



*time and moment* \_\_\_\_\_ Gabriella Disler



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*time and moment* (2012)  
/ Gallery Kobo Chika, Tokyo  
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*fading memories – old story* (2012)  
/ Tokyo Wonder Site Aoyama, Tokyo

—*Sky and forest, a variety of natural landscapes on acrylic board spread in horizontal and vertical way, with delicate cutout ornamentation of fractal-like patterns. There spreads the segregating inner vision in-between light and shadow. Around the crystallization of spatial-temporal duration, an interview with Gabriella Disler of "time and moment."*

—Would you please introduce yourself first?

Gabriella Disler (GD): I'm based in Basel, where I have grown up. After two degrees and some years of experiences, I focused on art.

My artistic researches observe various territories, articulates unrecovered moments and traces of the space. By tracking down, detecting and capturing situations, fragments and details, I follow the edge of the common and the remaining: what falls out of the system.

My interest as a photographer is based on discovering the traces of everyday life. On one hand I explore the potential in discovering new and unknown moments by relating the images within a space. I draw the scene and the dialogue, considering therein the images of the void, dedicated to the inner structure of the space. It is a constellation in space and a searching in notes.

A perception that opens on to what normally is overlooked. By engaging in the "invisibility," a space composed perhaps action, as a means of reflection of thinking on space – a reacting in space – as a sort of a fragmented meticulous, metaphor of time and void.

— As often referred in the history of the aesthetics, the room is analogous to the corpus of human mind and the camera itself. The system of visual perception has been well represented through the device of camera, or the photography. Human being had his own corpus of memory in his mind in the medieval age, then after the invention of the camera in the modern age, the camera replaced the human mind. The photograph posits the reality as if it were the universal fact for everyone.

What is pictured on an image is taken for real as written in Susan Sontag's *On Photography*. In your exhibition in *time and moment* (Gallery Kobo Chika), *fading memories – old story* (Tokyo Wonder Site, and *notice of a journey* at Swiss Embassy) in Japan, 2012, what kind of conceptual motives did you investigate?

GD : I focused on remembrance and the recall of the non obvious traces, moments and ambiances in space. Summarized under "a random sight of the space or the nature of inner visibility."

I'm fascinated by the "invisibility;" the essential of awareness. The perception of the embodiment of what has been. I'm looking out, what remains within a space. The content of time, moments, instants – what rests.

In *fading memories (nowadays disappearance memories I & II)* (showed at Chelsea Gallery, Laufen

Switzerland; 2013 *void and profusion*); Void is the consequence on the continuing remain of absence. The significant fragment that rests when everything else is gone. The permanence of memories applies within the non-appearance. Memory and remembrance are meticulously committed and dedicated to "space" and "time."

The photographs *time and moment* (showed at Gallery Kobo Chika, Tokyo, 2012), recovers diverse given nebula situations and focuses on landscapes in the mist. To know that beyond and within the mist there is something divined attracted my attention. How often do we not see a situation over all, beside that we do not see after someone? Do we have the capacity to explore an area in a variety of possibilities? We try to see and to find – at least we might explore an area of promises.

As a transformation of the solid crystal surfaces, I used the delicate ornamentations of formal fractal crystallization to cut out the photographs. The skeleton of the mounts is like a required reducing and elected to put out. There is a self – segregating in-between of light and shadows. By using different layers to present the fine art prints; the images become an irritating in-between state and reacts on a variable motion.

At the Embassy of Switzerland, Tokyo, a section of daily-life photography was presented under the title *notice of a journey*. There has been photographic notes of an archive, which is raw material and a part of my artistic source.

—When thinking about "invisibility," the image itself is momentary and the transformation of a picture is represented barely in a series of images. Between every image or record (a kind of snap-shot) of moment, the time duration intervenes. That is how the visibility envelops the invisibility inside and the photography misses the reality itself yet seeking to grasp the whole space-time. The gap between the space and the room, the nature and the human perception also comes from the impossibility of long-lasting correspondence: nature itself is chaotic and unable to assimilate.

For the audience of *time and moment*, it was impressing that the picture (C-Type print) was cut out and the void of geometrical ornament emerged in the surface. The break between objectivity and subjectivity was well represented through the physical invisibility.

