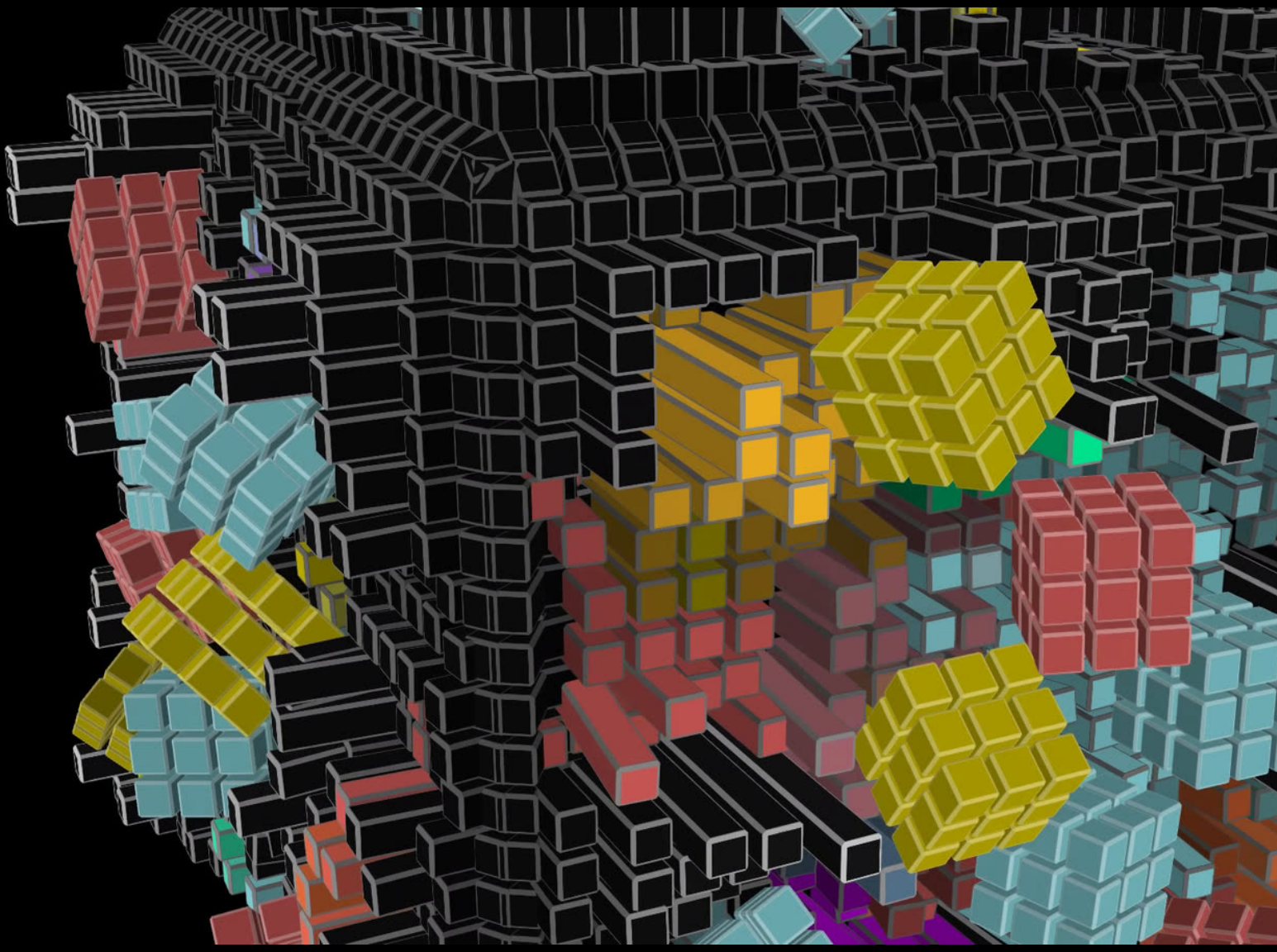


STUDIO SERIES · 2026

RAW CUBE

12 Works · Digital real-time graphics

TOBIAS POST

Painting · Digital Light Art · Sculpture · Curatorial Projects

As of October 21, 2026 · Document 2026.10.202

CUBE4ARTS.COM

FACTS

WORKS	12
YEAR	2026
CATALOGUE NUMBERS	2026.00.244 – 2026.00.255
MEDIUM	Digital real-time graphics

THE SERIES

“Raw Cube – Spalten” is the basic form of the Raw Cube series and its reference. This is where the set-up is described that all the other works share.

