaub'' engages closely with transformation and new beginnings. What stands in the foreground is less a purely conceptual treatment than the spiritual dimension of processes of change. The work addresses the possibility of drawing new strength after a loss and of making room for renewal. The viewer's interaction with the artwork mirrors the inner processes of transformation and growth. That interplay is an invitation to face the challenges

of pain and grief, and so to discover new forms of connection and strength in an inner process.



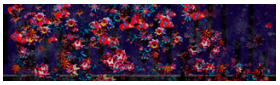
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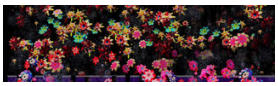
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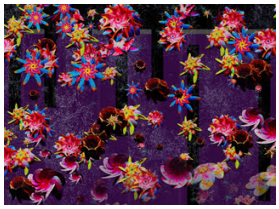
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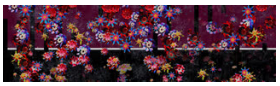
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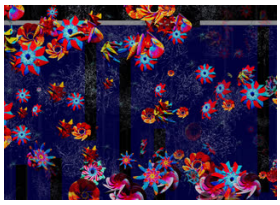
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2025.00.043



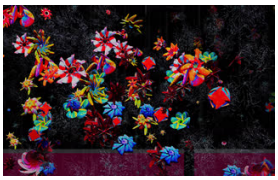
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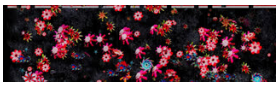
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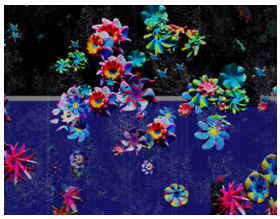
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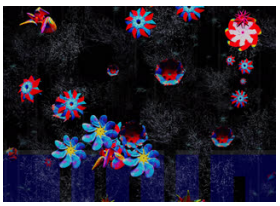
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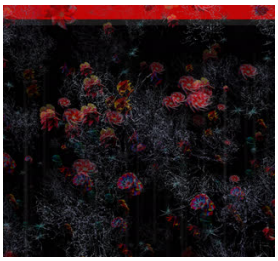
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2025.00.054



2025.00.055

FRAGMENTUM

WORKS	26
PERIOD	2025
CATALOGUE NUMBERS	2025.00.369 – 2025.00.394

FRAGMENTUM

These images are interactive and immersive; everything is very fast and constantly in flux. A 3D sensor lets the image respond to movement, and a projector casts it onto large walls. The software is developed in house.

The series works with numerous detail views taken from Ikarus. Only a selection is shown here on the website.

FRAGMENTUM works with hierarchies and fragmentary references. The background image is a fragment of an original oil painting. The flowing, racing objects each carry a smaller fragment of that detail. On contact the objects are destroyed and shatter into further fragments. Added to this is the strong dynamism of the fragments themselves.

As in BORDERLESS, the subject is the relation between conceptual and informal creative being in the context of technology. Here it is about setting human and machine against one another - but with a particular eye on the human, unfathomable making of something new, and on the accidental produced by algorithms and withdrawn from human influence: the accident of the computer, wholly enclosed by the conceptual design of the human being.

Where does the human stop, and where does the human remain creative in spite of the machine, without being deprived of the engagement with the things of existence? At what point does the machine begin to steer us, leaving us little influence? That leads quickly to the core questions in dealing with computers and AI.

"On the conceptual level I use AI intensively for programming. It makes things faster and even brings in new ideas. In artistic intelligence I tend to keep my distance from artificial intelligence. I am shaped too strongly by a painterly, traditional sense of art for that. What does generating art with an artificial

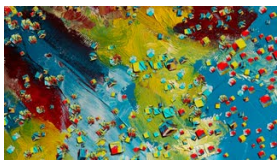
intelligence give me in my inner engagement? In the end I would only be showing the inside of a machine and taking credit that is not mine. I have no problem using a machine as a tool - it is only a brush. As with working with collage or with the art of others, including in terms of content, it makes sense, when working with what a computer produces, to keep engaging honestly and afresh with that process and with one's own convictions, and to test them for what they are worth to one's own work." Tobias Post


2025.00.369

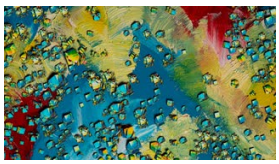

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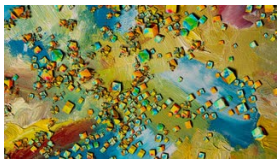

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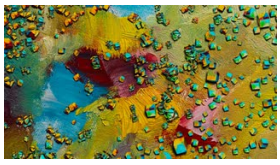

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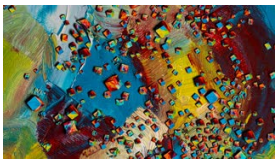

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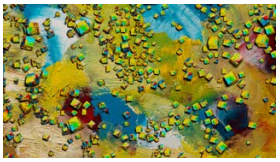
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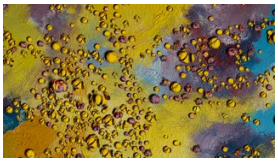
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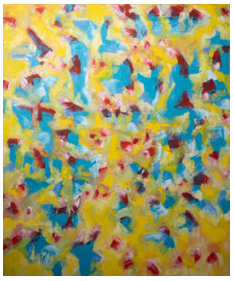
2024

