



**MARTIN ANDEREGGEN**

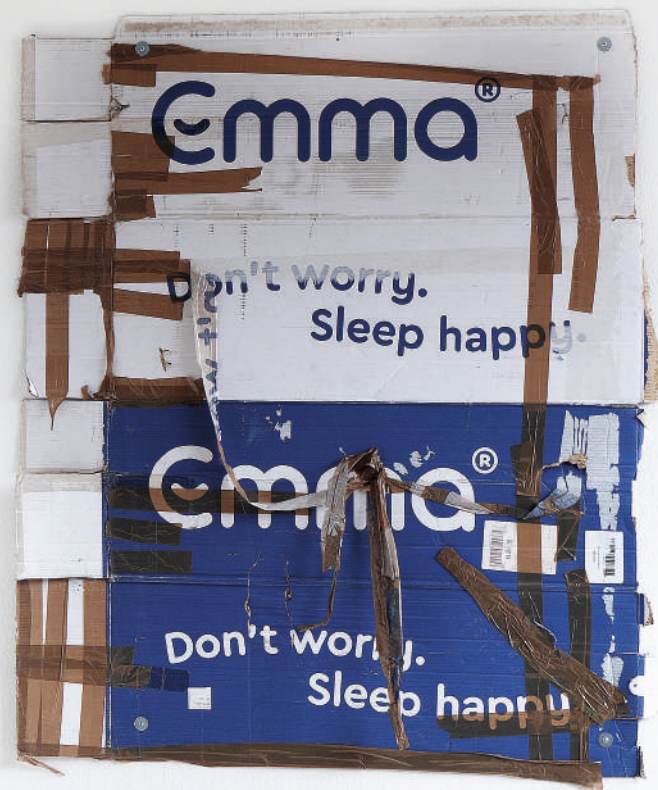
WHEN IN THE MOLOCH, S T F U

Photos by  
Martin Andereggen

A couple of days before the delivery I had purchased a fully operational rig on an online platform. The ad was simply titled Ränder Maschine [sic]. A friend had checked the specifications and was optimistic this would be a bargain while the seller assured me that despite the GPUs having been used intensively for crypto mining they had not overclocked the units during the mining process.

Now the rig was standing in my studio. A solid custom manufactured steel case painted in dark industrial grey with 6 Nvidia state of the art graphic cards inside. He brought it directly from their now defunct mining farm located in a former cheese factory in the Grisons mountains where electricity is cheap. There, he told me, the precious box I saw in front of me was multiplied seemingly endless along the long factory halls only to lead to the even larger ant miners at the end of the corridor that roar as loud as a lawn mower.

Investors from Zug had pumped huge amounts of money into the youngster's startup and the graphic cards I was after had been ordered in such quantities that they arrived on pallets at the cheese factory to satisfy the ever growing hunger of the crypto entrepreneurs. At their peak, the mining rigs used to generate so much heat that the guys operating them started using the exhaust air system to produce dried fruits and sell them on local markets in





the region – dried plums for the peasants, Ethereum for the ones with the right mind set.

But like every process of extraction, a crypto business' success is based on the simple principle that the (virtually) generated value through mining needs to outpace the costs of the energy invested into the extraction. What's different to – let's say – mining rare earths, is that the costs can not be minimized through the exploitation of cheap work force, as the human factor is already erased from this business. And because crypto mining is notoriously energy consuming while the generated value fluctuates like no other good, the collapse of such ventures is always just one step away.

So when Ethereum and other currencies started spiralling down in early 2018 the unchanged costs of 20'000 Swiss Francs a month for electricity started to pile up quickly and eventually put an end to the Swiss mining enterprise in the cheese factory. The young entrepreneurs went bankrupt and I started making computer generated images from the ruins of their greed.

Every morning when I go to my studio I pass through Langstrasse at the store front of House of Satoshi, named after Satoshi Nakamoto,



the mysterious inventor of Bitcoin. There is a small rig with colourful air vents working in the corner of the shop window next to a pair of silly socks with the Bitcoin logo on it. Passing by I evade multiple puddles of vomit from the party people who got more than they could take the night before. And no matter when, there is the shop owner standing by the door frame nervously smoking his cigarette like he's sensing that his head might be the next one to roll.









**Untitled**  
Silicone mask



**Untitled (All of them)**  
Used riot police tactical boots  
Folded metal sheet



**Gentrify me**

Sleeping bag

Silicone mask

Couch borrowed from the gallery

**New Age Schwermut**

Blanked from the first dog I had as a child

Clock hands



**Untitled**

Couch cushions borrowed from the gallery

Polaroid pictures

Acupuncture needles





**Untitled**

Pillar

Couch cushions borrowed from the gallery

Bronze Candy tray







**Ossendorf Cybernetics**

Two fridges borrowed from the gallery  
3D-printed eagles



**Lieber du als ich**

Delivery box from the slaughterhouse  
Brass for cartridge production  
leftover pieces purchased on ebay



**Star backwards is rats**

Mining rig with Mainboard

3D-printed rats

Dried plums, dried apricots





**Must be hard to be a posthumanist**

Postcard from Body Worlds

USPS Box

Pink padding material



**Untitled (Fence)**

Clock-faces

Burglary protection  
borrowed from the gallery







The FOMO Art Space curatorial approach is based on the belief that contemporary art can serve not only as a visual experience, but also as a catalyst for social interaction and community movement. FOMO is designed as a lively, interactive space in which art cannot only be viewed, but actively experienced. We invite the audience to question traditional art concepts through active participation.

Our exhibitions function as an experimental field in which the barriers between artists, artworks and viewers dissolve. A dynamic, relational space is created that sees art as a way of opening up possibilities in exchange and in shaping communities.

The annual program is characterized by four focus exhibitions, each of which has a specific subject. Between these highlights, solo and double exhibitions ensure continued diversity and dynamics.





schweizer kulturstiftung  
**prohelvetia**

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