

NONLINEAR NARRATIVE DISORDER

AAA Festival, FLUX II, die Angewandte Vienna, Painting, Videoinstallation, 2024



Nonlinear Narrative Disorder is a fictional media image that raises questions about painterly versus photographic techniques and their respective potential for truth. The presented screen shows an abstract painterly image alongside a representational, projected image of a well known basketball star.

The digital image is taken from a New York Times press article about Laeticia Amihere and is cropped to a specific size. The chosen detail is then imported into an AI editing program that enlarges the size of the picture. This editing process on one hand increases the pixelrate in the image, on the other hand it adds information that it obtains from its database.



In the created video, a detail in the image only moves every few minutes, so that the viewer hardly notices that something is happening. When the movement is noticed, it is usually thought to be imaginary.



The spy film used in police stations was applied to a large part of the window front to create darkness in the interior. Furthermore, it is not possible to see through the reflective film from the outside during the day, but it is possible to see through it from the inside. In the evening, the effect is reversed and visitors see their own reflection inside the room, while they can be observed from outside.



1: Screenshot of the image change with the AI program. 2: Example of contemporary manipulation techniques of videos created for propaganda purposes and destabilization of states. 3: Preparation for the painting.

The painted part of the image developed out of a construction of a large-scale paintbrush, which could only be used by two persons in a choreographic and planned way. The presentation of a digital image alongside an analog-painted gesture opens up a metaphorical space in which the questioning of image production takes center stage.

The precisely planned and executed painting in yellow is illuminated by the light of the projector and tricks the viewer into believing that the entire

image is being projected. In reality, however, the picture consists of two different media.

As a blinking eye continues to confuse the spectators, the questioning of the origins of the image or its manipulation come to the foreground. The work represents a contemporary image that emphasizes the manipulative power of images in our enormous image flood of the everyday.

The clash of the two different color systems (RGB and CYMK) create overlapps that bring about

symbolic changes in the colors of both pictorial surfaces. The highlighting of a female sports icon emphasizes the media as being a creator of specific heroes as well as the staging of ourselves through the possibility of social media and filtering.

Our current relationship to reality in the midst of the image power that the media constantly produces is highlighted through the research of the work, which took place in the time of Socialist Realism and the propaganda machinery that was created by

the CIA in supporting artists after the second world war to conviction of the ideology of capitalism and the idea of individual freedom for all.

The piece shows contemporary manipulation techniques that create a chosen star as a seemingly god-like heroine by the ways of presentation.

THE INFINITE CIRCULATION OF DESIRE

Kunsttankstelle und masc foundation Wien, Wood, vibrator, book, paper, 2022



Installation view with the book *The infinite circulation of desire* by Hélène Cixous at the "Mitten am Rand" exhibition at Kunsttankstelle Ottakring, 2022.

Seismographs are instruments that record movements in the earth's crust in order to detect earthquakes at an early stage. If *seismos* means "vibration" and *grapho* means "writing" in Greek, *seismographs* can be casually titled "vibration recorders" (in German: Schwingungsschreiber).

In the work *Satisfyer Seismograph*, an occasional sex toy vibrator is transformed into a kinetic drawing instrument that constantly records its own vibration frequency.

The repurposed toy is placed in a wooden display case, which is normally found in museums, where it protects valuable art objects from light and contact with visitors. Here it is also transformed into a resonance body for the acoustic sound the vibrator generates by moving inside the box.



The installation during the first hour of the exhibition and the recognition of patterns that the instrument performs repeatedly.

The drawing at the end of the exhibition period. It shows how the vibrator, which haptically imitates human skin through its silicone coating, blurs its own drawing like a human hand and then draws over it again.



1: Example of a pattern that is repeated without interruption by the set rhythm on the vibrator. 2: Vibrator from above, which looks like a human hand drawing due to its two ends and does not fall over due to its shape.

Set to a specific rhythm, the musical instrument is limited to a certain duration and a limited space inside the showcase. While the set rhythm changes from very slow (almost non-existent vibrations) to very fast movements, the direction of the object changes likewise. From long drawn-out curves, small turns around its own axis and zigzag lines occurring in the turnovers of the rhythm it occasionally hits the walls of the case and collides with the book inside. Because it is thus constantly torn out of its usual

drawing pattern, chance during the traceable drawing process contributes greatly to the appearance of the final result.

