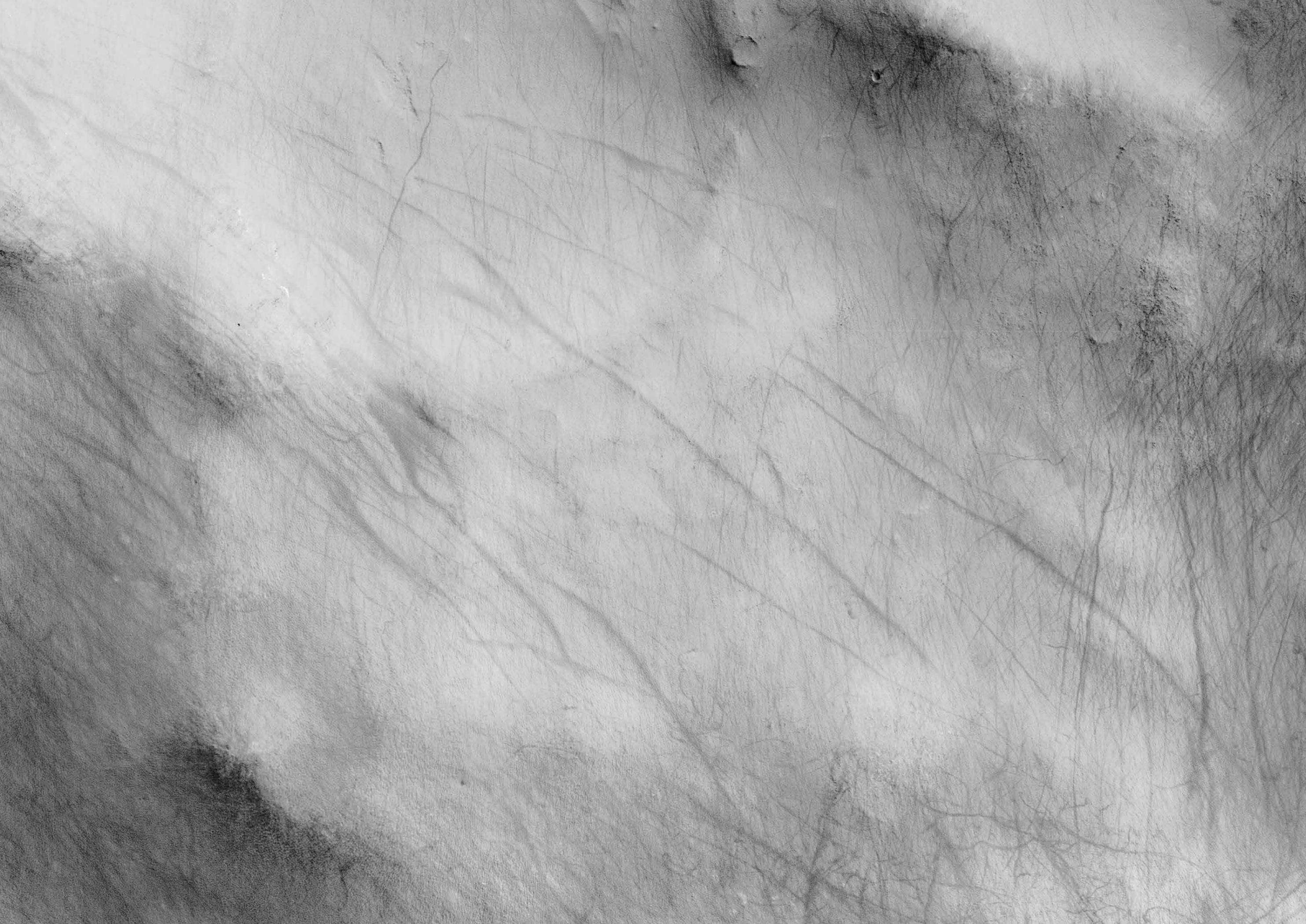


bodies in motion

basilea 2013

jk



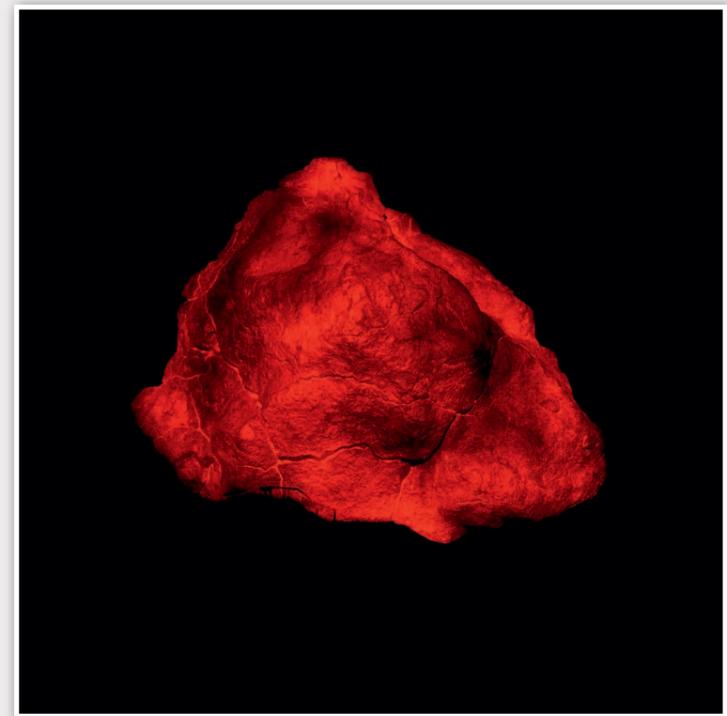


Dustdevils 2013 Textures of whirlwinds on the martian surface. 3 Images of a 5 Series.
