

Kevin Aeschbacher  
Engelstrasse 60  
8004 Zürich

\*1988

lives and works in Zurich/Switzerland

Education:

2019: MA Fine Arts, ZHdK, Zürich  
2012: BA Fine Arts, ZHdK, Zürich

Solo:

2019: The Waterfront Estates, with Clifford E Bruckmann, Welcome, Zurich  
2019: Module für Ordnung, with Ruven Stettler, Hamlet, Zurich  
2017: Caravan, Aargauer Kunsthau, Aarau  
2016: Horizons, with Pascal Sidler, LETO, ZHdK, Zurich  
2015: 5 Jahre Mittelmass, Raum N° 19, Bern

Group (Selection):

2019: Catch of the Year, Dienstgebäude, Zurich  
2019: MFA Degree Show, ZHdK, Zurich  
2019: AIRBN3, Eaux-Vives, Geneva  
2018: Case Studies, Amboss Rampe, Zurich  
2018: Housewarming, Hamlet, Zurich (contribution)  
2017: Die Versammlung, Shedhalle, Zurich  
2017: Catch of the Year, Dienstgebäude, Zurich  
2017: A Place with no Name, Sonnenstube, Lugano  
2017: Feuer auf See, Kaskadenkondensator, Basel  
2017: Werkschau 2017, Haus Konstruktiv, Zurich  
2016: Unmittelbare Konsequenzen, Kunsthalle Sankt Gallen, Sankt Gallen  
2016: SOTA - State of the Art, SOTA, Zurich  
2016: Grand Gestures, Freymond-Guth Fine Arts, Basel  
2015: Interjektion, Galerie Clemens Gunzer, Zurich  
2015: Werk- und Atelierstipendien der Stadt Zürich, Helmhaus, Zurich  
2015: T.F.T. Müllenbach – Recent Drawings and his Collection of Works by former Students, ZHdK, Zurich  
2014: 100 drive the change, Zurich  
2014: Waldo, Schwarzwaldallee, Basel  
2013: Mussel | Muscle at the Bookshop, Sonnenstube, Lugano  
2013: Werkschau 2013, F+F, Zurich  
2012: BFA Degree Show at Zurich University of the Arts, Zurich  
2012: Possiblism, Import/Export, Zurich  
2011: Unfin(N)ished, Kaiku Gallery, Helsinki/Finland

Grants/Prizes:

2015: Studio Grant from the City of Zurich, Cité International des Arts, Paris  
2013: Grant from the Canton of Zurich  
2012: Promotion Price of ZHdK

Kevin Aeschbacher  
Selected Works  
2017-2020



Unsicherheitstisch 1  
2019

MDF, Aluminium, Epoxy, Polyurethane, ABS, Steel, Oil, Acrylic  
110cm x 77cm x 55cm

Module für Ordnung brings together two artists which at first glance don't seem to have much in common besides painting in rectangles. When observed closely however, one can find similarities in their motifs, formal treatments and - intentional and unintentional - references, the proximity of which cannot be denied. Straightforward works, made with meticulous precision incorporating aesthetical and motif-related indicators deriving from comics, graphic novels and computer games receive a counterpart. The counterpart is informed by quick and almost obsessive applications on inexpensive and accessible materials. Remindful of popular culture and drawings in public space and despite similarities with the other position, they seem to have nothing in common.

Still, the works of Kevin Aeschbacher and Ruven Stettler both point towards a desire to create regularity: regularity in perception and the processing of perception, regularity in tales, anecdotes and stories. Questions surrounding the validity of supposedly own realities, the own and others' environments, as well as the appropriation and transfer of these, pervade this exhibition in which creating a tiny bit of orderliness is attempted.