The infinite circulation of desire by Hélène Cixous (1977) builds a bridge between the theoretical work on the power to "inscribe" oneself and the action of the vibrator, which constantly executes this in action on the underlying paper in the box. When the book is being pushed and partially overwritten by the instrument, the pages in the book eventually are turn over

and different text passages appear. However, it also happens that the book and drawing machine get stuck at the edge of the display case and can hardly move for a while.

The hours-long movement of the vibrator creates acoustic waves that disturb the exhibition space and somehow penetrate it. Only when the battery is empty is the sound muted. At the end, the toy remains quietly in the box with the recordings of its performative act.

PRO-SPETTIVA

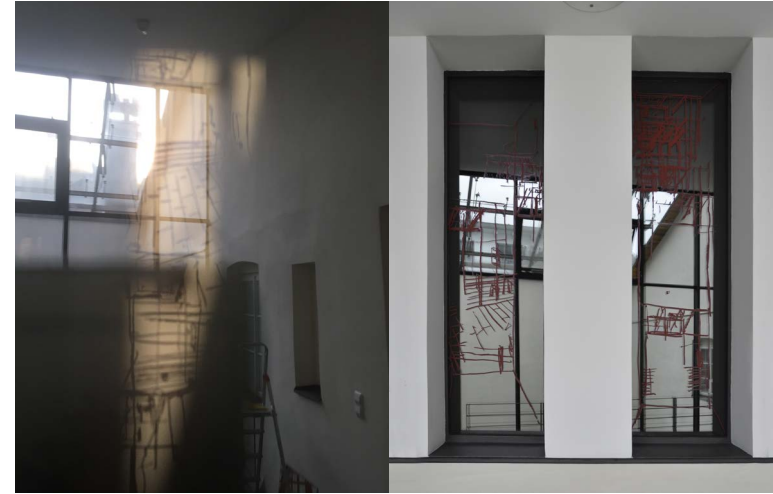
Klocker Museum, Lipstick on window glass, site-specific work, 2022



In the work *pro-spettiva*, the architecture and the lighting situation on site are used to create a black box, where the white plinths are used as an oversized velum (thread grid for landscape painting). The surrounding architecture of the room was then traced in the reflection of the glass with lipstick. The view consists of a multi-perspective view of the atrium, which captures the different light situations during the day.



Picture of the atrium, that was drawn in the reflection of the windows.



1: View from inside the actual room, which is almost invisible due to its painted black walls. 2: Frontal view of the windows, which appear like mirrors or black glass due to the black color on the inside of the room, on which the matte red pencil makes a contrast.

The self-portrait and my own body were deliberately omitted from the drawing in order to create a negative space in which the viewer can see their own reflections. As the perspective is an optical illusion, the drawing is created from multiple angles to further enhance this moment of mirage.

The viewers find themselves directly in front of the windows close to a network of spontaneous lines

in which it is almost impossible to find points of overlap with the real space behind them (but indeed „pro-spettiva“). The lipstick is used as a rapidly disappearing pencil to indicate the fragility of the meaning of real events themselves. By leaving a quick imprint on the glass, the pen is reminiscent of messages for loved ones, which often disappear quickly in the events of life.

OCULUS (PERFORMATIVE RAUMINSTALLATION)

Kunstpavillon Innsbruck, Installation, Performance, 2020





Film stills of the painting performance nr. 2-5, H264, 16:9, colour, sound, 57:01 min., 2020. Video: © Tiroler Künstler:innenschaft

In *Oculus (Performative Installation)*, concrete cubes and a painting were first placed in the exhibition space. As part of the group exhibition *Convergence* at the Kunstpavillon in Innsbruck, another work was created at a later point during a live performance.

For this painting-performance, the New York transport station *Oculus*, which was built between 2008 and 2016, served as a starting point for the choreography. Drawings and colour studies were first made from a photograph I took of the station. Based on multiple pencil drawings, a step choreography was developed, which was learned by heart in advance.

With a self-made brush, which was related to my own body measurement, the rehearsed step sequences and arm movements were first practised again in the space in front of the audience. After rehearsing the steps several times, the brush movements were executed onto the canvas with prepared oil paint.

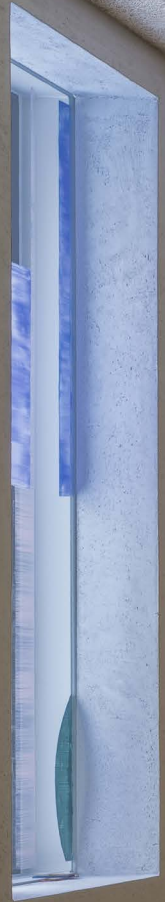
After the drying process, which took about a week, the painting was re-integrated into the installation and placed on two concrete cubes, that were moved there.



