

Spinning in fluid dreams

Hydroelectric transmutations in the Swiss landscape



Screenshot image of the website of «Spinning in fluid dreams» <https://www.spindream.ch>

Spindream Artists

Antoine Félix Bürcher

Paul Fritz

Nacoca Ko

Hugo Langlade

Ricardo Meli

River Oracle (Paloma Ayala, Melody Chua,
Anne-Laure Franchette, Riikka Tauriainen,
and Kay Zhang)

Lea Sblandano

Jan Steenman

Paulo Wirz

Curation

Nacoca Ko

Antoine Félix Bürcher

Monica Unser

Initiated in 2022, this project brings together artists and curators exploring tangible sculpture as well as digital forms of art such as 3D printing, worlding, and gaming.

Sculptures were installed near hydroelectric power stations and captured through 360° imaging and 3D scanning, offering an immersive experience that bridges art, technology, and nature.

Much like the networked water system of its map, the project was created by working in a virtual networked community throughout Switzerland.

The installations near turbine technology bring reflection on circular transformation, energy and water consumption by the digital world, and the fluidity between analog and virtual realities. Spinning in Fluid Dreams is an invitation to explore the relationship between the natural and technological landscape, energy in its multitude of forms, and the emergence of new sensory realities through both digital and physical experiences.

Antoine Félix Bürcher



Antoine Félix Bürcher, *Reversed personal notebook of K567*, 2023-2050
Found and melted glass, 20.5 x 35 x 12 cm, 20.5 x 35 x 12 cm

Antoine Félix Bürcher is a Swiss artist born in Lausanne in 1999, whose conceptual work explores form and memory through sculpture, addressing our contemporaneity and its infrastructure of the imaginary. The passage of time and the cycle are omnipresent in his work. These thematics are central to his glass sculptures, whose materials are collected by Félix, the artist's alter ego, as he drifts through space. The sculptures present temporalities in mille-feuilles, layers of stacked glass fused together, like the strata of rocks that bear witness to the passage of time beyond the human scale. The artist draws a non linear aesthetic of time, emphasizing the transitory and durable aspects of a 'post-sublime' reality. The work reflects the ephemeral nature of our contemporary reality, imperceptible at times, caught up in interfaces as speed accelerates towards the exponential in a finite world.

Digital artefacts, copies in motion, freeze and melt and pop out of the screen, as simulacra of natural architecture, anthropomorphic rocks from an earlier future. Ghost images, an absent presence, a stasis that contains within it the possibility of transformation. The fluid properties of glass give the sculpture a non-monumental aspect, challenging the idea of sculpture as eternal representation. Nature, however close it may be to us, needs to be understood, the glass ceiling needs to be looked at - looking at the glass instead of through it, morphing, imagining and becoming.

He holds a Bachelor's degree in Visual Arts from HEAD - Geneva (2022). He is currently pursuing a Master's in Visual Arts at the Zurich University of the Arts (ZHdK), which he will complete in June 2025. Solo exhibitions include Galerie Heinzler Reszler (Art Genève, 2025); Temple Gallery (New York, 2024); Visarte Zurich (Zurich, 2024). Group exhibitions include Triennale der Skulptur (Bad Ragatz, 2024); Werkschau Museum Haus Konstruktiv (Zurich, 2023); PLATTFORM23, (Lausanne, 2023); OnCurating (Zurich, 2023); Danuser & Ramirez gallery (London, 2023).



Antoine Félix Bürcher, *Personal notebook of K567*, 2023-2050, Found and melted glass
20.5 x 35 x 12 cm, 20.5 x 35 x 12 cm

Paul Fritz



Paul Fritz *Athazagoraphobia*, 2024, Painted steel, felt 15 x 15 cm, Series of 15

Paul Fritz (1999) is a pluridisciplinary artist and video artist. He works and lives in Lausanne (CH). Through his work, he seeks to go beyond the questioning of the veracity of images. Through film, photography, drawing, CGI, he develops artworks using without classification a plurality of mediums as simple storytelling tools. In 2021 he created the arts-ace Grappaa. For Grappaa, inspired by the design of temporary institutional spaces, thanks to a process of urban hacking, parking lots become the grid for any spatial configuration. Paul Fritz's works have been shown in City SALTS (Basel, 2024); La Placette (Lausanne, 2024); LUFF (Lausanne, 2024); SABL (online, 2023).