IKARUS WILL NICHT BRENNEN,2024,OIL PAINTING

WORKS	24
PERIOD	2024
TECHNIQUE	Oil painting
CATALOGUE NUMBERS	2024.00.001 – 2024.00.024

IKARUS

"In this series I am looking for the dissolution of rhythm and for a strong local element: the smallest figure should push the large structure aside. The first pictures in this series were an extremely difficult birth, until I had worked my way from a dual core element towards a more complex, palette-knifed core building block. "IKARUS WILL NICHT BRENNEN" - Icarus does not want to burn - the title leaves room for interpretation and opens up connections on many levels." Tobias Post


2024.00.001


2024.00.002


2024.00.003


2024.00.004


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2024.00.006


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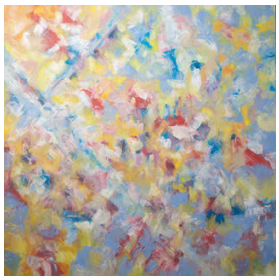

2024.00.008



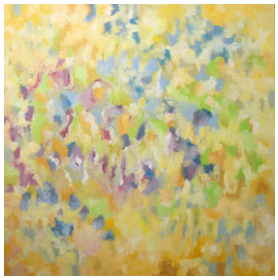
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2024.00.010



2024.00.011



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2024.00.018



2024.00.019



2024.00.020



2024.00.021



2024.00.022



2024.00.023



2024.00.024



2023

VERLUST,2023,OIL PAINTING

WORKS	20
PERIOD	2023
TECHNIQUE	Oil painting
CATALOGUE NUMBERS	2023.00.001 – 2023.00.020

VERLUST - Loss - is a series of paintings from 2023. The paintings are unambiguously non-representational.

"The "loss" is not made visible as subject matter in any obvious way within the series, but it is carried in the background by the personal mark left by the loss of my dearly loved brother. The series is again concerned with rhythms, but above all with the arrangement and distributed construction of counterweights and optical chains, of disruptions and breaks within a harmonious order. At first glance the paintings look very much alike; they work on the same graphic theme, but each time a little differently. Either the handling of the brush varies, or the weighting, position and sequence of the colours is redistributed." Tobias Post


2023.00.001


2023.00.002

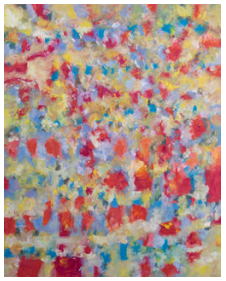

2023.00.003


2023.00.004


2023.00.005


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2023.00.020



2022

WALD,2022,OIL PAINTING

WORKS	23
PERIOD	2022
TECHNIQUE	Oil painting
CATALOGUE NUMBERS	2022.00.001 – 2022.00.023

WALD - Forest - is a series of paintings from 2022. The paintings move between abstraction and the non-representational.

"The subject of "WALD" came out of walking truly hundreds of kilometres during the Corona episode. What fascinates me about the forest is nature as pure sculpture. I photographed endless series of forests and trees. What interests me are the rhythms in the arrangements, the variations in position, placement and optical weight - sometimes very slight, then again very large. This series is an engagement with the forest as a non-representational structure, and its transfer into a view that for me is non-representational, in my own medium of painting. A recurring theme for me throughout this series is abstraction at the border of the non-representational. Is it still an abstracted motif, or already wholly non-representational?" Tobias Post



2022.00.001



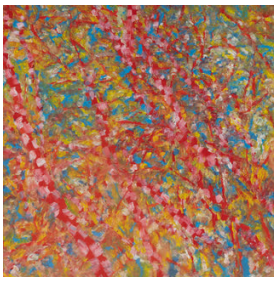
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2022.00.003



2022.00.004



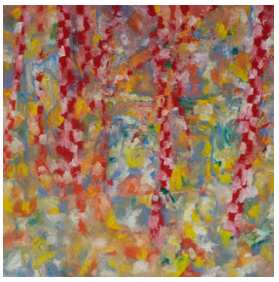
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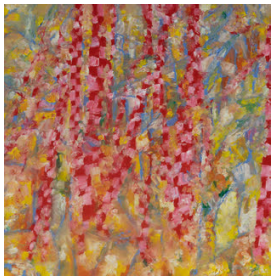
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2022.00.007



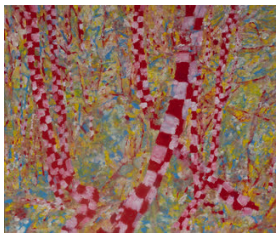
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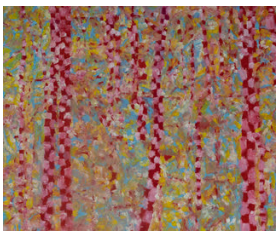
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2022.00.017



2022.00.018



2022.00.019



2022.00.020



2022.00.021



2022.00.022



2022.00.023

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ROLE	Delegate to BBK NRW (2026) · Regional spokesperson, Western Ruhr (2026)
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