FineArtPrint on Hahnemühle Paper. Each 75 x 114 cm, plus wooden frame.
Courtesy NASA/JPL-Caltech / © artwork: Jochen Kitzbihler

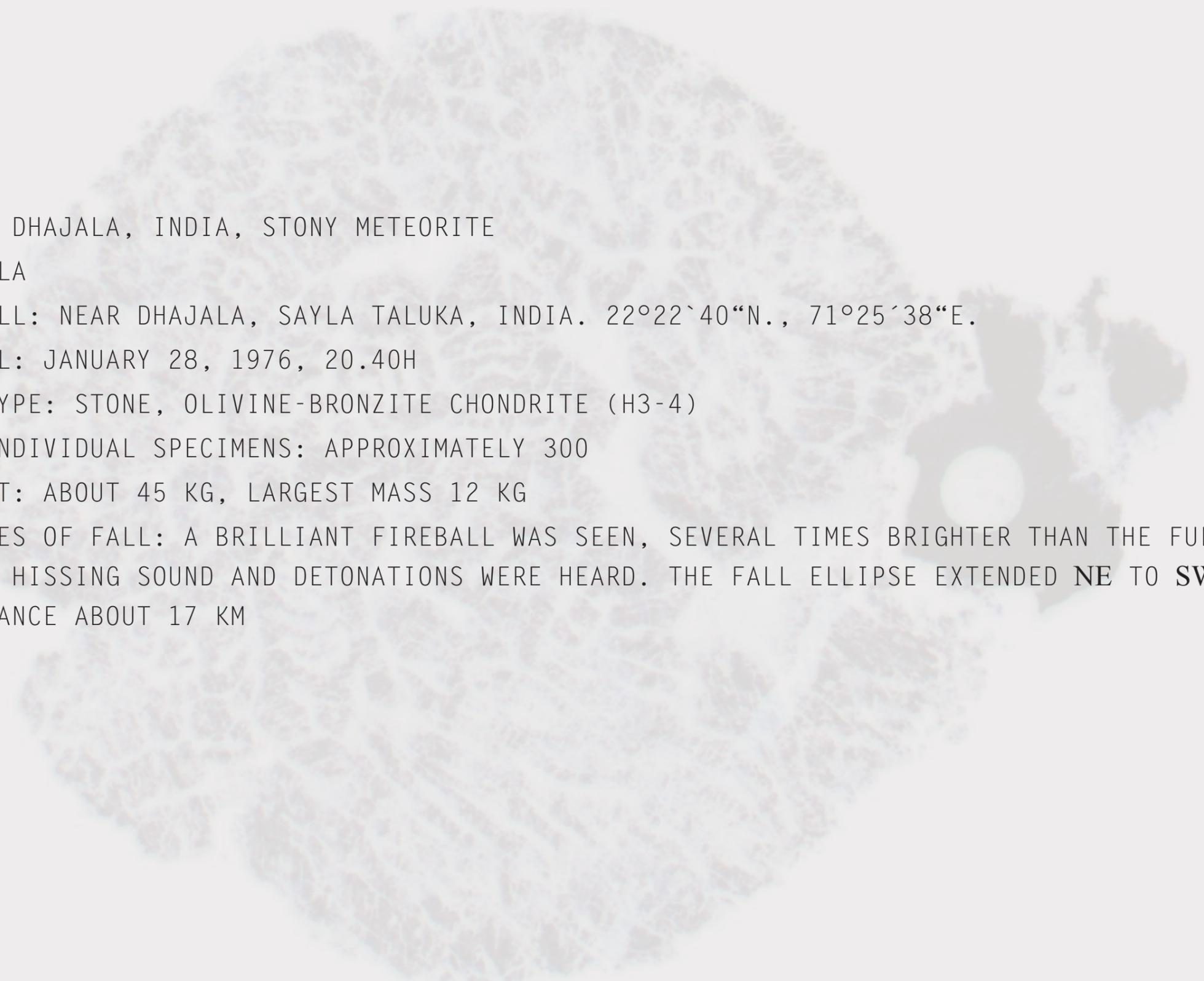
where do you belong and where are you longing to be