- *Clifford E. Bruckmann*

The phenomenon describing the human brain's predisposition to be prompted to see human faces also where they are absent is called pareidolia. Our brains' auto completion mechanism is responsible for attempting to recognize all impressions in our surroundings and thus classify them. But what if something lies in between conceived recollection and fictitious abstraction - beyond an allocatable classification? In the conflicting field of supposed disorientation between the known and the unknown as well as recognition and losing one's self, Kevin Aeschbacher's work becomes discernible to the observer. His works show an area devoid of time and space, which consciously withdraws from definitive identification.

A distinction between foreground and background or gaining understanding of the depth of field is only made available through perspective arrangements or dark shadings. And when true-to-life landscapes are visible in the background or familiar materials suffuse the canvas, they only do so in order to become instantaneously alienated or carried off. This transformative potential is facilitated by the visual vocabulary changing between analogue and digital. Two dimensional and three dimensional visualizations find their ways no less than the physical application of oil and acrylic paint.

By translating digital forms of expression into non-digital ones and vice versa, Kevin Aeschbacher blurs the familiar border in between natural and artificial forms as well as real and virtual ones. He hereby does not understand his working media as stable bodies, but rather as liquid, ambivalent building blocks which consciously challenge what is and has been seen.

Precisely because one might recognize a familiar landscape in the sculptures placed in the space or see a familiar face in the purple, gravitating mass - however, in awareness of the contingency of the impressions - Aeschbacher proves the conditionality of the observer's perception. It is because in this conditionality every question regarding reality becomes obsolete - ultimately all impressions are a consequence of electrical and chemical signals in our brains -, that the observer is being admitted into an unstable reality which is simultaneously real and virtual.

- *Céline Matter*





Lukas Podolski, Edwin Van der Saar, Ailton gehen in eine Bar  
2019  
Oil and Acrylic on Linen  
240cm x 120cm



Gestern gemalt, heute beliebt  
2019  
Oil and Acrylic on Linen  
120cm x 120cm







Installation View Module für Ordnung (with Ruven Stettler) | 2019 | Hamlet | Zurich  
*photo: Flavio Karrer*