The sphere becomes a cube. Six flat sides, each a square grid of rods, black to dark grey and drawn only by their edges: the higher a rod stands, the brighter its edge – white at the top, dimmed towards the ground. In this way the landscape stands out even when one looks at a side head-on. The figure of the work stands exactly in the centre of each side. At the twelve edges of the large cube the rods become shorter and tilt around the edge, so that its contour remains calm and even.

Only the objects – cubes made of cubes – and their trail are coloured. On each side they circle endlessly around its centre and plough a narrow furrow through the rods, which quickly grows closed again behind them and keeps their colour for a while. The cube moves itself: it clicks into place in turns and rocks back, is deflected as if on a rubber band or sways, and the rods feel the acceleration of their floor and spring along. The camera has its own choreography of gliding, standing still and quick sequences of turns. The cube is so large that it often extends beyond the frame; only occasionally does the camera step back into a wide shot. Whoever touches an object punches a square hole around it into the ground.

Raw Cube is the third series after Minimal Quaderspuren and Minimal Sphere: the same twelve works – but here each has its own grid, its own objects, its own gestures of the cube and its own camera beat.

The landscape of this work is built from one figure: column bands, each at its own height. It stands exactly in the centre of each of the six sides.

Grid: 24 rods per cube edge. Objects: cubes of three by three by three, one or two circles per side. Gestures: calm clicking into place in quarter turns. Camera: gliding, standing still and sequences at the basic beat.

PLACEMENT IN THE POST-DIGITAL MODEL OF POSITING

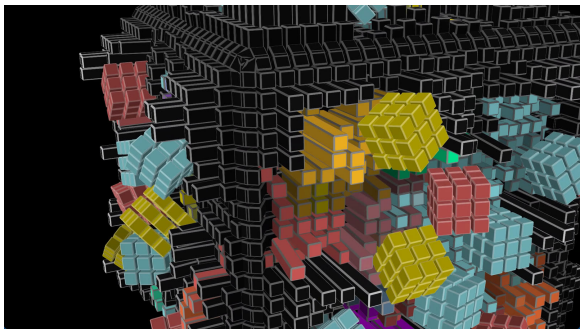
The basic form of the series: a circle around the centre of each side, round after round, nothing else.

The series works with grid, rhythm and repetition. Deviation comes from the height at which each rod stands in the ground, and from the sequence: cubes circling one behind the other are at different phases of their rotation. Unlike in the two sister series, each work here has its own grid, its own objects and its own beat – the variance also lies between the works.

Square and rod are concrete forms, and the large cube is the most concrete of all. The ground is reduced to the utmost: dark, drawn only by its edges; colour is carried by the objects and their trail alone. Only where the movement ploughs a furrow through the rods does it receive an informal impulse, and the cube adds one of its own when it rocks back and the rods spring along. Two concrete structures whose interaction has an informal consequence – here again lies the field of tension between the concrete and the informal. Between the two poles, stages can be traced here: the fixed grid, the object tracing its circles, the furrow that quickly grows closed again, the colour that stays in it for a while.

Between the non-representational and the representational: the spatial view alone already presents the concrete forms representationally, as bodies in space – here as a cube so large that it often extends beyond the frame. The series is thus in fact a virtual sculpture in motion – a sculptural digital animation.

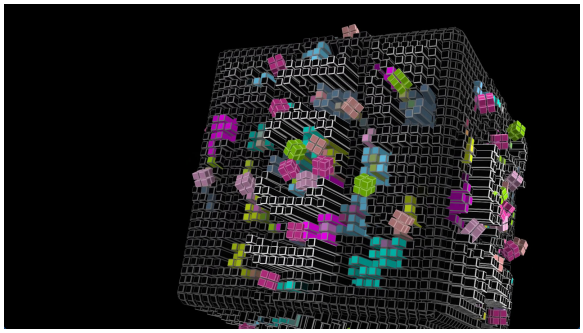
THE WORKS



RAW CUBE – SPALTEN

2026.00.244 · 2026

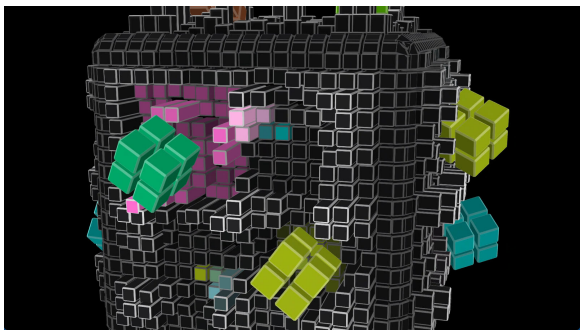
On each side of the cube, cubes trace their circles around the centre, round after round, over column bands. The reference of the series: medium grid, calm clicking into place, the camera at the basic beat.