What does this cut out imply for you? Does the geometrical ornament have any connection to the "crystal"? GD: It is the inner and outer eyed, being in front of and also behind someone's seeing. Concerning those two separations I observed the possibility of balancing. Photographs, usual a two-dimensional item, becomes a kind of qualified and conditional transparency. Beyond



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these two dimensionalities, there is a generated and required correspondance to an alternative, allegorical space. It leads you out of the framed moment.

The true "image" is the experience that results from this encounter, an experience that could be described as a journey in the course of which the viewer hovers between various inner and outer places [NOVAK Anja; the Site of Installation Art – Hovering between 'Inner and Outer Places' in *Take Place* by Helen Westgeest (ed), Valiz Antenea, Amsterdam 2009].

—Experiencing your exhibition of *time and moment* and *fading memories*, I found a close relationship between the memory and the architecture. The installation of photographs with cutouts and wooden bare bones had a cool affinity to the audience as if enveloped by an unseen matrix, or standing in a sublime edifice of a cathedral.

Roland Barthes wrote in his *Camera Lucida: Reflections on Photography* about the spectrum of the subject or the object in the photography. The spectrum of the past-image based on the present interpretation, the time gap that dually durate in the seer and the seen, or of the other possible narratives, unspoken stories in the history.

Through your works on *fading memories*, one might imagine how the past residents lived their life in a small room of an old collective house in Tokyo. Through the gap of the entrance-window, s/he sees the broken sliding doors or ragged paper doors, tracing the past history of the inhabitants. There had been a defeat in war, reconstruction of the infrastructure, a student movement, or a bubble economy and its crash, then again stock reconstruction, etc. The character in the emptiness of the apartment in the picture changes and the spectrum of the residents unconsciously emerges.

Or with *time and moment*, the audience would have felt that s/he was installed in the natural space that was reconstructed by the artist's grand hand. A sense of awe inspiring for the artistic intuition, or the god hand, haunts to the experience of the gallery space itself. The sublimity is there. Given by nature, the crystallization of the geometry is

breathing accordingly to the heartbeat of the viewer. Now s/he is inside a mist, minute transparent particles of the air, becoming a screen for the scenery and the landscape of the dark green forest, the blue sky, or the shadow of a massive mountain.

GD: For *time and moment* I research on to the coherences of "reality and imagination."

Beyond the visibility of the two dimension there's furthermore a content and it does not end within the visual "image." Behind and beyond what we see when we regard an image - there is alternate space, an additional perception, an other time (Walter Benjamin in "aura," 1936). —So it seems that the installation spatial of a studio or a gallery might be called "camera memoria" or "camera architectura." A small room elaborated by the photographic art beyond the line of space and time. In this room, the audience might experience the accumulated images and perspectives of the artist and of the framed subject/object. The virtual vacuum is a reference to the variety of the possible worlds in our memories, or one mode of the actual world in a visual architecture. Or the emptiness in the photographic installation might be seen as a sculpture representing the fictional "camera" between the remembrance and the architecture.

What kind of aspects on photography are you interested in?

GD: It is alternating and hovering between the past, the previous (my archive), the present, the current (contemporary images) and the unforeseen future, the upcoming – images. I'm interested in the timelessness, the regular complexity of the contemporaneous and instant within. It is the fragile sensations, the situation on the firmly line, like a membrane between here and then.

Through the camera I capture the apparently insignificance of life, when I request and investigate in spaces, bodies, objects and the inherently remembrance. It is the marginal zones that is perception.

An argument - you decide to push the shutter. In this

the moment lies a very precise and sharpen attention by outlining moments of volatility and movement.

It is “the unforeseen, the unpredictable” where new characteristics and astonishments are exposed. Here and now, new images can be subsequently generated. A gesture of the moment is one target, the investigation on and within the “the nature of visibility.”

My ambition is to capture a given scene as a notice of an elusive landscape. That seemingly unpretentious moments can be adequate dignified and be contemplated as an unprecise environment.

—The system of perception and the transfer of images in contemporary world, by the grace of digital technology, spread the visual documentation even with texts and interpretations as a monolithic monument to everyone, though in reality every image has its own accidental succession in the process of time duration.

The emptiness, or the transparent color in white, becomes the pure void frame that every kind of image pours in. As the camera also means “shine scratching,” the ornamental frame of the tableau might be the trauma for the mind that was shot before the natural landscape, the transcendent impressed with the differential codes: reality / illusion, visibility / invisibility, existence / emptiness, color / monochrome, analogue /digital, etc. All kind of code might be mixed in voids of a surface: the absence of meaning in the external shines in its ornamental cutout, or scratch.

