

artworks

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My work is versatile and sits at the intersection of different practices. Rather than focusing on one particular form of art such as painting or sculpture, I tend to adapt the form & medium to whatever I want to produce. The choice of medium depends on how well I feel it can manifest the idea/the concept and also on the situation I find myself in. On a journey for example I tend to use photography or actions rather than painting.

In general I am interested in three things:

1. work that reflects process
2. work that responds to the zeitgeist
3. work that is peripatetic in nature, i.e. work that is ephemeral in its visual structure and can easily be transported or (re)constructed

Most of my work falls into one or more of the above categories. I often re-visit work. I have a tendency to abandon work for longer periods of times and completely change my practice. The only constant is my mode of work. I work spontaneously but in a structured and analytical way. Critical thinking and the constant analysis of my work is essential to me.

Forgotten People



Forgotten People

<http://jayrechsteiner.com/forgotten-people.htm>

slideshow

15 min

I am equally fascinated & haunted by memories of the past. Browsing through family albums & studying photographs opens up a gateway into what seems a much more agreeable place than the present. I guess, this has to do with the fact that one remembers the wound but not the pain. Our human memory tends to create or retain mainly the good & positive parts of the past in order for us to stay sane. I am not entirely sure.

Memories are wonderful things that consist of events that happened in the past & a dose of imagination that fill in the gaps. They help us remember where it all started & who we are. I am not so much interested in the scientific & anatomical side of the brain and the faculty of remembering but rather in the links & differences between the past and the present as well as the ripples of

time.

Looking at myself, I feel there is a deep social as well as an emotional connection with events, people and the zeitgeist of approximately the last hundred years and not so much with the time before. I feel I am connected up to the time of my grandparents when they were young families. Their concerns, their way of thinking, their cultural interests have somehow prevailed to a certain degree. I grew up reading the works by Erich Kästner, Hermann Hesse and Robert Walser, all authors of a time before I was even born. Their work was part of my grandparents' and my parents' time and has infiltrated & formed my own time and myself.

In a world where events, people, landscapes, everything is constantly being captured by photographic devices, we seem to have changed our relationship with memory and the way we value the representation of specific moments, objects, events, people etc. Everything is being constantly and continuously documented. I feel that we

'consume' the world and impressions with mindless & blind greed. As I long for a more sober and more thoughtful life, I tend to spend a lot of time hanging around in junk shops (retro shops) poking around in the past of others. A while ago in one of these shops in the sea town of Margate in South-East England, I came across a couple of dusty boxes that contained hundreds of old fashioned photographic slides. This took me back to my grandparents. I remembered the sound and even the smell of the old projector. It was wonderful. When I browsed through the slides, I was most fascinated by the photographs that captured people, people at important events and stages of their lives such as weddings or family reunions, people in front of their newly acquired car etc. The way people posed and the way the photographs were framed seems quite different from nowadays, I feel. As I didn't want to buy all the slides, I selected only the slides of the described portraits of people to take home. I was very touched and also sad by my findings as these people were, are REAL people. Someone didn't know what to do with all the slides and decided to give them away, sell them to a junk shop.



monologueArt



monolgueArt

website: <http://jayrechsteiner.com/monoloqueart.htm>

The initial concept of monolgueArt was an on-going exploration of artistic practice and practitioners in the form of intimate and personal encounters with artists, focusing mainly on the person behind the portrayed artist rather than what is usually written in catalogues, book etc. about the artist. However, during the process of working on monoloqueArt a much more important aspect / element has appeared: a deeply moving encounter between the artist (subject, volunteer) and myself filming the monologue with up to four cameras. The significance of the project lies in a simple (and probably a bit pathetic) message relating to the importance of getting to know one another in order to understand and hence accept, love. In my personal experience I have come to love some of the art works that I did not much care about before the encounter. I think such intensive encounters help to connect to one another. It is a small start, a drop in the sea of maybe a better world or a an idea of a better world. (Now please... I know this sounds pathetic... but I actually believe what I have written here...). In a world in which communication is more and more based on a growing number of social networks, making true and real encounters are becoming a rare commodity.

The project is connected to previous research based projects such as the Washroom Projects, zeiTraum and the Washroom Talks.

A series/ collecection of video monologues by artists explores the people behind the portrayed artists, the core of their creation and the very reason why they do what they do. Each monologue is filmed with up to four cameras whereas the quality of each camera is different representing different view points, points of perspective and modes of observation.

