



SERIE · 2025

BORDERLESS

TOBIAS POST

Artista · Arte lumínico digital · Pintura · Proyectos curatoriales

CUBE4ARTS.DE/ES

Actualizado 11 de septiembre de 2026

DATOS

OBRAS

21

RESUMEN

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.

CONTEXTO

BORDERLESS

Immersive art

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.

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.

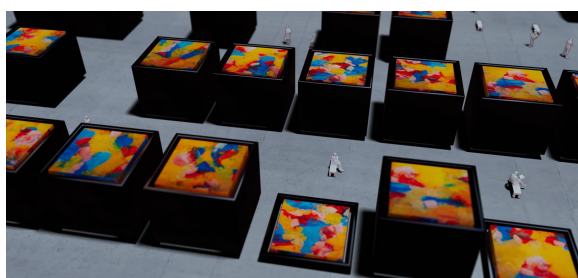
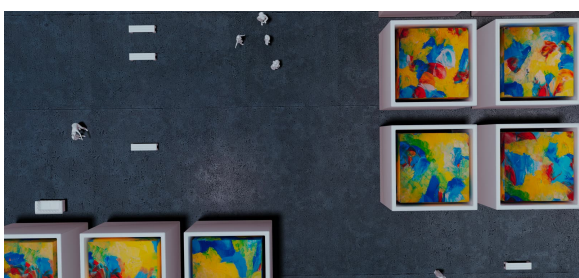
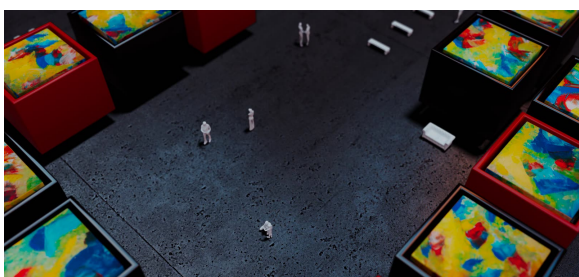
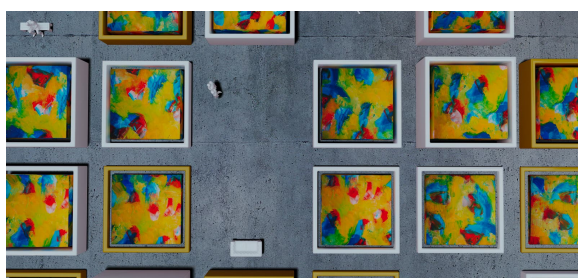
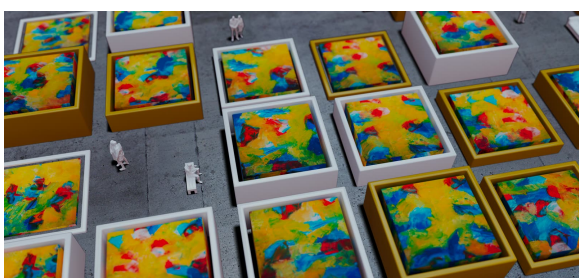
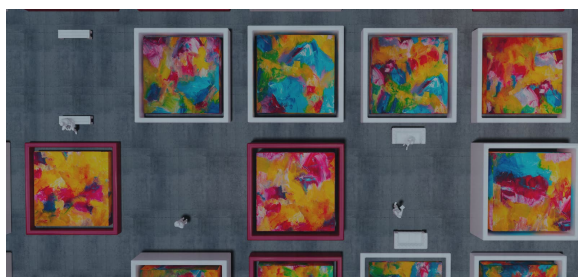
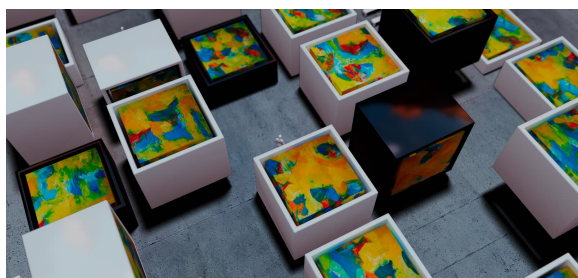
BORDERLESS - Where is the boundary itself boundless? Is the concept the boundary? Is the informal bounded? Where does the creative stop, and where does it end? Where is the work conceptual, where spontaneous or accidental? Many dimensions overlap and pass through one another. Many questions open the 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.

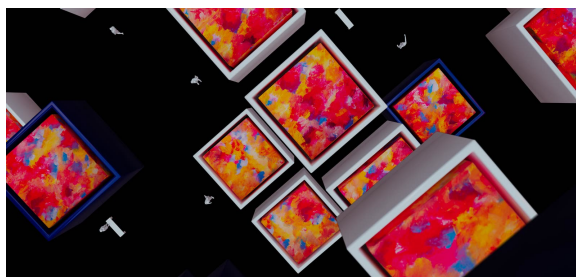
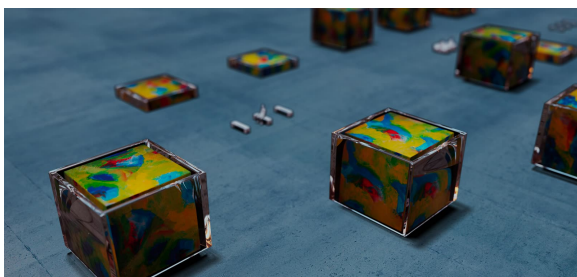
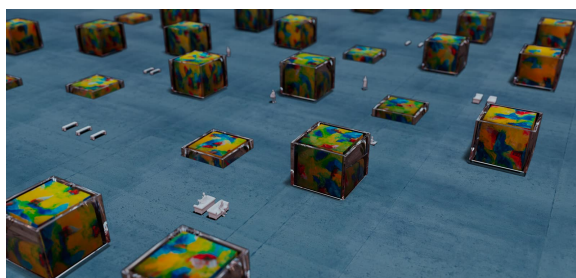
For Tobias Post this body of work is an engagement with two classical poles and schools of thought in art generally, and particularly within himself. On one side the 'creative', 'chaotic', 'impulsive', 'informal' and non-representational, taken up through the oil paintings from the series 'IKARUS WILL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



IMÁGENES





ARTISTA

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NACIDO

1969 · Bochum

MIEMBRO

WBK e.V. (2026) · BBK Westfalen e.V. (2025) · VERA e.V. · VG Bild-Kunst

FUNCIÓN

Spokesperson, Western Ruhr (2026)

CONTACTO

cube4arts.de/es

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