What is the difference between the analogue and the digital, or the monochrome and the color for you?

GD: The temporality of the process is the difference. In analogue photography there are 12, 24 or 36 negative to exposure. We are not able to see these images before the film is developed. This final process influences your selection of the image - the moment of unpredictability and all the questions within. Can the photo illustrate what I have seen in that particular moment – or is the scene not what it invented to be?

I articulate this as an exceptional time slot / time frame. Therein connected with the temporality in the analogue photography. This authenticity of the reality is just crucial.

However what is real, what is authentic? Or which sources does “authenticity” estimate? What is the concept, the meaning of authenticity?

Susan Sontag wrote in her essay *On Photography* that the authenticity of an image has to do with the condition that we believe what we see in a photography has happened in real.

Today the “benefit” in digital photography is the established condition in the making, which is immediately. Just being fast, faster and approximately being “in time.” In our stage the immediate screening this life, to expose

it to everyone has such a significant impact that we are overflowed and covered up with pictures.

We can't “see” anymore. I guess and realise there is a significant uprising movement in the art world. We drift on to a more profound way of producing or re-producing images over the time. This movement is very critical upon consumption, focuses more on precise reduce sets, not only materialize the works - less is more. This critical reflecting request and propose an alternative way of seeing – in this sense a different perception is necessary on both sites. A remake of minimal art with contemporary media and impacts – the spatial identification into the temporal interpretation.

—Like Benjamin's *Illuminations*. Have you thought of the function of sensation in your photographic art? As Kant describes, the sensation is the fundamental function to grasp the form of space-time. Everything comes and goes everyday. One lives in her or his life in fluidity and is ceaselessly affected by objects in the nature. A camera or the human eyes then focuses on an essential moment, a sense-data that scratches and remains to leave a specific time and place in her or his mind to configure a mode of recognition, an individual corps of memory: when and where s/he is at the very here and now.

The images of your works seem to interweaving a variety of human sensations, an amorphous edifice of memories. The other dimension different from the two-dimension might breathes in a fold of memories, a trace of intimacies.

GD: For me “the presence of the past and the future is visual on different layers (layers of recollections, like traces of the history). A places recalls different stages of memories, serves separate characteristics meanings of a place” (Kevin Lynch in *What time is this place*, 1984).

In fact “to be at the very here and now,” is an essential moment, a trace, a specific time and place that configures a mode of recognition, an individual corps of memory. Like an iconic imprint of an instant.

As we do not just see or hear atmospheres, we feel them with our whole body. “Our embodied be-in-the-world,” to use an expression by Maurice-Merleau Ponty, and turn into an intervention that only we ourselves can perform.

On these moments, precisely in *LICHT RAUM LICHT* (Kunsthalle Wil, SG, 2013), I presented this three spaces with different qualities and ambiances. You ask about the specific effect of the monochrome. In accordance with the decent light situation, which changes randomly or smooths and these works emphase on the ephemerality on this given situation. A sensitive subtle change in the perception of the visitor an awareness that has been by the non-obviousness of the spectator.



time and moment (2012) / Gallery Kobo Chika, Tokyo

The irritating situation arised by the moment when s/he enters the space: s/he has to investigate in the here and now. No eye-catcher ituation, dwelling and being—an experience.

I did a recourse to a basic printing technic. Heliogravure, a photo process whereby a copper plate is coated with a light-sensitive gelatin foil, had been exposed to a film positive. In ancient days, the exposure has been done with sunlight (helios). The template has been 6x6 black & white negative. This technic allows the opportunity to explore another method of printmaking. Especially the haptic quality of the transformation, an analogue picture into heliogravure is immense. Done by the heliogravure or photogravure the print produces a sensibility surface, a haptic experience of the images.

Walter Benjamin writes about his interest in the haptic experience - a multi-sensorial “appropriation” of the fleeting, the fragment, and the non-monumental. A central skein provides a definition of “memory” as an understanding of the space as “a physical landscape and collection of objects and practices that enable recollection of the past and that embody the past through traces of the space.”

—What is interesting for you about Japanese culture?



fading memories - old story (2012) / Tokyo Wonder Site Aoyama, Tokyo

What did you find during residency in Tokyo?