Editing the footage is like creating a painting or sculpture. There is a deep process happening, a permanent interplay between conscious and subconscious, intellect and emotion that manifests itself in video monologues. The artist becomes the source for artistic creation whereas the viewer is now in the position of the creator, the artist. I attempt to reverse / change the usual 'one-way dialogue' between the artist/the work and the viewer. Some of the monologues are far too long for a normal audience. I am not trying to create entertainment here (although there needs to be an entertainment value otherwise nobody gives any attention to it) but simply focus on letting the artist talk freely. I am not intervening, just filming.

Important note re the term editing: When I use the word editing, I do not refer to cutting the footage as I want to show everything the subject has to say. Editing refers to put the film together using different footage by different cameras filming the same monologue.

Bad Painting



Bad Painting

website: http://jayrechsteiner.com/bad_painting.htm

Bad Painting is a series of paintings that I would like to categorize as Bad Realism which is work that is bad in terms of style, craftsmanship & content. The badly executed paintings represent the underlying bad reality of the actions depicted, i.e. the painting are as bad as the world they depict. The work challenges the Western sense of beauty, perfectionism and fear of failure. I personally find making this work very liberating as I am not restricted in terms of how well I paint. Rooms are distorted, bodies are out of proportion, shadows fall into the wrong direction etc.

The term *Bad Painting* was coined by the critic and curator Marcia Tucker in the 70s. I have always been fascinated by the freedom of 'bad' painters such as Joan Brown or Neil Jenney. 'Bad' painting doesn't only set me free from the constraints of 'good' & 'decent' technique but also gives me a feeling of everything-goes and everything-is-fine. There are obviously a lot of people who don't like my Bad Painting series very much, not only because of the way they are painted but also due to the themes and subject matters. I think there is only a handful of people who appreciate the work. During the process of working on this series (since early 2013) I have come to terms with the unpopularity of the work and now I simply don't care if people love, like, dislike or even hate my paintings.

Jay Rechsteiner's Bad Paintings (2013) brings the horrors of human culpability front and center. We don't have to look too far to see the atrocities within our communities. Turn on the news, take an extended walk through familiar streets. Sadness and pain are everywhere. Rechsteiner states that his "main interest [is] in the underlying structure of things [and how] his artworks directly respond to the surrounding environment and . . . everyday experiences." We so often look for beauty in everything. Why not accept the ugliness of misery? Confront it and learn how to deal with it? Rechsteiner wrestles with these ideas in his studio and asks the same of his viewer. He wishes to "demonstrate how life extends beyond [our] own subjective limits," to tell "a story about the effects of global cultural interaction," and "the binaries we continually reconstruct between Self and Other, between our own 'cannibal' and 'civilized' selves."