martian landscapes 2012 5 Bilder aus 15-teiliger Serie. FineArtPrints auf „Baryta“ Papier, in Kirschholzrahmen unter Glass, je 40 x 40 cm
Courtesy NASA/JPL-Caltech / © artwork: Jochen Kitzbihler



massefluss 2011 Fotografieserie, Steinmeteoriten/Chondriten, Fundorte Dhofar/Oman, Lambda-Prints auf Fotopapier, gerahmt unter Glass, 61 x 61 cm, rechts: rahmenlos unter Echtglas 95 x 95 cm (optional für alle Motive).



THE FALL OF DHAJALA, INDIA, STONY METEORITE

NAME: DHAJALA

PLACE OF FALL: NEAR DHAJALA, SAYLA TALUKA, INDIA. 22°22'40"N., 71°25'38"E.

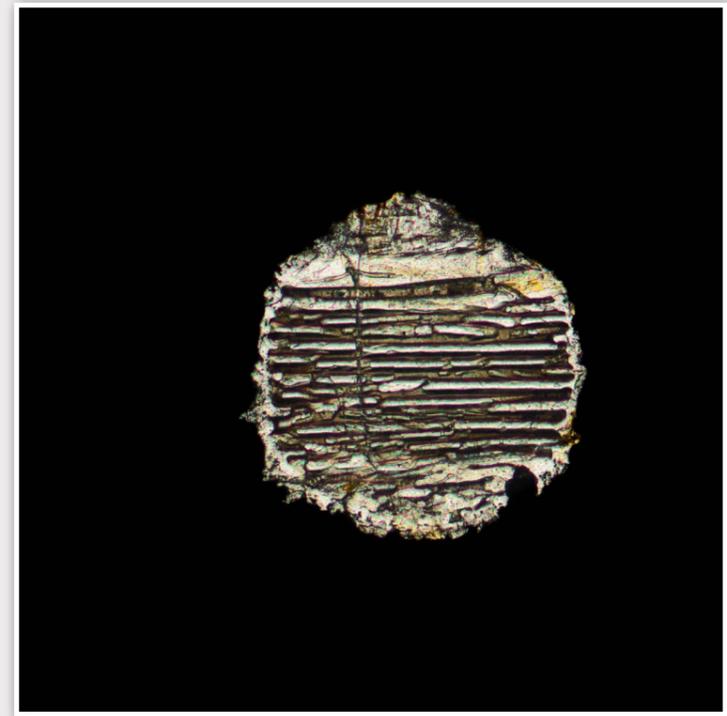
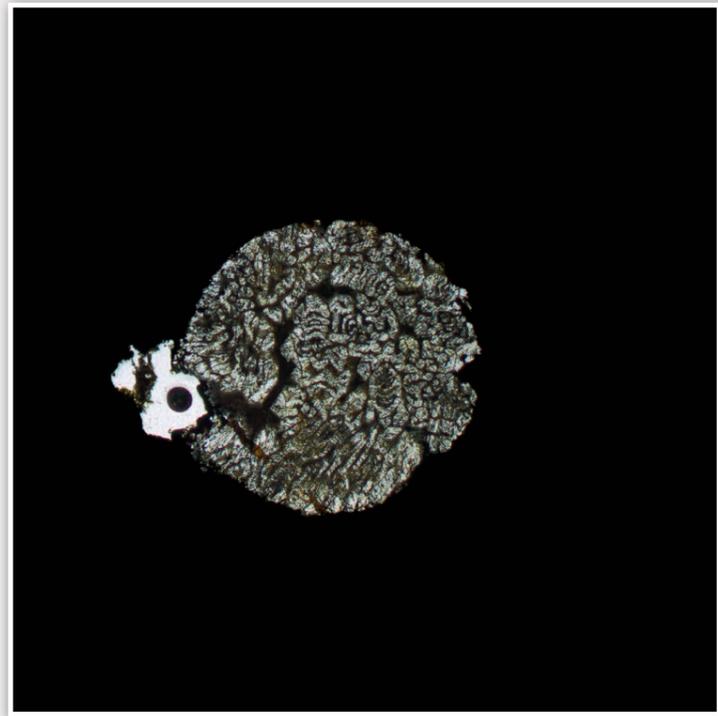
DATE OF FALL: JANUARY 28, 1976, 20.40H