RAW CUBE – GEGENLAUF

2026.00.245 · 2026

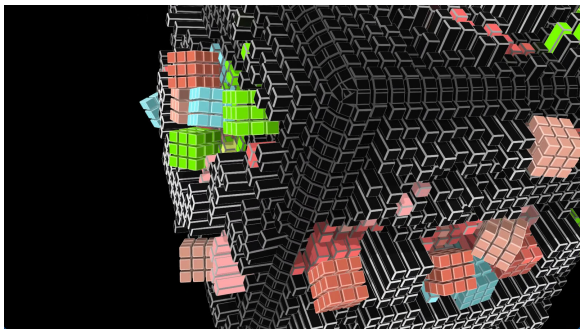
Three circles on each side, each in its own direction, densely populated with small, fast cubes. The large cube swings on for a long time as if on a rubber band; the camera glides freely without a beat.



RAW CUBE – TAKT

2026.00.246 · 2026

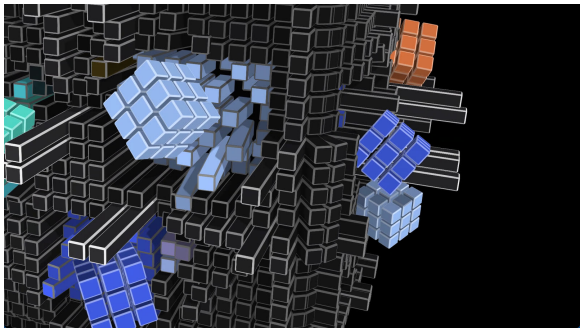
The cubes go around the centre in hard steps. The large cube answers with a staccato of four quick quarter turns, and the camera dances to a short beat.



RAW CUBE – SCHIENE

2026.00.247 · 2026

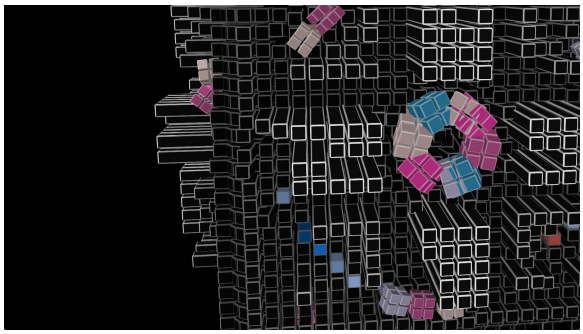
Beneath the circles, rings of rails made of rods rise up. The cubes run on them as evenly as trains; the large cube turns slowly by half rotations, the camera swings out wide.



RAW CUBE – KREUZ

2026.00.248 · 2026

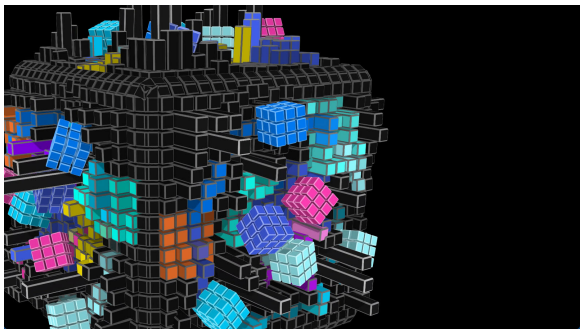
In the middle of each side lies a large basin, above it a cross of rails. A few large cubes circle slowly around it; the large cube clicks decisively into place and rocks on for a long time.