John Ros, GalleryEll, <http://galleryell.com/exhibitions/figureation/>

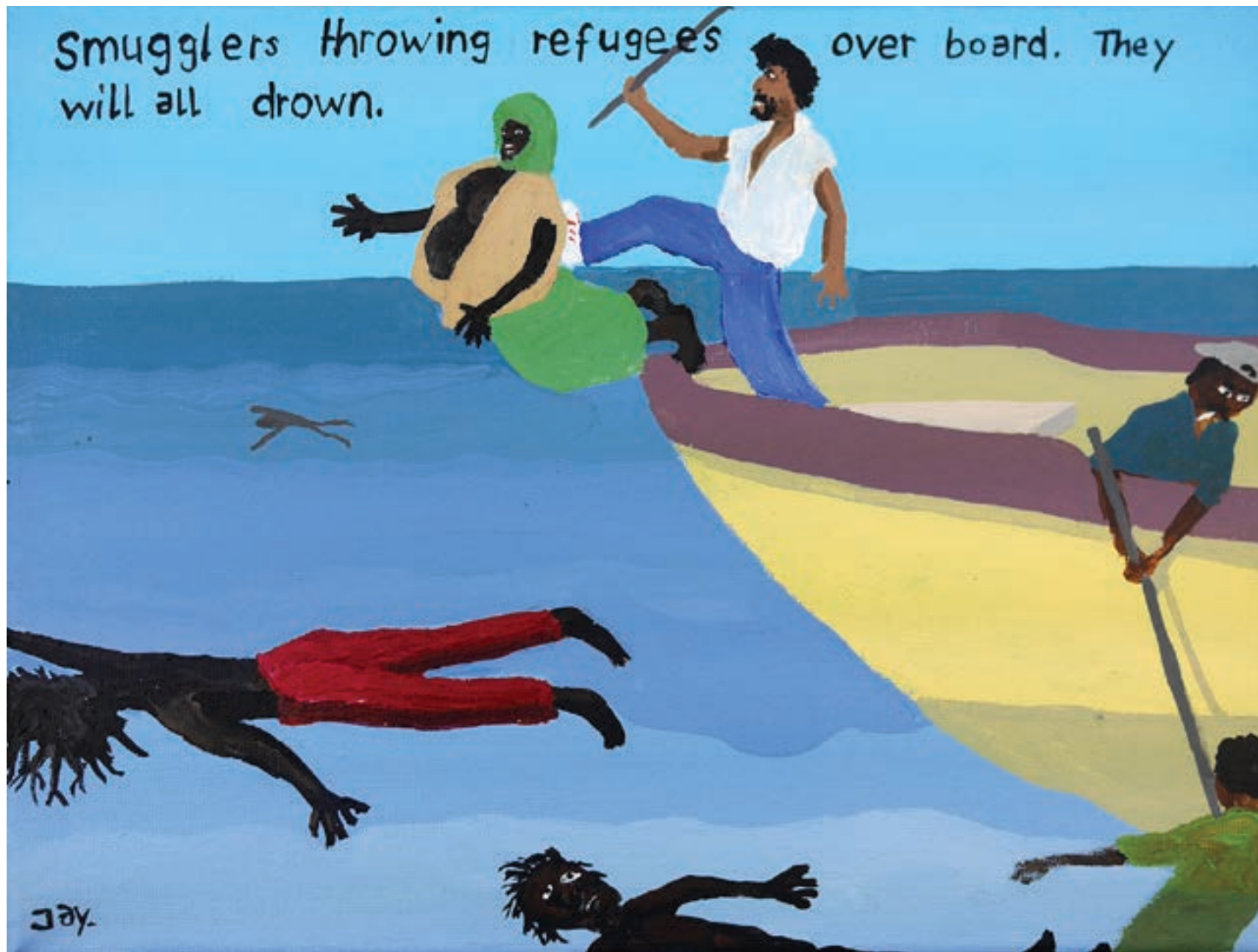


Bad Painting number 03:
House of Torture: Prisoners being boiled alive, electrical shocks, sexual assaults, pulling out fingernails from Mondays to Sundays... & solitary confinement without food or drink