CLASS AND TYPE: STONE, OLIVINE-BRONZITE CHONDRITE (H3-4)

NUMBER OF INDIVIDUAL SPECIMENS: APPROXIMATELY 300

TOTAL WEIGHT: ABOUT 45 KG, LARGEST MASS 12 KG

CIRCUMSTANCES OF FALL: A BRILLIANT FIREBALL WAS SEEN, SEVERAL TIMES BRIGHTER THAN THE FULL MOON, AND A HISSING SOUND AND DETONATIONS WERE HEARD. THE FALL ELLIPSE EXTENDED **NE** TO **SW** OVER A DISTANCE ABOUT 17 KM



Drops – 4.567 BillionYearsAgo 2013 microscopic exposures of chondres (drops of the origin solar dust) of the Dhajala-Meteorite,
FineArtPrint on Photo-Paper, 61 x 61 cm
above: The fall of dhajala, specification

“Man does not confront the world, but is part of life, in which the structures, the meaning and the visibility of all things have their roots.” (Maurice Merleau Ponty)

On the basis of my own knowledge and experience I say that structure is the deep and inner form and energy of things. It reflects a correspondence between inside and outside in a specific supra-temporal and supra-spatial sense. One example of this view is my piece Drops 4.567 Billion Years Ago that presents the microstructures and the blueprint of the first material coagulations of our solar system.

Alongside the fascinating presence of such phenomena, I also evoke and integrate metaphysical dimensions.

German phenomenologist Edmund Husserl defined this open relationship between phenomenon and its open space of perception in his work Object's Constitution as the “limits of the effable”