Mega Fine Art  
2019  
Oil and Acrylic on Linen  
196cm x 96cm



And all the Cake is Gone  
2019  
Oil and Acrylic on Linen  
130cm x 130cm





Unsicherheitstisch 3

2019

MDF, Aluminium, Polyurethane, Model Trees, Copper, ABS, Steel, Acrylic

100cm x 50cm x 40cm





Mit Kohlensäure  
2019  
Oil on Linen  
96cm x 54cm

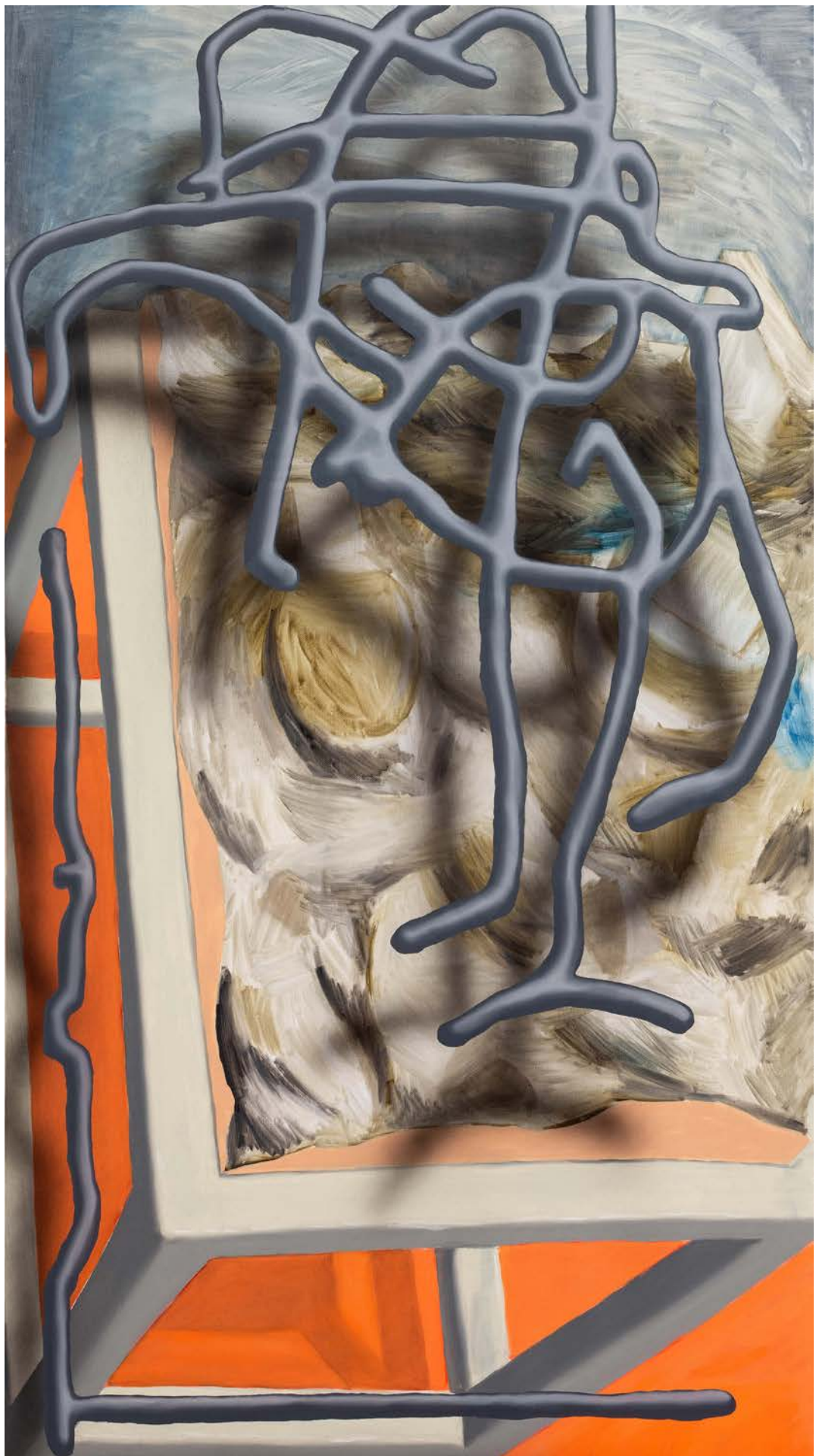






Installation View Module für Ordnung (with Ruven Stettler) | 2019 | Hamlet | Zurich  
*photo: Flavio Karrer*