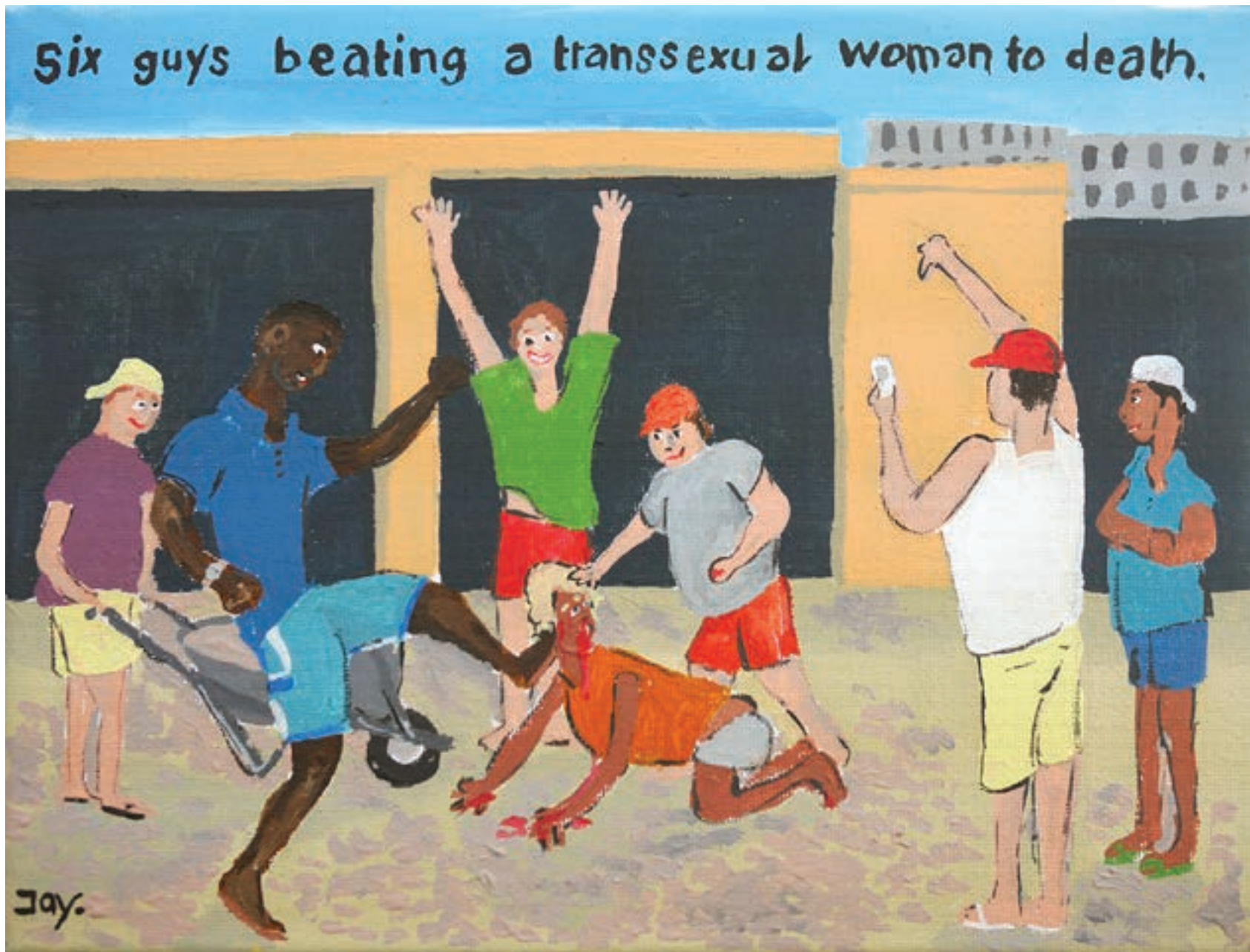
acrylic on canvas
76cm x 76cm



Bad Painting number 38: 14-year old teenage boy cuts the head off the head of an 11-year old teenage boy.
20cm x 25cm, acrylic on canvas



Bad Painting number 55: Smugglers throwing refugees over board. They will all drown.
22.7cm x 30.5cm, acrylic on canvas



Bad Painting number 40: Six guys beating a transsexual woman to death.
22.7cm x 30.5cm, acrylic on canvas

A series of dull & meaningless works of art



A series of dull and meaningless works of art

http://jayrechsteiner.com/dull_and_meaningless_works_of_art.htm

It frightens me to see myself paralysed in a constant state of shock. All I do is ranting on social media & signing hundreds of petitions every month, feeding 'the machine' with data about myself, data that becomes valuable information for corporations to manage us. I am sick and tired of being pushed around by politicians and politics, by cruel conventions and mindless laws. But what do I do, what do I do against this self-digesting system I belong to, feed, support? How much do I really care about political and social injustice, the continuous murder of millions of people, the lies of the established mass media & environmental issues etc.?

A Series of Dull & Meaningless Works of Art addresses my own failure, frustration & struggle to produce work that makes an immediate positive difference in the world. I catch myself standing back and observing an

endless string of cruel & mindless events out there without taking any relevant actions. Instead, I withdraw myself and indulge in idle artistic projects.

A Series of Dull & Meaningless Works of Art consists of various works that focus & analyse themselves within a turbulent and confusing world, a world that can no longer be clearly understood & defined, a world where rational thought is constantly being challenged, a world that is characterized by irrational thought against any common sense



IT'S JUST
NICE TO BE
EXHIBITED.



It's just nice to be exhibited.

It's just nice to be exhibited.

<http://jayrechsteiner.com/its-just-nice-to-be-exhibited.html>

a video & sound based installation

The idea of immersion and engagement are both essential parts of my work, it is like a game I play with the audience: how can I make them want to step into the installation and how long can I keep them interested in the work? Story-telling, allowing the audience to discover and making people wonder what it is all about are important aspects that I want to experiment with. My installation work is organic in the way that I adapt the look and feel of the work to the environment, to the architecture of the space.

The inspiration for the piece comes from a long day of visiting numerous galleries and Frieze Art Fair 2016 in London. The last stop was Fred Mann's New Art Projects in London. While I was watching an animation by the artist James Rielly, I suddenly realized that showing one's work is an extraordinary experience, something I get pleasure and satisfaction from.

The installation consists of the following elements:

- 1 main projection IT'S JUST NICE TO BE EXHIBITED.
- 1 large projection of man being exhibited (performance)
- 3 smaller projections of man dancing
- sound



cable

<http://jayrechsteiner.com/cable.htm>

A cable with English-to-EU adapter, developed during the Red Van residency, France & Italy, August 2015, part of 'A series of Dull and Meaningless Works of Art'.