Photo: © Tillmann Schneider

ART ON CONSTRUCTION-SIDE

New Integration Home Innsbruck, Glas painting and wood construction, 2023

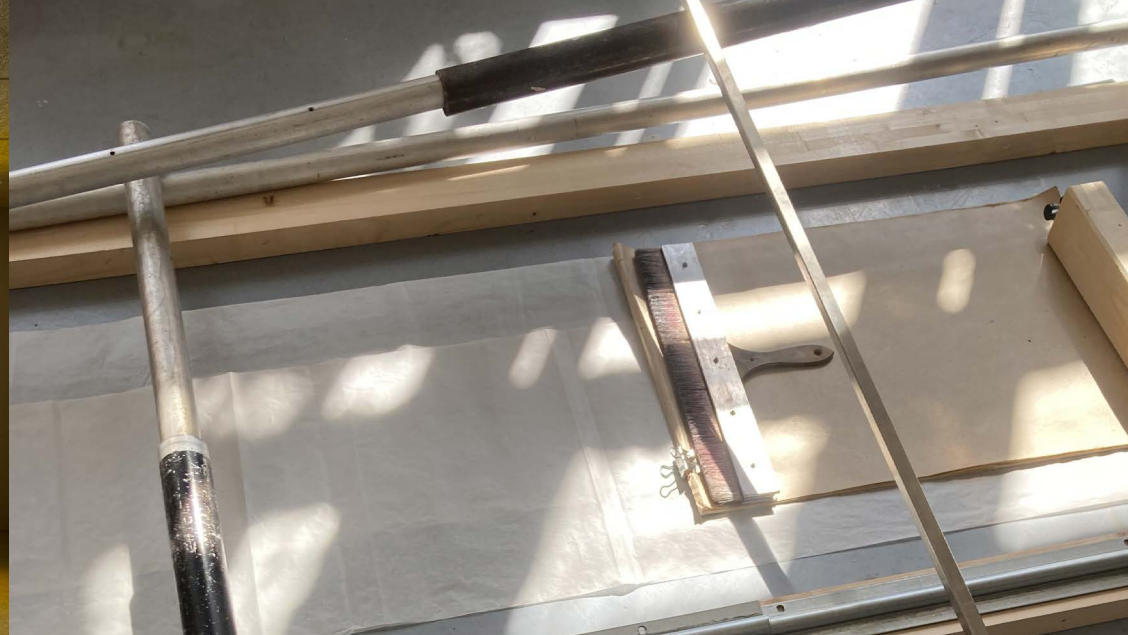


The art in architecture work in the interreligious room in the new Integration Home in Innsbruck consists of seven painted glass panels and a wooden screen that divides the room into an entrance area and a socially used room. In general, the room is used for spiritual purposes as well as for exercise for people living in the integration home and for groups from outside the home.

The shape of the ellipses symbolizes the beginnings of human spiritual thinking generally and represents the orbit of the planets around our solar system. The neutrality of the shape was the basic form for the spatial design of the interreligious space.



Frontal view. Photo: Florian Scherl



Construction of the painting system, which resembles a screen printing table with its rails and squeegee system.

The windows consist of overlapping layers of paint, which sharp edges interact with the adjoining shapes. They are translucent and opaque, so one can see through the windows but also feel protected from the outside.

The overall image – that is connected throughout the seven glass panels – stems from a drawing by the artist Sophie Taeuber-Arp, in which differently colored lines are drawn in spirals across a sheet of paper. These lines appear spontaneous and intuitive when looking at them first, but were actually precisely planned in advance by the artist and later carefully executed with colored pencils.

Like the drawing by Tauber-Arp, the image on the windows is carefully planned beforehand: paintbrushes with a guiding system of horizontal and vertical rails were built beforehand to precisely paint different parts of the picture. Through this guiding system, the used brushes could be lead over an entire glass panel to draw wide and very specific lines.

A superimposition of vertical and horizontal lines mutate into color fields originated from Tauber-Arp's drawing. Broken up ellipses are created out of the basic outlines of the spirals, meeting with each other anew. A large collage of brushstrokes interweave with each other and contrast or delicately

overlay into other colour fields. Through these points of contact, the different shapes enter into a relationship with each other and remain either in the background or support other shapes in highlighting their appearance.