GD: The synchronism of the contemporary and tradition, its complexity and simplicity. For my eyes it is a constant alternating between the past, the future and the presence. The poetic sensuality and the mysticism is challengingly stimulating. A situation which nullifies your impression and imagination as an artist.

I found a subtle handling of color and light, a simplicity and clarity, which attracts me. The Idea of a thing suggests different states of “time / space” in a subject. This leaves and leads the vistors onto the opportunity to interpret what s/he sees and to adjust the detected with his / her own sense. A personal strategy for encrypting a message and inviting the visitors to be engaged in an intuitive read of the display. What is and could be the essence of situations, the intimacy in common life, in particular the representation of the precariousness.

The poetic and narrative sight lies whitin to be related to the surrounding space, the void and the time - a substantial part in my work. A significant research within the elusive, the fragmented and reduction. The sensitivity of space had come further in my focus. I extended my practice and attempted to point on where forms and function blur by converting these topics into different media.

I explored and worked specific on, the void and the space. MA – a node for Time and Space – Void. The filled void – the profusion – in itself has to be read ambiguously as a space promising opportunities for concentration, time and place.

— Ma or “inter-ness” functions as a node of time / space, or an prosthetic concept in-between the pure forms of time and space: time compliments to space, and vice versa. Taking an example of Haiku, a Japanese traditional poetry of 5-7-5 pattern, which means “cutting” in its essential sense, the scenery of room or landscape affects the memory of the audience, and s/he reflects upon in-between the image and imagination, which fluidize the spacial recognition into the temporal interpretation (in-between time / space). Basho Matsuo, the master in the Edo period, might have seen himself before his death like a desert field with dreams for his journeys:

*Stricken on a journey,*

*My dreams go wandering round*

*Withered fields.*

(Basho Matsuo, 1694. [trans. Donald Keene])

Here Basho flies in his dream around the past and the future for his journeys and would become a fertile desert in a cold day of winter. Basho's image in Haiku and imagination filled within crystallized into architecture, a frozen music of his memory. The cutting of 5-7-5 of images, or the in-between the series of images, Ma, “inter-ness,” the void generated by his cutout of word images, lets his epitaph live forever in the archive of history.

A Japanese philosopher Shuzo Kuki once cited a phrase of Maine de Biran “La pensée doit remplir toute l'existence (The thought must fill all the existence)” at the beginning of his most reknown work *Iki no Kozo (The structure of Iki)*, in 1930. Iki, or liminality of relation, consists of three concepts of Japanese traditional culture: Bitai (chic), Ikuji (valor), and Akirame (resignation), which implicates the interactivity among the affinity in appearance, the will to defiance, and the sign of oblivion. This concept for the beauty of simplicity appeared in the Edo period and one is found Iki as s/he (Geiko or Samurai) approached to someone in her or his adoration without a faint of affinity. They know that their longing for the other does not last forever and played their formal role with intensive deviation to express their intimacy. The imagination for the other filled her or his existence with their thought, which might have born a Haiku, a cutout tapestry of word images.

After experiencing your works, the audience might find the duration of time in your picture through tracing the elaborated cutouts, or the momentum of space in your installation through the liminality of geometric analogy between the cutout and the fractal pattern in the nature. The picture or space for the audience (stadium) will oscillate

inside or outside the accidental rhythm (punctum) in the photograph or the installation. The void as negative space or Ma seems to reside in the gap of the pure form. Your architecture of “camera,” a room of crystallized images bears multiple perspectivism of the bird's eyes: a bird that flies in the history of the photography and the art.

If the structure of Iki signifies the liminality of the relationship between the past and the present, or the time and the space, or the memory and the architecture, the shining gray, white, blue, or dark green of your works would represent an aesthetic aspect of Iki, that affects audience's eye, transposing their perception into their memory with a sense of awe that transcends any borders. The photographic architecture in which you actually try to grasp the images would implicate the Ma or inter-ness when the cutout is folded by hand. A crystallization of memory and architecture would bear the image-sculpture for the existence during the time of seeing.

GD: My interest and fascination have grown over a longer term. Japan had influenced Art since the 1920 and is an ongoing significant inspiration for artists. In 2008, my debut stay in Japan, enhanced my interest from the very first moment. I was absorbed and fascinated. A world – another zone with all the unforeseen and the unpredictable moments, situations. By reflecting my earlier works, I realized and found that a clear estic has always be a part of my visual language. The pure, the reduce moment, between the ambiguity of light and darkness, attraction and repulsion, my approach turned more and more into a kind of minimal, ephemeral and “light” interventions. Over times I researched on following the traces and to frame given situation. An obvious accordance, what is and could be the essence of situations, intimate, daily moments and life itself. Being concentrated in this elementary content.