I have always been interested in work that challenges the structure of everyday life such as for example objects & machines that have no practical use whatsoever. With this work however the practical use is questionable as it is possible to actually connect an electrical apparatus. The cable and adapter have not been modified and can be used any time.

The cable has a UK-plug which is attached to a European adapter. It is important that the EU adapter stays attached to it even if the cable is installed in England in which case an English adapter is to be fitted onto the EU adapter. The cable is always in-situ, i.e. depending on the space the cable will either have one or two adapter and is installed on the floor or hanging down from a socket.

The work refers not only to Duchamps' (bought) and found objects but also to Arte Povera and the works by British artist Martin Creed which I hold in high esteem.



The Last Work of Art on Earth

<http://jayrechsteiner.com/the-last-work-of-art-on-earth.html>

3 videos, 1 balloon

The Last Work of Art on Earth should not be taken too seriously. It is a satirical reflection on the general understanding and non-understanding of art and the entire art market (including artists, exhibitors & influencers). It poses the following questions:

1. What is the role of the artists, the collectors, the exhibitors and the influencers?
2. Where are they situated within the art market?
3. What is an artwork?
4. Besides this, the work questions the seriousness & 'real' profundity of works of art as well as the very reasons why certain works of art reach popularity.

video one: main video shows me (the artist) talking about *The Last Work of Art on Earth* in my father's workshop in the village of Lugnez in Swiss Jura.

Video two: shows a music & performance-based piece

Video three: displays the animated title of the work (The Last Work of Art on Earth).

Balloon: refers to Ben Kinmont's work *This isn't it* during curated by_vienna 2016 at Unttld Contemporary, Vienna (<http://www.unttld-contemporary.com/en/>).



video still of the main video:

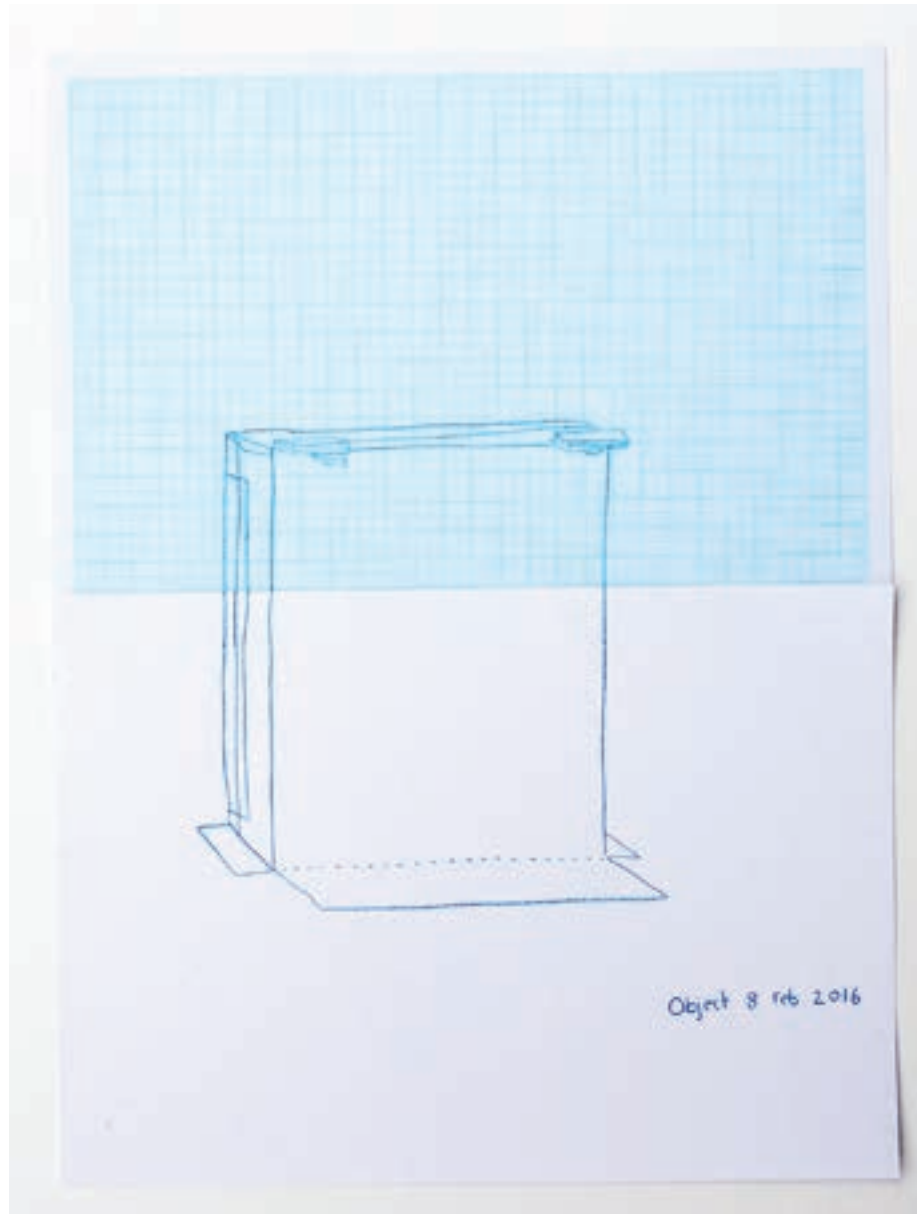
<http://jayrechsteiner.com/the-last-work-of-art-on-earth.html>



