

## **Artist Statement and Directory Work Groups**

In my artistic work I develop into a pictorial conception from the tension of opposites, which are constantly recharged and do not come to an end. Multi-focused, everything reacts to each other and yet remains individually independent.

In the impression of an incessant liveliness of assembling and disassembling, that in-between emerges as the greatest conceivable openness. The picture opens up into the space.

December 2019

My artistic attitude has to do with the idea of transformation. Not the interest in images that reproduce what is immediately visible, but what remains of the visible later, when the original experience has passed, the impressions transferred to memory, sink into their own unconscious and rest hidden alive.

In my paintings I work with the geology of the body of the image, blending abstract pictorial planes with graphic notations. The archive of drawing comes from different fields of biology, archaeology, as well as everyday observations.

The immediate presence of color as a pre-linguistic sensation, combined with the reading of the drawing fragments, is intended to stimulate the viewer's own ability to associate by means of imagination with images stored in memory. Personal and collective memory of archetypes are mixed into the pictorial worlds. There is no predetermined meaning inherent in the images, rather they appeal to one's own responsible comprehension.

October 2016

The works define themselves from a common structure of unbounding and holding, a superimposition of expanding painterly color fields and enclosing openness through linear structures.

If the rapid presence of the color forms causes an inversion of familiar vision, the background becoming the foreground, the transparent planes of drawing slowly unfold one by one. Their linear elements are reproductions of collected pictorial worlds, pictorial potentials from the artist's own archives of an ethnological, biological, geographical nature. The archive of the drawing is arranged horizontally in different areas of life and divided vertically on the time axis into older forms and newer forms of the now. In the paintings and works on paper, both strands are interconnected in mosaic-like structures. Abstraction in the representational arises in the blending of what is dissimilar in content to what is structurally the same.

In the changing focus of the gaze, disparate and fragmentary interwoven motifs appeal to the viewer's ability to associate. In the picture they become signs of a visual vocabulary and carry within themselves a multivalence of meaning without the intention of an explanatory model.

An artistic conception that requires the cooperation between the image and the viewer. It aims at the inner space of the viewer, where memory is created through imagination and the dissolution of habitual references to meaning questions fixed memory.

June 2011

## WORK GROUPS

28. Saffron Yellow Hunting Robe with Red Hem, 2019-2020
27. Swimming with Stones, 2017-2019
26. Fields in Circumambulation, 2015-2017
25. Circumambulations covered, 2013-2015
24. Five-handed Winds, 2011-2013
23. Inside my S, 2008-2011
22. Metronomes Streams, 2007-2008
21. Listening to River Names, 2005-2006
20. Beginnings of Thinking Though, 2003-2004
19. Woodworm in Women's Clothes, 2002-2003
18. Flight Data Grass Islands, 2000-2001
17. Workplace before Middle Dwelling, 1998-2000
16. Dionysos to Worms, 1997-1998
15. Camels in the Ether and Tracks in the Snow, 1995-1996
14. Woody Fallow Seasonal Series, 1993-1995
13. Small Panels around the Earth, 1992-1993
12. Reflection from the Thin Mountain, 1989-1992
11. Proximity of the Light to the Earth, 1987-1989
10. Returned Place, 1985-1986
9. Baldanders, 1983-1985
8. Bridges on the River, 1981-1982
7. Night Journey, 1980-1981
6. House on the Mountain, 1979-1980
5. Slope Winds, 1978-1979
4. Kite Box Scooter, 1976-1978
3. Signpost, 1976
2. Early March, 1975-1976
1. Stop Platform, 1973-1974

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