Huhn oder Ei  
2019  
Oil and Acrylic on Linen  
106cm x 56cm





Unsicherheitstisch 2  
2019

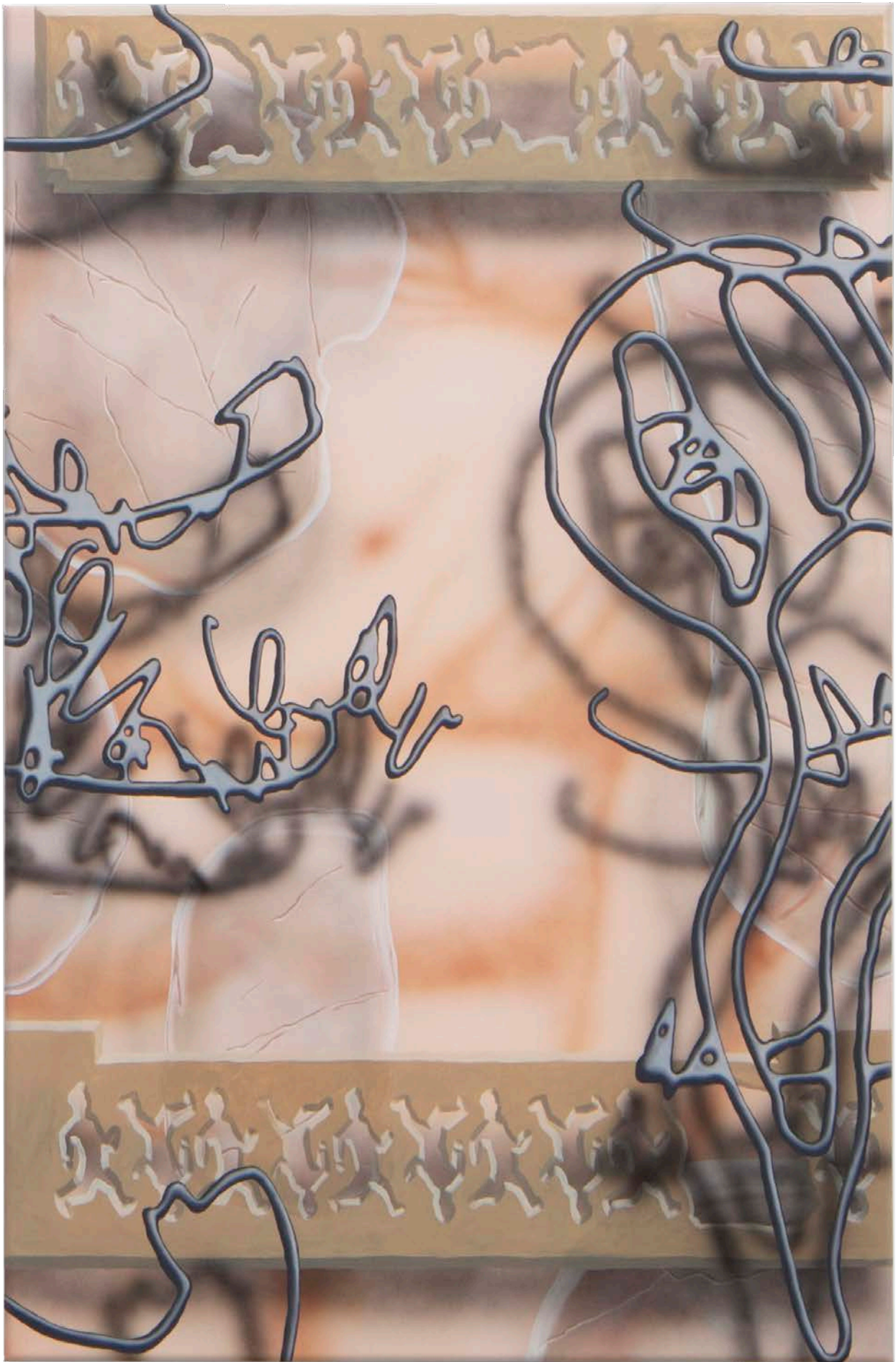
MDF, Aluminium, Polyurethane, Copper, ABS, Steel, Oil, Acrylic  
85cm x 70cm x 50cm





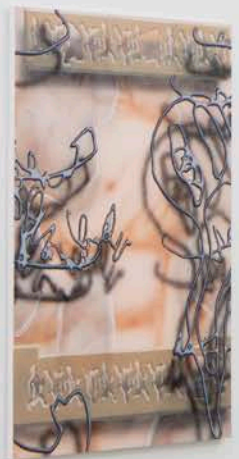
Casus Belli am Apéro  
2017  
Oil and Acrylic on Cotton  
175cm x 115cm