Object 8 Feb. 2016

http://jayrechsteiner.com/object_8_feb_2016.htm

The object consists of two main elements: a box with a set of canvas keys and a drawing of the object.



Jane Birkin

http://jayrechsteiner.com/jane_birkin.htm

video, 20:43 min, Italy 2016

'While Delphine and Jay are waiting for Chiara to return to the van, they are listening to Jane Birkin.'





war drawings

War drawings

http://jayrechsteiner.com/war_drawings.htm

'War drawings' are drawing battles between two people. The surface of the paper is divided into two sides with a central line vertically across. There are no rules as such. The battle simply ends when the warriors decide to end the battle.

The War that lasted 6 min 40 sec: Jay Rechsteiner vs Matthew Knight



drawing



video still

KYUNG HWA SHON is discussing her work WITH
JAY RECHSTEINER. & a clueless HORSE.

[@ LONDON ART FAIR 2016]



You can live a lifetime on a hundred dollars: Wall-to-book

http://jayrechsteiner.com/wall_to_book.htm

Wall-to-book is an artist book in the form of a wall based drawing installation.





And now it's yours.

And now it's yours - creating REAL VALUE

<http://jayrechsteiner.com/and-now-its-yours.html>

And now it's yours is a continuous action of transferring ownership of things/artifacts to individuals and groups. The things/artifacts in question are part of my Collection of Things.

As soon as I declare the transfer of ownership to a named individual or group, my ownership of the specified thing/artifact comes to an end and the transfer of ownership is complete. The only thing I retain is the copyright. I may reproduce and publish the thing or a representation of it in any form I like. In case of a physical thing, it is up to the new owner to take possession of it. This can be done either via personal collection, instructing someone else to pick it up or via sending me the postage so I can dispatch it. After the transfer of ownership I hold no responsibility for damages to the thing/artifact. Needless to say, the longer the thing/artifact is in my possession, the greater are the chances of damage.

Every object is numbered. I don't publish the names of the new owners; they are kept in a database. I only publish the number, a representation (for example a photograph, a video or a description of it), the place of discovery and/or creation and the date of the transfer of ownership.

The recipients are selected and notified of the transfer of ownership on social media channels such as Twitter, Facebook or Instagram. The selection and notification procedure might change.

Collection of Things

As part of my practice I collect things that I analyze and store in various locations. These things are physical and non-physical things such as tangible objects, thoughts, sentences or gestures.



Catholic vantage



Catholic vantage - pop, crass, badly designed but cool uber-kitsch

http://jayrechsteiner.com/catholic_vantage.htm

Catholic Vantage is foremost a pictorial research project that explores the representation of mainly Christian figures, artefacts, buildings, shrines etc. in terms of their perceived (universal) beauty & power within contemporary society. It juxtaposes universal (historical) elements and understanding of beauty with a more modern, contemporary approach. The digitally produced pictures are uber-kitsch, sarcastic and somewhat badly designed mixed media collages (photo, drawing, painting). The image material I am using in this series is primarily the result of my walks around towns and villages. I am not using any material downloaded from the Internet. By weaving different images together I attempt to create stories and allegories in pictorial form.

The work in its entirety responds to the dynamics of the current renewed art market and the culture of instant mass-sharing and availability of information and the highly commercial aspect of art. Each collage is a mass-product. Only the very core of the work, i.e. the raw file, is the original work, the mother, the holy grail, the 1s and 0s that contain the essential

information of the work and all its duplications. All (commercial and artist) duplicates are reproductions of a doctrine, a visual understanding of the source, the truth.

