

**TOBY
ZIEGLER**

TALKING TO ALEXANDRA MARINI
& SIMON HEWITT

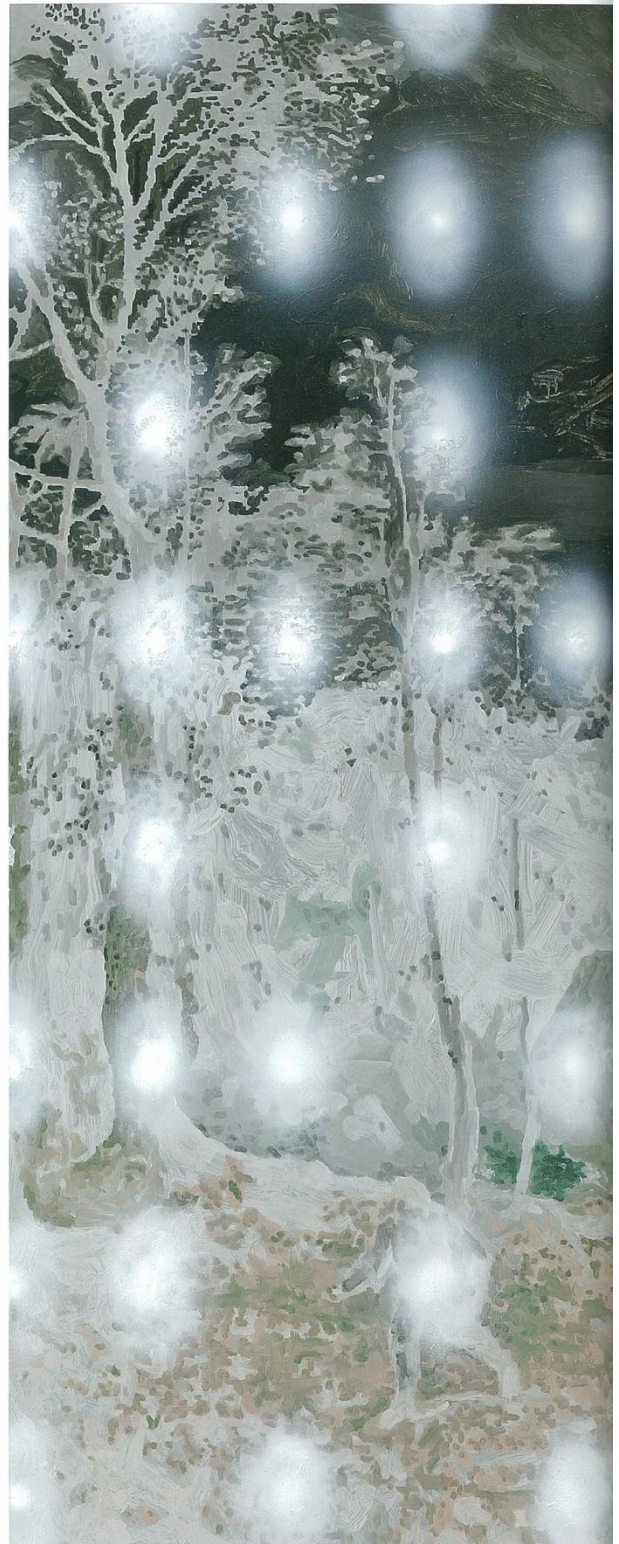
THE BRITISH ARTIST TOBY ZIEGLER often works from images of objects sourced as low-resolution files from the internet. He dubs them 'items without a context which have somehow lost information over the years.' The imprecision of the digital image further abstracts the original – already made formless by the ravages of time. He then translates the object through digital rendering into an approximation of geometric planes.

The first piece he ever made with the help of a computer, though, was based on his father's breakfast. 'The same breakfast every day for the last 60 years! At 7 o'clock exactly every day, like a clock – a way of marking the passage of time.' Inspired by the repeating patterns and calibration of time and space, Ziegler made a crude three-dimensional map of the volume of the objects to be found on the paternal breakfast-table.

Paper and aluminium are among Ziegler's favourite materials, with 'a lot of to-ing and fro-ing between the work and computer' until the final version is reached – often looking very different from how the work started out. 'With the first aluminium sculptures I made, we spent about three hours throwing a brick at them' recalls Ziegler. 'One got completely flattened!' His aluminium sculptures are also oxidized, by being soaked in caustic soda, which 'tends to yield a sort of white crust.'

Ziegler has recently started working with another material: felt. His subject this time is *the Venus of Hohle Fels*, a 40,000 year-old sculpture carved from mammoth tusk, which has lost its historical context and physical detail. Ziegler calls felt 'very exciting. You're designing this thing as though it's an injured object – but making it out of a material that doesn't want to play along.'

An aluminium version of the *Venus of Hohle Fels* was part of the Ziegler solo exhibition presented by Simon Lee Gallery at the 2011 Armory Show – along with a number of paintings. Ziegler seldom has qualms about parting from completed works but, when it came to the Armory Show, he was 'very upset. Partly because I made these paintings in a short space of time and hadn't really had a chance to live with them; but also because the 12-month period they represent had been a really turbulent part of my life.' He says these works described a feeling of 'rootlessness' and 'enormous seismic shifts' in his personal life, admitting: 'It was funny to have to let them go.'





Conditioned Reflex, 2011
Oil on aluminium panel
160 x 203 cm