Purposeless, I want to go further. This – as you know – there is always something more beyond – and I'm still curious. I only saw a small part of it – there is so much more to explore.

Some of my central points referring to my “criteria” on observing a space. First there is the concentration of traces; the interaction between the inner structure (architecture / interior design), light (daylight or artificial) and the shadow. Second the tuning or, you might call it the “genius loci.”

Are there obvious signs, symbols or marks? What is irritating? Is there an inner movement? Which identity is written within?

By walking, passing, reflecting, searching, tuning, reading, dwelling, seeing, re-reading, re-acting, re-passing, my perception within the space all this has to be observed.



*fading memories – old story* (2012)  
/ Tokyo Wonder Site Aoyama, Tokyo

You as an editor, an art critic, what is your personal view upon the distinctive influence Japanese culture has in art? Do you have an explanation why the European art market and the art scene has an increasingly and keen interest in Eastern art and culture over the last years? And how is it perceptible for you? Does it describe a new movement, another cosmos in European art?

—A unique aspect of epistemology in Japan is that the subjectivity and the objectivity are always flowing inside the thing itself. When one speaks to the other, s/he speaks from the perspective of the other; which means that one thinks of the thing through the thinking of the others. Traditionally, the subjectivity is often omitted in the literature before the modernism, so the readers need to be absorbed into the situation of the authors' writing with their complicated perspectives in accordance with characters. Through this process, the readers become the situation of the work itself and feel the world as it is: s/he becomes the world. The multiplicity in the simplicity is the one aspect that would attract the Western art scene after the end of the perspectivism and the experimentalism of the twentieth century. See the cutout of Haiku, the free flow of the scenery and the sensation.

In regard to the cultural movement under the globalism and information society, a kind of integration of the Western and the Eastern, that is, the Christianity and the Buddhism is occurring. So, the interest of the Western to the Eastern is just a result of the spatial and temporal proximity: today, people in reality find a new friend or enemy in the globe. The “genius loci” you might find your calling in Japan would be a new embryo of the eye that gazes the abime of the thing, or the void. In Japanese architecture, the void is said to have a space that multiple gods reside in.

In addition, one of the canon of Zen is entitled “Shobogenzo,” which means “Treasury of the True Dharma Eye.” In the ancient and medieval era, or still even today,



*time and moment* (2015) / Christophe Guye Galerie, Zurich

the Japan has been located at the terminal of the Silk Road. That is why Japan is sometimes called Utopia (no-where) from the Orientalistic perspective. It may seem that your eyes of camera, the fleeting glance are invited to the grand archive of the memory of the eyes. The bird's eyes would find another cascade to the history of the photography. Hope your architecture of memory find a new tapestry of the history to come.

GD: What is your motivation for these series of interviews *Repli Round*? Which topic has been remarkable points in your eyes as an art critic - as a writer?

—In general, through this interview series *Repli Round*, the ongoing process of the dialogue between art and philosophy in the contemporary phase is recorded. An artist creates works and speaks her/his thought, some philosophical terms would follow or the words trace the images, and there appears fresh discourse: a page of history in the world of aesthetics. How thoughts and images are implicated in the art work or how the words and objects communicate with each other is a main interest in this interview. In addition, this interview would become a new bridge over the “East” and the “West” even in such a globalized situation today and a new cascade that destroys the established theories in art and philosophy: a grand hammer to create a new discourse for the philosophy to come.

For an editor/critic in Japan, a series of your works in Japan are quite interesting to know how the light and shadow interweave inbetween the time and the space with regard to the private and the public history, and the memory crystallizes into architecture or become a sculpture of photography.

Let us see some references in Japanese contemporary art scene. Jiro Takamatsu, who transposed with a series of installations such as *Shadow* in gray the relationship between the real and the virtual images and Double Negatives Architecture, who construct an inner view

point for the recognition of the landscape with *Dust Eyes*, *Dust Architecture* are interesting to see how the visual experience changes in accordance with the condition of observation.