Original artwork and authorized copies

The original artwork of each piece is the print file on a digital storage device (for example a USB stick, an access code to a cloud storage, a HD). The authorized copies fall into two categories: commercial and artist copies. Commercial copies are available from various online stores whereas artist copies are to be ordered with me. The names of the owners of the original artworks and the artist copies are to be registered with me and issued with certificates of authenticity.



The Thing Outside



The Thing Outside – a live presentation / lecture and/or an installation

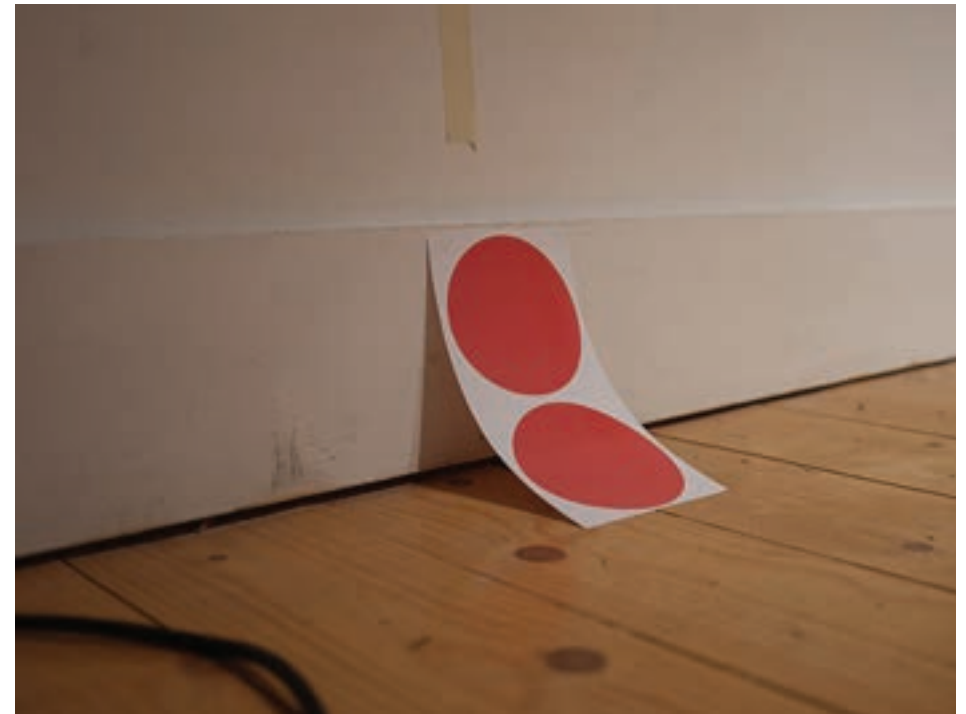
http://jayrechsteiner.com/the_thing_outside.htm

The Thing Outside was initially established as a live lecture on the discovery of a mysterious thing, a large patio umbrella and a table (without chairs) in a town called Soiano by Lake Garda, North Italy. During a five day investigation into the nature and the possible motives of that thing outside, I compiled three videos, one slide show and various Photoshop images. About half a year later when I was stationed in Castellammare del Golfo, Sicily, as part of The Red Van research project, I stumbled across a group of people who organized a street festival that aimed to bring together Italians and immigrants. As an outsider, i.e. not classified as an Italian nor an immigrant, I found myself

outside the festival circle. It all morphed into a thing, something I did not know, something that frightened me. The only thing left for me to do, was to record the location, the people, the event.

Back in the studio, it became obvious to me that there was an intense connection between the encounter with the thing outside in Soiano and the thing outside in Casellammare del Golfo.

developed in Italy, Switzerland & UK 2015 & 2016



An abstract artwork featuring a mix of colors and textures. A prominent diagonal brown stroke runs from the top left towards the center. To its right are two vertical yellow strokes. Below the brown stroke is a white, torn-edge rectangular shape. In the bottom left, there's a green shape with a dark green shadow. The right side of the image is dominated by a large, light blue area. A grid of small red dots is visible within the blue area. Various thin, scribbled lines in red, blue, and black are scattered across the composition. The overall background is a light, off-white color with some subtle texture.

Delphine & Jay: the concrete & the abstract

Delphine and Jay: the concrete and the abstract

<http://jayrechsteiner.com/delphine-and-jay.html>

collaborative conceptual paintings by Delphine, born September 2014, and Jay Rechsteiner, born October 1971

“Every child is an artist. The problem is how to remain an artist once we grow up.” - Pablo Picasso

Fascinated by the way young children (especially toddlers) draw and paint, I have decided to work together with my two-year old daughter Delphine. In general the work explores aesthetics and pictorial composition with a focus on the notions of the concrete and the abstract, clash, balance, anarchy & the dialogue between opposites. Besides this, I think it also sheds light on the correlation between a structured understanding of painting (method) and the raw impulse to create.