The composition in the overall view shows one visual image that looks from a distance like a collage of broken-up ellipses. From a close up view their independent forms become visible. Its colour palette stems also from Tauber-Arp's drawing, which was originally inspired by dance movements and looks like a dance script or paths of bodies moving in space.



1: View from the entrance area of the room. Photo: Florian Scherl. 2: Drawing by Sophie Tauber-Arp 'Mouvement de lignes' (1939-40), which forms the starting point for the painted picture on the glass panels.

COLLABORATIVE PAINTERLY PERFORMANCE IN TWO ACTS

University of Applied Arts Vienna, 2-person performance, glue paint, canvas, aluminum, wood, 2021

This performance work combines the media of drawing, painting, installation and choreography into a installative arrangement.

The starting point of the work is formed by several drawings (graphite and charcoal on paper) that represent a grid of lines. From these, curved and rectilinear surfaces and structures develop that refer to daily memory of the urban environment. Photographic observations from architecture and urban surroundings are the basis of these structures. The serial repetition of the motifs form patterns that transform in the process of drawing and arrange themselves in different positions on the paper. The question of how to make these drawings serially reproducible by means of working instructions through acting human bodies leads to the elaboration of step choreographies, which form the basis for the present painting performance.

A choreography is first created in the form of a script in close relation to the drawings mentioned (drawing act like codes). Step sequences are defined on a geometric grid, which include backwards, forwards and sideways movements. The choreography is rehearsed and the sequence of steps is memorised by the actors, who repeat it several times.

Using a constructed painting instrument that allows both broad and more differentiated narrow lines, the protagonists perform specific, firmly defined painting movements on a canvas placed on the floor, which are divided into several acts.

The movement choreographies of the individual acts and phases differ from one another. The working surface is a rectangular canvas lying on the floor, with the length and width of the rectangle being directly proportional to the width of the painting instrument.

Janine Weger, WS 2021

Kollaborative malerische Performance in 2 Akten (Dialogisch-performative Choreographie)

Plastikfolie, Klebeband, Leinwand, Aluminium, Pinsel, PVC-Schläuche, Gürtel, Wasser, Leimfarbe, 2021

Die vorliegende Arbeit verbindet die Medien Zeichnung, Malerei, Installation und Choreographie zu einer von mir definierten, performativen Anordnung. In einer ca. 10-minütigen Performance soll ein Einblick in meinen derzeitigen künstlerischen Arbeitsprozess gegeben werden.

Den Ausgangspunkt bilden mehrere Zeichnungen (Graphit und Kohle auf Papier), die einen Liniennraster darstellen. Daraus entwickeln sich geschwungene und geradlinige Flächen und Strukturen, die auf meine tägliche Erinnerung an Gesehenes verweisen. Fotografische Beobachtungen aus Architektur und urbaner Umgebung sind die Grundlage dieser Strukturen. Die serielle Wiederholung der Motive formt Muster aus, die sich im Prozess des Zeichnens transformieren und in unterschiedlichen Positionen am Papier anordnen. Die Fragestellung nach einer Möglichkeit, die vorliegenden Zeichnungen anhand einer Arbeitsanleitung durch agierende menschliche Körper seriell reproduzierbar zu machen, führt zur Ausarbeitung von Schrittchoreographien, die die Basis für die vorliegende Mal-Performance ist.

Auf engem Bezug mit den genannten Zeichnungen (zeichnerische Codes) entsteht zuerst in Form eines Skripts eine Choreografie. Auf einem geometrischen Raster werden Schrittfolgen festgelegt, welche Rückwärts-, Vorwärts- und Seitwärtsbewegungen beinhalten. Die Choreografie wird geübt und die Schrittfolge unter mehrmaliger Wiederholung von den AkteurInnen auswendig gelernt.

Mittels eines konstruierten Malinstruments, das sowohl breite als auch differenziertere schmale Linienführung ermöglicht, führen die ProtagonistInnen auf einer am Boden platzierten Leinwand bestimmten, fest definierten Malbewegungen aus, die in mehrere Akte unterteilt sind. Die Bewegungskoreographien der einzelnen Akte und Phasen unterscheiden sich voneinander. Arbeitsfläche ist dabei eine am Boden liegende rechteckige Leinwand, wobei Längen- und Breitenmaß des Rechtecks direkt proportional zur Breite des Malinstruments sind.

