

PRESS RELEASE



Tim Otto Roth

XX or “Mummelsee in der Pfanne“

Städtische Galerie Offenburg

20 Feb – 29 May 2016

Tim Otto Roth, whose practice since 2004 has primarily occupied public spaces with light-and sound installations that have resulted from his collaborative research with ESO (European Southern Observatory), Hubble Space Telescope, CERN and other institutions of scientific investigation, now exhibits his more intimate work in an exhibition at the Städtische Galerie in Offenburg: *Seven Rooms, Seven Questions* which comprises seven heterogeneous responses from the atelier of a single artist. The shadow herbarium *flora domestica* meets the digital compositions derived from the decimal points of the circle constant of pi as seen in the *Imachinations* cycle printed on wallpaper. A further project, *aura calculata*, reveals a light-and-sound sculpture of water filled glass organ pipes.

With works such as *spectral revision*, or *Imachinations*, the artist formulates his principle of “painting beyond painting”, a response to color field painting that questions its fundamental premise of “color as subject” by revealing color as a system of spectral values ever in flux in response to external criteria.

In other works such as *Kaplan Turbine*, Roth challenges a basic criterion of the readymade, that of the necessity of the inherently functional object being removed to a space for viewing art in order to divest the object of its conventional functionality. In Roth, it is precisely the functionality of the object that becomes its aesthetic constitutor, and that it is the environment of the objects that both imparts and aestheticizes its functionality. For Roth, this reconfiguration of the readymade is an evolution consistent with a view Duchamp stated but did not realize in works: “Painting has come to an end. Who can do anything better than this propeller? Can you?” This “reboot” of the

readymade in accordance with propositions incipient in late Duchanp is but one example of Roth's longstanding preoccupation with the nature of space and its implications relative to the material art object.

By means of his theoretical approach to a "physics of art," Roth poeses a general pictorial theory that has been a determining influence in his own work.

The musicologist, Helga de la Motte-Haber, recently wrote in the *Neue Zeitschrift für Musik* that Roth's works not only translate scientific models into vivid depictions, but that they "make us mindfully aware of how little we know of our perception and constructions of reality"

Additional data and images are available at: www.imachination.net/xx/press

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