In the context of Japanese photography, Tadashi Ono's *fieldwork from periphery* and Nobuhiro Fukui's *Multiple or Juxtaposition* questions how the form or phenomenon of the public space appears and projects vision in the urban sphere or its subverb with sociological and aesthetical perspectives, while Naoya Hatakeyama's *Lime Works* grasp the structure or the thing itself and Eri Makita's *trascience* mediates mathematical flow each in their private itinerary.

After your visit to Tokyo, what is your next stage for your activities?

GD: In 2012, back in Europe I focused on the Show *Licht Raum Licht* at Kunsthalle Wil, SG (CH), 2013. The centre has been to frame the exhibition space within *Light and Shadow*. In a manner of speaking – three spaces with different qualities and ambiances. For several months I examined the architecture of the Kunsthalle Wil with its particular atmospheric qualities and details. Concentrated my investigations specifically on the changing intensity of the light in various areas. A photographic record of the ceaselessly changing effects of the light as it altered my perceptions of the architectural space. This provided the raw material for the three light installations and an additional limited edition of a heliogravure-series ([www.gabrielladisler.ch/gd\\_khwil\\_2013.html](http://www.gabrielladisler.ch/gd_khwil_2013.html), foldertext: [www.gabrielladisler.ch/gd\\_lightspacelight\\_eng\\_Obrist.html](http://www.gabrielladisler.ch/gd_lightspacelight_eng_Obrist.html)).

Photographic research on “the void” during my residence in Tokyo, 2012, has been successfully presented in “void and profusion” at helse Gallery, Laufen CH, 2013. I participated once again as A-I-R at Nairs, Scuol Engadin, CH ([www.nairs.ch](http://www.nairs.ch)). In fall 2013, I started the – Master of Fine Arts in Arts – Public Spheres Programm at ECAV Sierre, CH ([www.ecav.ch](http://www.ecav.ch)).

My practice explores the tension between the present, the past and in a metaphorical way “the future.” In this case: it's to follow a path, a passage from “what is already there – obviously and previously there” by passing by the in between to “whatever I do not know now” what will be.

It focuses on the above themes and histories in sphere (intimate, private, the public space). I developed a nature of an “intimate ethoric essay” which often combines, images, situations and traces of common vivants. I continued my research in the medias; photography, site specific and installation. Personally it is about searching for the affinity between the revealed space and one own's private aesthesia. A looking for the trace of space.

Taking the obvious and sensitive changes in alienation and transform it into explicit – it is my arising request to create widespread moments of ephemerability. I'm well

aware of this ephemerality, yet my work is still on the very limits where it's a question of whether people notice it or not, whether they can see it or not.

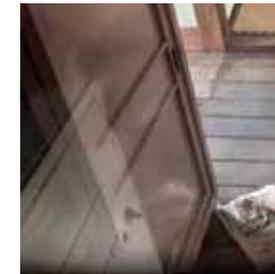
*“I'm interested in the fleeting glance, which touches the world and yet doesn't fix an image of it.”*

Or as noted before: *it's to follow a path, a passage from “what is already there – obviously and previously there” by passing the in between to “whatever I do not know now” what will be.* Thank you.

— Thank you for your interview, and I wish you a very good luck for your future. ■

[Recorded in January, 2012 – August, 2015]

Postscriptum: Gabriella Disler finished successfully the Master of Fine Arts in Arts June 2015 with her thesis: *traces of space – on the poetic essence and the non obvious presence in space* (this mémoire revolves on experiences of space and reflects upon different compositions of it, sometimes actions, as a means to think about spatialities – a fictional dialogue). If a memory means far more than a simple reproduction of images and imaginations may we then imply that they actively internalize the past moment? Poems and poetry are located at the interface of times, and as they juxtapose and combine in the past, presence and future, time consciously creates gaps between them (editors note - gabriella disler, 2015) and the sensitive presentation of *remote memories – a metaphorical photographic process in the space* as a site specific piece.



— Gabriella Disler

Born in 1963. Master of Fine Arts, MAPS ECAV Sierre (2013-2015). *time and moment*, Kobo Chika Galerie. Tokyo. JP (2012), *Light Space Light*, Kunsthalle Wil, Wil SG (2013), *20/20vision -20Curators/20Photographers* Christophe Guye Gallery, Zürich (2015), etc.  
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— Art-Phil

As a creation unit, Art-Phil mainly publishes a booklet *Repli*, a cultural magazine of art. In regard to art, philosophy, and society, multiple modes of communication in general will be investigated.  
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