Der Morgen danach – Umkreist von Gleichgesinnten  
2017

Oil and Acrylic on Cotton  
175cm x 115cm







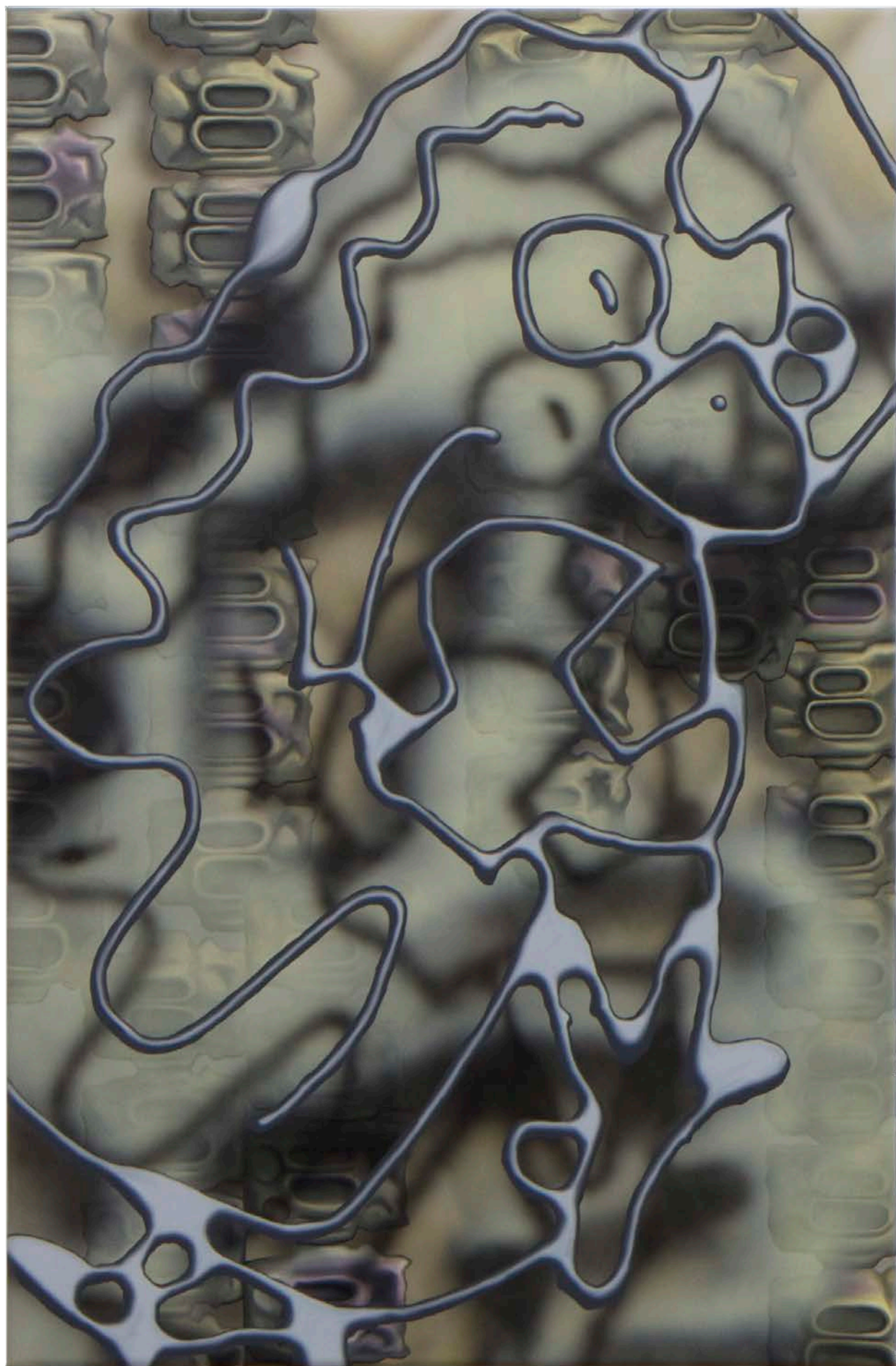
Installationview Werkschau des Kanton Zürich | 2017 | Haus Konstruktiv | Zürich  
(other works by Jonas Etter and Matthias Gabi)





Fluids, Various Kinds of Shells and the Death of the 40'000 Insectoids  
2017  
Oil and Acrylic on Cotton  
175cm x 115cm





4113nAcridin  
2017  
Oil and Acrylic on Cotton  
175cm x 115cm