Nacoca Ko



Nacoca Ko, *Geological REC*, 2024, Found bitumen rock, polymers, acrylic, resin, 27 x 26 x 9.5 cm

Nacoca Ko, an artist and curator based in Geneva, Switzerland, works with raw material sculpture, digital media, performance, and virtual worlds, as well as nonhuman and artificial intelligence. Reflecting on the impact of recent technology on our personal psyche, collective consciousness, and the environment, she resists acceleration and zombification. Sculpting with polymers and concrete, she explores 'noble' materials left behind long after the Anthropocene. At the cliff of Singularity, where the future can no longer be predicted, Ko reverts to ancient ritual while positioning humans as a rudimentary link between nature and technology.

Nacoca Ko recently exhibited at Photo Basel with Espace L (Basel, 2024). Other exhibitions include OXO Tower (London, 2024), Museu Eva Klabin/ Tal Art, (Rio de Janeiro, 2023), Dock-Basel (Basel, 2023), Espace Arlaud, (Lausanne, 2023), En Suite/Lovay Fine Arts (Lausanne, 2023); Harddisk Museum/ UltraSuperNew Gallery (Tokyo, 2023); New Currents Festival (Santa Fe, 2023); Espace L (Geneva, 2022,23,24), CADAF (Paris, 2022), Mock Jungle (Bologna, 2022); newart.city (2022), Offsite Project (London, 2021), sabl.live (2021), Andata/Ritorno (Geneva, 2021). Her work is in important private collections, and has also been shown at various international exhibitions in the metaverse.



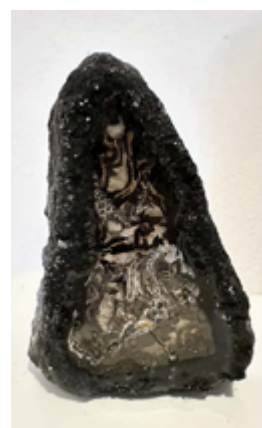
Nacoca Ko
Numeric Noumen, 2024
 Found bitumen rock, polymers, acrylic, resin
 38 x 18 x 9 cm



Nacoca Ko
Moon River, 2024
 Found bitumen rock, polymers, acrylic, resin
 22 x 18 x 7 cm



Nacoca Ko
UnEarthed, 2024
 Found bitumen rock, polymers, acrylic, resin
 20 x 20 x 10 cm



Nacoca Ko
You Seem Zen, 2024
 Found bitumen rock, polymers, acrylic, resin
 14 x 10 x 9 cm

Hugo Langlade



Hugo Langlade, *Voeux #1*, 2025, Metal, PLA, LED
66cm x 22cm x 2,5cm

Hugo Langlade is a multidisciplinary artist whose work oscillates between music, 3D and sculpture. While pursuing a Bachelor's degree in business at Cergy, a six-month exchange to Japan prompted him to redirect his artistic path, which he began as a self-taught student before entering the Master's program in Media Design at HEAD.

In his practice, he questions creative methods aided by technology and automation. To this end, he borrows the codes of craftsmanship, which he blends into his narrative of technological progress and its social and ecological impact. His diploma project 'Inner self' documents the maneuverability of the social mask between the tangible and virtual worlds, inspired by the myth of Narcissus.

As a member of the Sainte Claude collective he is involved in the alternative electronic scene, organizing the Gofldren festival and developing a musical project under the name Complexe Sportif. At the same time, he has collaborated with visual artist Sophie Conus on the construction of a foundry from recycled materials during residencies in Switzerland and Italy. His work has been presented in the Heart@Geneva art trail, at the Révons la ville de demain festival in Geneva, in the SpektrumCrush fanzine in Tokyo and on the Jardin Club blog. In 2024 and 2025 he is pursuing a residency at L'Abri in Geneva.

Ricardo Meli



Ricardo Meli
Xantron, 2024
Plaster, Steel, Clay,
46 x 47 x 15 cm

Ricardo Meli is a visual artist working in the field of sculpture, based in Zurich. As a former technical engineer, he engages with the evolving landscapes of design conventions over time, and investigates how industrial elements serve as social and cultural representations. Meli's work is an observation on the constant acceleration of our society and the rapid strides towards digitalization in particular.