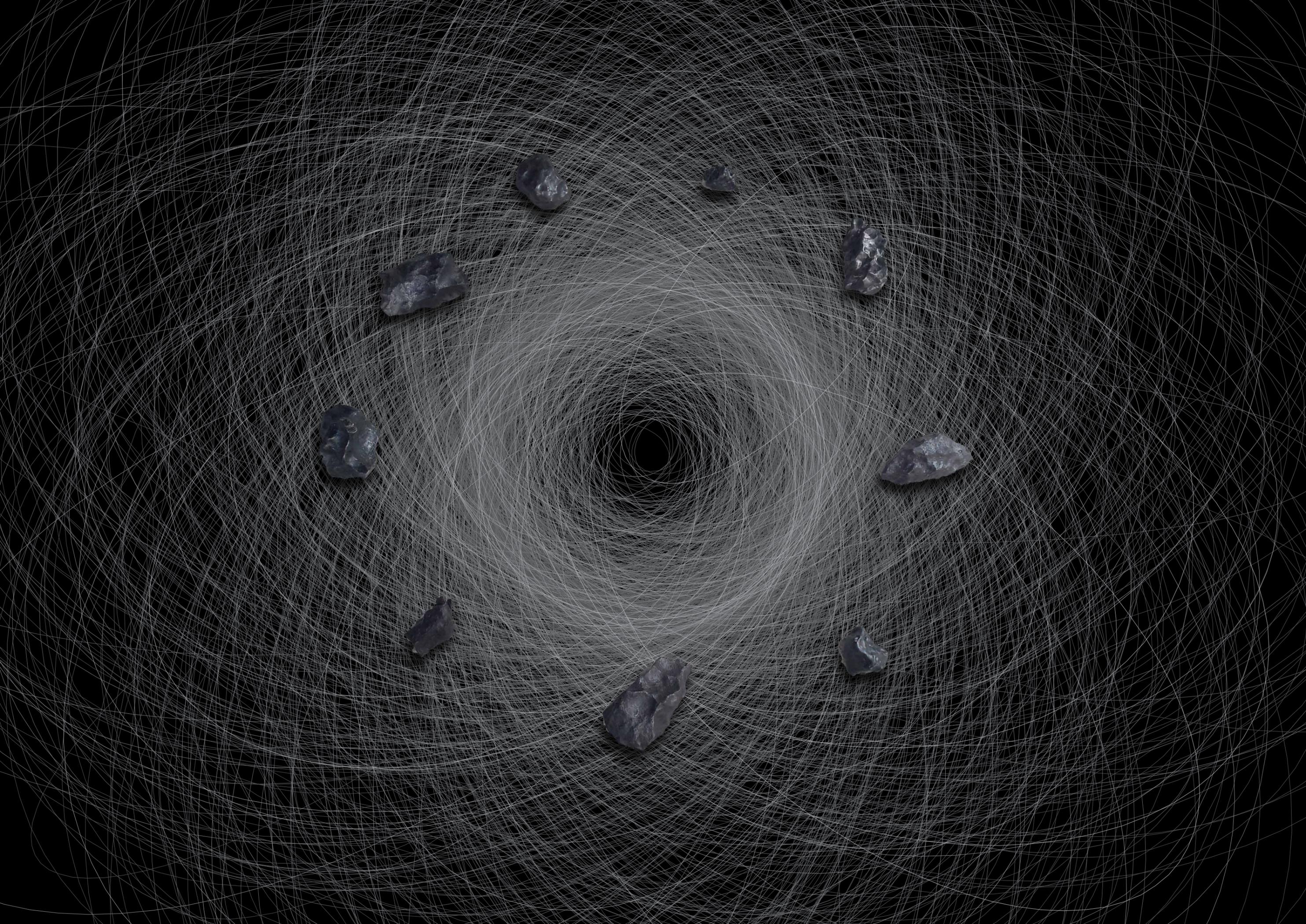
Fathoming the appropriate proportional ratios between our Being, Things, the perception of them and our consciousness - is the focus of all phenomenological thought and links modern philosophy with post-modernism. In such an approach I discern an enriching, linking and universal correspondence between the natural sciences and an explorative art, something that a specialist scientist today may at first sight, find somewhat opaque.

Taking a qualitative angle and relying on qualitative observation - something no longer applicable in contemporary, abstract science - objects in space bear a vital potential that is hard to quantify. However it is this qualitative contemplation that offers access to the dimensions of space and to the multiform processes of constant transformation.

Be it stones of the earth or the sand of the Victoria Crater on Mars, such objects are permanently influenced by and interact with trans-spatial “effective principles”.

Such processes are also borne out at the atomic level of particle physics. I believe further exploration of these energy states and formations is of great significance for both artistic and scientific research.

Extract of the Essay: Is structure transformation? (Jochen Kitzbihler 2013)



With BODIES IN MOTION the sculptor Jochen Kitzbihler continues with the conceptual extension of his work. An installation with world known original iron meteorites (Gibeon/Namibia, Sikhote-Alin/Russia, Diabolo Canyon/Arizona) is the outstanding highlight of the exhibition in Basel. The photographic images of Kitzbihler, the mysterious appeal of the unknown oscillates between detection and apparentness. His time exposures of photographs of stone meteorites (see image) are evidences of the formation of first cosmic matter and its transformation.

In his work, the artist also uses scientific methods of investigation. At the Planetologisches Institut of Münster, he documents the morphological phenomena of primordial matter of meteorites and presents these images as blown ups (Drops 4.567 Billion Years Ago). He continues his researches and reflections on our neighbor planet Mars: The graphic series Staubteufel (Dust devils) is based on satellite images of the Martian surface and shows craters formed by meteorite impacts as well as the overlaid traces of whirlwinds that form drawings in motion. The next searching process of the artist undertakes the contextual sensitive displacements, in which both the scientific information and form phenomena are produced in their own structure. While following his investigations, the artist is further shifting the context and the meanings of found facts. In this process both, scientific information and form phenomena are afford in their own structure.

*We embody the spirit of motion.
We're bodies in motion.*

*We dig down in the ocean. Swing up to the stars.
We own the moon and the earth. We're masters of Mars.
We're bodies in motion. We embody the spirit of motion ...*

Laurie Anderson, *Homeland*, *Bodies in Motion* 2010, extract of the lyrics

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jochen kitzbihler

freier künstler und bildhauer