RAW CUBE – REIHE

2026.00.249 · 2026

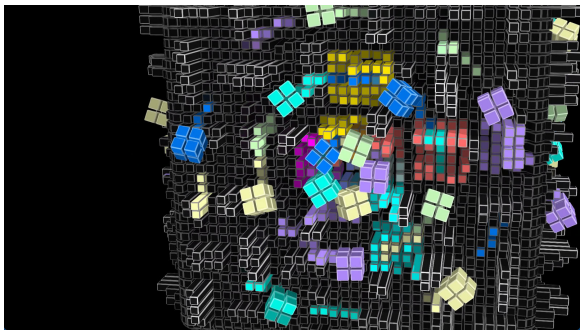
On each side a spiral winds inwards. Small cubes move across it in trains, larger on the inner circle than on the outer; the large cube rolls on in double turns.



RAW CUBE – SCHWELLE

2026.00.250 · 2026

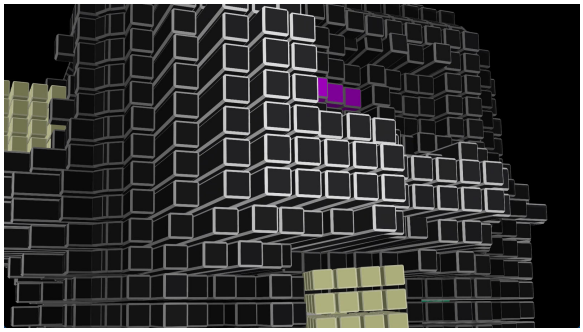
Around a stepped pyramid on each side, the cubes stop at the same point and pick up speed again. For a long time nothing happens – then the cube clicks into place with a quick jolt.



RAW CUBE – RASTER

2026.00.251 · 2026

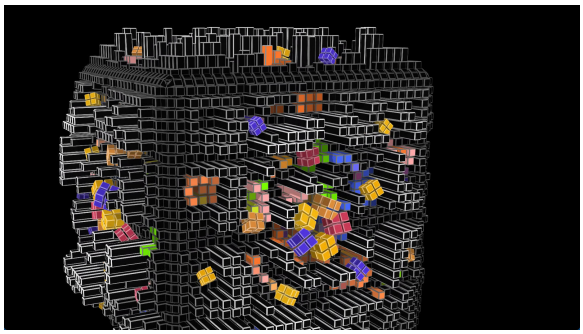
The finest grid in the series. Almost a hundred small solid cubes jump cell by cell on four circles per side, and the large cube sways incessantly.



RAW CUBE – PULS

2026.00.252 · 2026

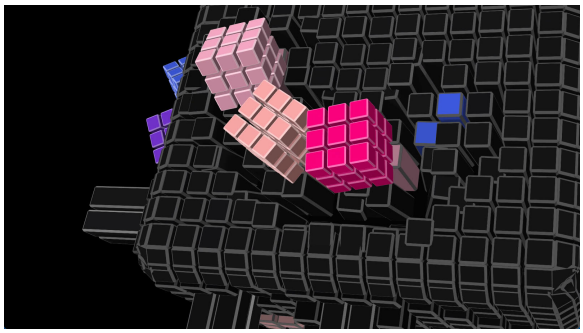
Coarse grid, a shaft in every centre and only a few very large cubes circling around it in a shared pulse. The large cube pulses along on the rubber band.



RAW CUBE – VERSATZ

2026.00.253 · 2026

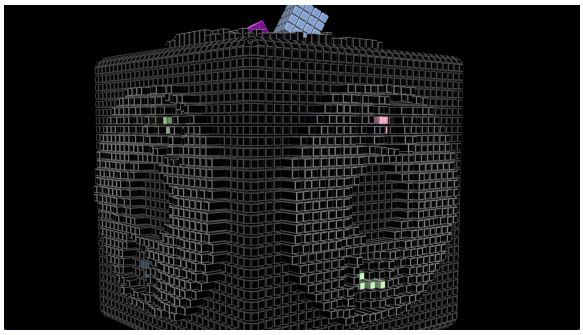
Three circles shifted against each other on each side, over a grid of courtyards. The large cube tilts in sequences of three turns, sometimes about the same axis, sometimes about a new one.



RAW CUBE – STAPEL

2026.00.254 · 2026

The coarsest grid in the series, tall towers, chunky cubes that bunch together on their round. The large cube is heavy: softly sprung and sluggish, and everything springs along for a long time.



RAW CUBE – LEERE

2026.00.255 · 2026

Only three sides carry one or two cubes each, circling very slowly. The large cube floats small in the dark and rarely turns; the camera stands almost still.

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