Based upon an initial drawing or painting by Delphine I ‘finish’ the work creating a final painting. Delphine decides on the colours and painting materials she wants to use for her part in the process. I always respect her work. However, I sometime ‘erase’ (by painting over) what she has done. Not because I object to her work but because I want to fully incorporate Delphine’s work into mine and thus make it our work. I see no difference in leaving her marks or erasing them as interaction with her work is essential for the development of our paintings. It helps me to develop my own understanding of painting, aesthetics, beauty, chaos, order and balance.





Painting Number 03
 acrylic, gouache, colour pencil, pencil, oil pastel on canvas
 102cm x 102cm, January 2017, Margate, UK



Painting Number 07
 acrylic, gouache, colour pencil, pencil, oil pastel on canvas
 102cm x 102cm, January 2017, Margate, UK

In-between Vienna & Vienna



In-between Vienna & Vienna

<http://jay-rechsteiner-photography.weebly.com/vienna.html>

As part of the Red Van Travelling Art Research project I stayed in Vienna for two months in summer 2016. The initial idea was to go through my research from the last few months on the road and work on two painting commissions. The charm and beauty of Vienna, its people, the sound of the Strassenbahn (cable car) and the architecture became a wonderful and enchanting distraction from my work, inspiring me to document my life in this wonderful city.

In essence In-between Vienna & Vienna tells the story of my stay in Vienna. It explores details and fragments of everyday life's narratives, giving hints of what happened before, is happening right now and/or what will happen afterwards but never revealing the full story, the entire picture. There is neither a beginning nor a conclusion. There is just a personal story that is hidden within the photographs that have not been taken and suggested through the photographs that have been taken. Some of the photographs

might seem out of context and not in line with a cohesive project plan/idea. It is however essential to understand that each picture is part of a *gesamt(kunst)werk*, making In-between Vienna & Vienna not so much about the discrete unit but rather about my story.

The use of a static lens forces me to get physically close to whatever I want to capture. Employing technique in my photographic work is as important as neglecting technique. It is raw, spontaneous and natural. I feel that special effects, too much technical appliance and post production would have a negative impact.

In general it is essential to me not to dictate my work but to create ample vacant space for the viewer to respond and create their own ideas and stories about the work, i.e. presence is as important as absence.













The ships are always there.

The ships are always there - *WORK-IN-PROGRESS*

http://jayrechsteiner.com/the_ships_are_always_there.htm

The last work/series of works I have included in this selection is very much in its infancy but I think it is important as it is a project that more or less epitomizes my entire practice in terms of my core interests and the way I work.

The Ships are always there is a series of works that explores and responds to my three main interests which are as follows:

1. work that reflects process
2. work that responds to the zeitgeist
3. work that is peripatetic in nature, i.e. work that is ephemeral in its visual structure and can easily be transported or (re)constructed

I would describe the works as interventions that take on different art forms depending on what I feel fits best. There is no concrete adjoining idea or concept apart from the fact that each work responds to a particular place or circumstances and can be installed and constructed/re-constructed easily. A lot of the time the works are quite minimal in nature.

As the concept of this series of works is still in its infancy, I will be re-writing this statement over and over during the coming months or even years. As for the title, *the ships* suggest a constant in life, a sort of anchor point that helps me navigate through life. I find anchor points very important. I see such constants/anchor points in the basic makeup and construction of work which I want to lay bare, i.e. make visible and incorporate in the visual aspect of the work, not hiding anything. I think there is a certain honesty about work that is 'naked' and doesn't attempt to be bigger than what it is made of.

Work 01:

It takes five minute to change the world. Simply place yourself in a corner and find the rhythm. Clap-clap and the sound of a train.

Mini projection on wall. Projector placed on speakers.

Cello Factory, 1 June 2017: 2nd day of the SOLO Award 2017 shortlisted artists exhibition from 2pm until 4pm.

website: http://jayrechsteiner.com/five_minutes_to_change_the_world.htm



video still: see website to view video:
http://jayrechsteiner.com/five_minutes_to_change_the_world.htm



The work was placed in the right corner underneath the large window from from 2pm until 4pm on the 1st of June 2017 during the SOLO Award 2017 exhibition of the shortlisted artists at the Cello Factory in London, UK. The screen size is roughly 15cm wide. Note that my work was not part of the SOLO Award.