He is inspired by the evolution of science fiction. Seeing science fiction not merely as an anticipation, rather than a catalyst for scientific progress. Key to his exploration is the shifting perspective on both, the future and the past, a realization that time is a malleable substance, permanently reconstructed from the present, evolving throughout time.

Continually dealing with the subtle structures of the art industry, and the aesthetics of a post industrial, more and more machine like society that is increasingly moving towards digitalization, serving as a channel for contemplating consciousness within.

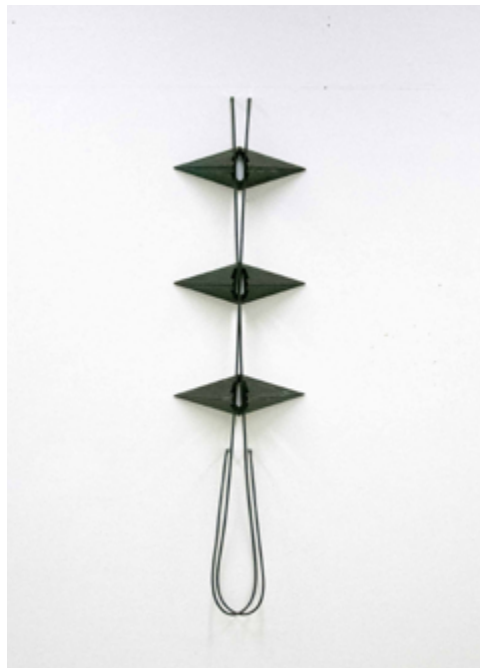
Solo exhibitions include Offspace J11 (Bern, 2024); Toxi (Zurich, 2024). Group exhibitions include Offspace Nano (Zurich, 2024); Artspace FOMO (Zurich, 2024); Aux Abris (Lausanne, 2024); Offspace Flüelastrasse (Zurich, 2023); NEST (Zurich, 2022).



Ricardo Meli
Shell, 2024
 Plaster, Steel
 46 x 23 x 16 cm



Ricardo Meli
Bodhi, 2024
 Plaster, Steel
 80 x 23 x 16 cm



Ricardo Meli
For the Rain, 2024
 Cables, Plugs, Steel
 140 x 30 x 15 cm

River Oracle

(Paloma Ayala, Melody Chua, Anne-Laure Franchette, Riikka Tauriainen and Kay Zhang)



River Oracle, Emotions Are Oceans – RADIUS CCA Delft, 2022, Photo by Gunnar Meier

River Oracle (Cyanotype), 2022

Cyanotype on organic cotton

175 cm x 400 cm

The River Oracle is a collaborative project envisioned by Paloma Ayala, Melody Chua, Anne-Laure Franchette, Riikka Tauriainen and Kay Zhang as an artistic-feminist research and tool to develop methods around practices for working with oracles and to speculate on what kind of meaning a shift in anthropocentric thinking can have.

It unfolds in different forms: a cyanotype series, oracle cards, a sound installation and a website: http://riikkatauriainen.net/river_oracle/index.html (not for mobile devices). It was part of group exhibitions at RADIUS - Center for Contemporary Art and Ecology «Underland Chapter 1 EMOTIONS ARE OCEANS» in Delft, The Netherlands and «Protozone 7 – Zones of Kinship, Love, & Playbour» at the Shedhalle in Zürich.

The cyanotype series was printed in the Rhine river basin, in which diverse narratives of care in rural land, riverine ecology and industry are told through a feminist speculative approach. It is intended as a situational tool for self-reflection as well as for raising awareness of ecological and political issues.



River Oracle, Protozone7 – Shedhalle Zurich, 2022, Photo by Carla Schleiffer

Lea Sblandano



Lea Sblandano, *Bodies of Water*, 2022, Printed Plexiglass, Aluminium
110 x 110 x 80 cm



Lea Sblandano
Bodies of Water, 2025
Printed Plexiglass, acrylic hanger
24 x 30 cm

Lea Sblandano is a photographer and visual artist based between Paris and Switzerland. Working on personal and commissioned projects, her work explores various fields of image creation, building innovative visual narratives that bridge virtual and tangible realms. Lea Sblandano studied Art history and New Media at the University of Lausanne before pursuing photography and visual communication at the school of Art and Design ECAL (Ecole Cantonale d'Art de Lausanne). This dual education brought her to critically question the role of art and the images conveyed within online spheres.

