

DRIVER (double vision)

Ramona Viz about Ilona Ruegg's Project in the Mountain Cavern

In collective memory, the cavern stimulates archetypes of caves. It is Beat de Coi, the founder of ESPROS Phototonics SA, which excavated it from the mountain. The 100m long, 18m wide and 18m high space did not have to be built, it was hollowed out by the removal of mass. Its walls, apart from sprayed concrete, have an age beyond the history of architecture - a vibration-free room, completely self-contained, without any relation to the outside, with constant temperature values... ESPROS needs these conditions for the production of microsensors and microprocessors for robotics and optics. They will later install a production hall in the cavern.

Ilona Ruegg creates with two identical, veiled automobiles a big contrast between the inwardly oriented, constant presence of the cavern and the fluctuating motion of the cars. The cavern space is inscribed in the rock massif, it remains immovable, but offers a lot of space to occupy it, both mobile and immobile. The space of mobility, on the other hand, stems from the outside and can stretch far beyond horizons, as far as the drive goes. These distant correlations meet each other radically.

The two "Chrysler Vision" from 1995, lose through the covers their recognizable identity and are reduced to the plastic form of the drivable. On two parallel lanes, both move mechanized and digitalized, each with variable very slow speed, forwards and backwards without any adhesion. Since the tempos and pauses vary for each of the vehicles, a kind of choreography is created that evokes determination and indeterminacy. They are pulled and driven outside themselves by toothed timing belts and motors, invisibly controlled by a digital score.

The project was part of the group exhibition
UNDER GROUND - CULTURAL ASSETS OF THE FUTURE
Kulturraum S4, Cavern Espros Phototonics AG, Sargans
which took place 28.6. - 18.8.2019