AKT 1:

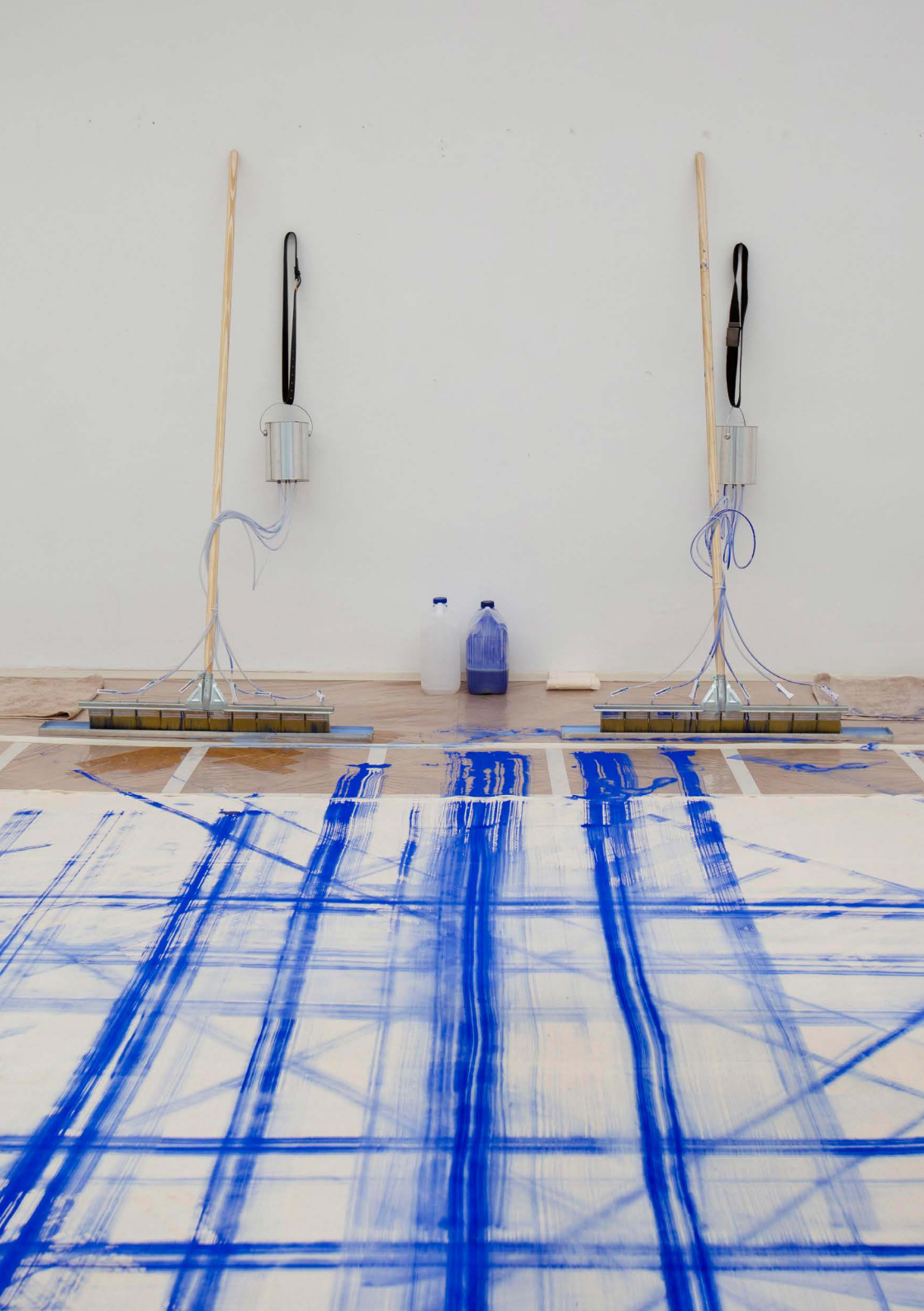
In Akt 1 wird eine erste Schrittfolge mit dem befeuchteten Malwerkzeug auf der Leinwand ausgeführt. In mit dem Malinstrument verbundenen Farbbehältern, die beide AkteurInnen am Körper tragen, befindet sich Wasser. Durch sechs Schläuche gelangt dieses zum Pinselkopf und kann dort dosiert auf die Leinwand abgegeben werden. Die feinen Wasserreste hinterlassen deutliche Spuren auf der nicht grundierten Leinwand. Beide AkteurInnen legen mit ihren Malwerkzeugen diese Schritte zurück, wobei beide auf demselben Raster, allerdings von unterschiedlichen Ausgangspunkten aus starten. So entstehen schließlich zwei ineinandergreifende farblose temporäre Spuren, die im Lauf der Performance entweder nach dem Trocknen der Leinwand wieder verschwinden oder bei nicht gänzlichem Trocknen das Farbverhalten in Akt 2 beeinflussen.