In 2024, she won the Prix Images Vevey x ECAL and in 2022 the Encouragement Prize from the City of Renens. Exhibitions include El Photobook Awards (Braga, 2024); The Earth is Dying (2024) by NoWalls at Usine Kugler in Geneva; Basecamp Locarno Film Festival (2023); Titolo's Air Max Day for Ecology (2022) by Nike in Zurich; Photo Elysée in Lausanne, first with the project Albedo Gaze (2022) and then with the exhibition Under Your Smell (2023), also showcased at the headquarters of Jean-Paul Gaultier 2022) in Paris and at Art Basel Miami at Faena Bazaar (2022); Parco Gallery in Tokyo (2023); Saatchi Gallery London (2024). Solo Show "Abloom" With Designer Luis Rodriguez at La Ferme des Tilleuls (2022), exhibited at the ELAC gallery (2020) in Renens, at the Corps à Corps (2020) exhibition at La Datcha Lausanne, performed with artist Nacoca Ko for La Nuit des Bains in Geneva (2023), as well as participating in the collective exhibition Aux Abris (2023) by SABL in Lausanne.

Jan Steenman



Jan Steenman
Exo-genèse, 2024
Glazed ceramic
28 x 30 x 30 cm

Jan Steenman is a Swiss artist-sculptor born in Geneva in 1994. He graduated from the Royal Academy of Art in The Hague (KABK) in 2018 and was an artist-in-residence at Het HEM – Contemporary Art Center in Zaandam, Netherlands, in 2019. He continued his studies at the Geneva School of Art and Design (HEAD), where he earned a master's degree in visual arts in 2022. Currently based in Geneva, he runs his own sculpture studio and exhibition space Espace OLIZANE in the district (Quartier des Bains) in Geneva.

Through his work, Steenman explores the intersection between the seductive and the strange, as well as the sculptural and the performative. His creations encourage the viewer to engage in deep reflection on physio-biological reality, confronted with a preternatural imagery. His multifaceted approach, which encompasses performance, sculpture, and pictorial representation, interrogates the physical limits of the individual while examining the boundaries of the infra-organic, figuration, and language, offering a reflection on the complex dynamics of perception and existence.

Exhibitions include Gallery GoMulan (Amsterdam, 2023); Gallery Polomarco (Geneva, 2023); 3rd Biennale heART (Geneva, 2022); Kunst Rai (Amsterdam, 2021); Big Art n.5 (Zaandam, 2020); Het Hem Contemporary Art Center (Zaandam, 2020); Palm Springs Art Museum in Palm Desert (California, 2019); Boggijeland (Amsterdam, 2019); Ruimte voor Idealen (The Hague, 2019).



Jan Steenman
9,81 m/s², 2024
 Glazed ceramic
 12 x 30 x 24 cm



Jan Steenman
Micro-Macro, 2022
 Glazed ceramic, steel, epoxy resin
 330 x 20 x 20 cm

Paulo Wirz



Paulo Wirz
MIM, 2024
Bronze cast, copper wire, wooden
beads
120 x 20 x 25 cm



Paulo Wirz
Sentinelas, 2024
Bronze cast
25 x 25 x 1 cm

In 2008 Paulo Wirz arrived in Switzerland from Brazil for the first time in order to learn German. After studying at the ECAL Lausanne, Gerrit Rietveld Academie Amsterdam and ZHDK Zurich, he decided to move to Geneva where he completed the MFA program in contemporary practices at HEAD and received the Prix «New Heads.» His works bridge the past and the present, and deeply question the social meaning of symbolically charged objects. Similar to an alchemist, Paulo Wirz transforms the materials he uses and draws our attention to the ambiguity of their properties: he changes their state, for example through color, fire, wax or reflections, not only formally but also in their meaning. The works are thus always based on an intrinsic mutability that oscillates between the visible and the invisible, the past and the enduring. Exhibitions include Helmhaus (Zurich, 2024); Werkschau Museum Haus Konstruktiv (Zurich, 2023); Kulturfolger (2023); Kunsthalle Palazzo (Liestal, 2022); Swiss Art Awards (Basel, 2021); Société des Arts (Genève, 2021).

