

ANDREAS HOCHULI  
*EVENT PIPELINE*

The front door opens with a simple click <Accept?> declaring consent, a banal operation that lures in myriads of digital Nosferatus lying in wait, frozen in data centres set in the middle of deserts. <Portal I> On the blackness of sidereal voidness, a sequence of grey stripes sketch a perspective, a potential vanishing point. Planted just there, two columns: they are the marks of a location or of a threshold, like a first symbolic anchor in a space that lacks meaning. Two matches to this painting: <Portal II>, a passage device stored in a room with grey carpet, deactivated or defective; and <Portal III>, an open door, the threshold one is about to cross.

An extractivist perfume with notes of hydrocarbons and refining by-products. The futuristic and clean vision of a dematerialized world, of instantaneous virtual access, is caught up by the mark it puts on the Earth system. Its resources won't suffice to fuel the dream machine. Heavy industry of the virtual. Hubris. Cosmetics. <Decoy. Hinge>.

Cut to the <Event pipeline>, a system of processing and routing indispensable to massive flows of digital data. A fluid surface. Beneath, inside, the chaos of the world, made of fragments of language(s), images and sensations, abstractions, filtered when in the congruent space of the end user. A massive underground infrastructure. Exogenous to the practical causality of the waking world.

An opening on <New horizon>, a synthetic and hallucinatory landscape on which New Age fragments coalesce. They are prescriptive truths whose validity expires almost instantaneously, stored in shreds in the archive of human possibility, waiting for a new invocation. The integrated circuit, labelled <Dark magic drinking>, functions as a conjuration device through inebriation. A progra.s.m.m.atic rebellion is achieved, enabling an oscillation between sordid and enchanted states.

Offline: <Chaos> is the set of words authored by a 1990s raver who anticipated a rapid deterioration of the planetary living conditions under the capitalist regime. He leaves the sedentary and waged world to join the nomadic life of tribes/sound systems that roamed Europe in trucks, spreading a culture of free parties and a mystique of electro-dopamine transcendence (Guillaume Kosmicki, Free Party, une histoire, des histoires, Le Mot et le reste, 2010/2020).

The exhibition dreams of transfers, gates, terminals, and impossible architectures in order to repel the dread of the orthogonality of the human <Grid system> (Josef Müller-Brockmann, 1961). A virtual hand stands in, phenomenologically, for the player. It's the digital prosthesis through which she will navigate a world governed by predefined rules and aesthetics.

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Andreas Hochuli (born in 1982 in Zurich, lives in Genoa) studied art history, philosophy and literature at

the University of Lausanne (2007). He holds a Bachelor's degree in Visual Arts from ECAL, Lausanne (2011). A two-time winner of the Swiss Art Awards (2014 for his painting, 2021 for the text-music project L'Acte pur), he is represented by the Heinzer Reszler Gallery. He has exhibited at the Kunsthalle Friart in Fribourg (2023), the Centre d'Art Contemporain Genève (2017) and the Kunsthaus in Langenthal (with Charlotte Herzig, 2015), among others. His work is included in the collections of the Swiss Confederation, Roche, Ricola, Julius Baer, the Fonds Cantonal d'Art Contemporain de Genève and the FRAC Nouvelle Aquitaine.