

SEBASTIAN STADLER  
*AQUA TUNING*

The Heinzer Reszler gallery is delighted to host an exhibition by Zurich-based photographer Sebastian Stadler for the third time. For this new exhibition, he is showing two new series of images – *New Archeologies* and *System A*.

The *Aqua Tuning* exhibition presents a cartography of the landscape that nevertheless leads to no concrete result. Sebastian Stadler combines image-generating techniques (AI) with traditional photographic methods – such as analog double exposure or C-prints. The works on display play with our relationship to technology and science. Existing systems and future orders oscillate between human authorship and algorithmic dominance.

In his work *New Archeologies*, Sebastian Stadler uses a generative model to create images of measuring charts, color scales, and reference grids: tools used in reproduction photography – or for scientific purposes – to represent something measurable in an image. At first glance, these generated and represented tools appear usable, but in their concrete application, they prove obsolete. They escape any real function, as they do not exist in this form in reality. The AI uses symbols and codes from the corresponding image database and recomposes them. Through the techniques of double exposure and collages on negative and positive film, these become part of photographs taken with the camera. In this context, the instruments reflect not only the rational perception of reality, but also the desire for control, salvation and clarity in a chaotic world. 'The world is number': this idea runs through the project as a fundamental motif and refers to the link between abstraction and deep understanding. Opposite this, we perhaps find the motif of organic nature and the desire for an undefined place of origin.

For the work *System A*, Sebastian Stadler draws on his self-created collection of generated images of measuring systems, color scales, and other instruments, presenting them in a serial arrangement.

The frames of *New Archeologies* are made of welded and polished aluminium parts screwed onto a wooden core. Those of *System A* are composed of milled acrylic glass, aluminium parts and Aquatuning screws, as used in cooling technology (processors). Both series of frames were developed and produced by the artist.

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Sebastian Stadler (Swiss and Finnish) was born in 1988 and lives in Zurich. He studied photography at Zurich University of the Arts (ZHdK) and the Lausanne University of Art and Design (ECAL). His work has been exhibited in Switzerland and abroad, with solo exhibitions at institutions such as the Photoforum PasquArt in Biel and the Kunstmuseum in St. Gallen. Stadler has won several awards, including the Swiss Art Award (2013), the Canton of Thurgau Grant (2017) and the Manor Art Prize (2019). In 2021, he published his first monograph, *A close up of a large rock, I think*, with Kodoji Press, which was ranked among the most beautiful books in Switzerland by the Federal Office of Culture in 2022.

Sebastian Stadler received support for this project from Pro Helvetia, the Swiss Arts Council.