Characterized by its Alpine topography, Switzerland boasts an abundance of lakes, rivers and streams, all connecting different regions and cultures. The flow of water and its veins is often controlled, stopped, put to the benefit of the organization of human life that has formed around this resource through dams. The sites of these man-made reservoirs was chosen as the starting point for an in-situ artistic exploration of the imaginary worlds conveyed by hydroelectric power stations. The project *Spinning in fluid dreams*, initiated in 2022 by Nacoca Ko, Antoine Félix Bürcher and Monica Unser, brings together Switzerland-based artists and curators who are interested in sculpting tangible objects as well as using new art forms such as worlding and gaming to bridge the fluidity of our analog and digital reality. Conceived as an online exhibition, it shows site-specific works that were installed near hydroelectric power stations throughout Switzerland, which were then captured through 360° imaging and 3D digital scanning.

For Art Genève, *Spinning in fluid dreams* is presented as a hybrid group show; the public can discover the website as well as different artworks by the participating artists – some that are present as scans in the online exhibition, some that are indirectly related to it.

The hydroelectric process – a turbine's revolving cascade, ensuing electrical generation, and a resultant propellor of power in all aspects of our human lives – conveys not merely a mechanistic transformation but an alchemical transmutation of the elements. Evocative of the Fibonacci sequence and its Golden Ratio, as mirrored in natural phenomena ranging from mollusk shells to galaxies, the turbine's spiral choreographs water into an energy conduit. What was considered a symbol of non-permanence in the ancient philosophy of Heraclitus is engineered into a structured symphony. The sculptures in *Spinning in fluid dreams* act as semiotic talismans, focal points that draw awareness to the ceaseless electro-metamorphic interplay between the tangible and the virtual, or what one might term "digital reliquaries" – entities that oscillate, submerge, exhale, and fluctuate akin to a river's course within the metaphysical turbine's spiral.

Water, much like the digital screens that refract our waking realities, serves as a malleable tableau, perpetually in flux, both liquid and evolving. Metaphorically and chemically, water is the origin of our evolution, it crosses bodies and environments, it defies binaries between culture and nature. As Astrida Neimanis points out, bodies of water are interpermeating in a world where porosity and fluidity prevail. As "bodies of water," reflecting on our inter-connectedness with this matter is a political and ethical act. Within dams, this water is temporarily sequestered, only to be eventually freed, in a cycle that feeds our digital architectures, including this exhibition. Through anthropogenic interventions in the landscapes, the artists engage in a dynamic interplay, meditating upon the interrelations of materiality, fluidity, and the fertile imaginaries engendered by these spaces.

The artistic worlds of *Spinning in fluid dreams* each confront in their own way the knowledge that water carries, its memory, the meanings hidden in the matter that makes up hydroelectric environments, and the energy transformations they embody. How does one bear witness to the ontological shifts between the circulation of pixelated images, permutations of energy, and corporeal matter? Between pixelated imagery and the tangible lies a fine boundary, one that oscillates through human intervention, between the awe-inspiring grandeur of nature and the minutiae of digital constructs.

Website, VR

<https://www.spindream.ch>

Design: Antoine Félix Bürcher, Nacoca Ko, Lea Sblandano

Additional Sound: Lucas Wirz, Nacoca Ko, Antoine Félix Bürcher



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Curation

- Nacoca Ko

- Antoine Félix Bürcher

- Monica Unser

(*1999, Lausanne) Monica Unser graduated in art history and philosophy from the University of Lausanne (BA) and the University of Zurich (MA). She was copresident of the art space Le Cabanon (University of Lausanne) from 2018 to 2019, and has since been active as an independent curator in various projects in Switzerland. She has been co-curating the [sabl.live](https://www.sabl.live) online residency program (<https://www.sabl.live>) since 2021, and has held the position of assistant curator at Cabaret Voltaire in Zurich since 2022. She joined the jury and organizational team of Plattform in 2023. Since summer 2024, she has also been part of the curatorial direction of Perrrformat, a platform dedicated to the presentation and documentation of performances in (semi-)public space.

Espace_L

Founded in 2011, Galerie Espace L is situated in Quartier des Bains, Geneva. The gallery is committed to promoting and supporting artists while actively engaging with its audience. Alongside its ongoing exhibitions of Swiss and international artists, Galerie Espace L also hosts performances and conferences, making it a vibrant center for creativity and cultural exchange. By embracing this vision, Espace L nurtures both established and emerging talents, offering a platform for innovative and original works within a distinctive setting in Geneva.