AKT 2:

In Akt 2 wird eine zweite Schrittfolge von den AkteurInnen ausgeführt. Dabei ist die Schrittfolge von Akteurin 1 die exakte Spiegelung von Akteurin 2. Die jeweiligen Startpunkte liegen einander gegenüber auf dem Leinwandraster. Die Abfolgen sind asynchron, da Akteurin 2 zeitlich versetzt nach Akteurin 1 mit seiner/ ihrer Choreografie beginnt. Ein weiterer Unterschied zu Akt 1 ist der



Script (Detail), 2021 and photograph of the performance



In Act 1, a first sequence of steps is carried out with the moistened painting instrument on the canvas. Water is contained in paint containers connected to the painting instrument, which both actors wear on their bodies. This reaches the brush head through six hoses and can be released onto the canvas in doses. The fine water residues leave clear traces on the unprimed canvas. Both actors take the same steps with their painting tools, both starting on the same grid, but from different starting points. In this way, two interlocking colourless temporary traces are created, which in the course of the performance either disappear again after the canvas has dried or, if they do not dry completely, influence the colour behaviour in Act 2.

In Act 2, a second sequence of steps is performed by the actors. The sequence of steps of actor 1 is the exact mirror image of actor 2. The respective starting points are opposite each other on the screen grid. The sequences are asynchronous because Actor 2 begins the choreography after Actor 1. Another difference to Act 1 is the application of paint. This time, a constant amount of blue paint is applied to the canvas from the paint pots attached to the body via the brushes. The combination of painting instrument and paint vessels allows for a continuous, even delivery of paint and thus an uninterrupted – and, if one wanted, infinite – line on the canvas. The resulting blue line structure is testimony to the choreography.

The painting instrument developed is essentially defined by the fact that it can be used less precisely

than a single brush and requires the participation of the performer's body. The resulting demarcation and distancing from the picture support makes it possible to relinquish control over the fine motoric brushwork. The score of the sequence of steps thus replaces the painterly gesture.

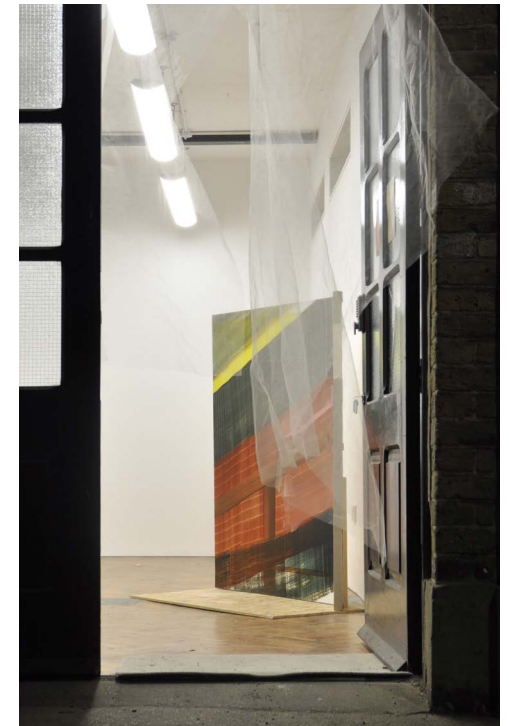
The use of the colour ultramarine is based on different experiences and considerations. On the one hand, its specific nature such as colour application, mixing ratio or substrate is advantageous. On the other hand, the colour blue refers to the infinite or unattainable per se, both in people's everyday consciousness – „the blue sea“, „the blue sky“, – and in the context of art history: Yves Klein was searching for the „bluest blue“ and this led him to patent his own shade of blue. The culmination of this development is not least the recent discovery of the colour „YInMn blue“.

In my work I ask questions about idea, trace and visibility. How can things that do not yet have a name be described? How things that do not exist can be imagined? For example, when Homer speaks of purple floods in the *Odyssey*, he is referring to the Greek term *porphyreos*, a hue that refers to a wide spectrum of different nuances ranging from red to blue. Thus, a single colour term can describe a whole spectrum of colours.

My performance questions the importance of the painterly gesture over the relevance of planning as opposed to executing a painterly work, and thus also the meaning of artistic authorship.

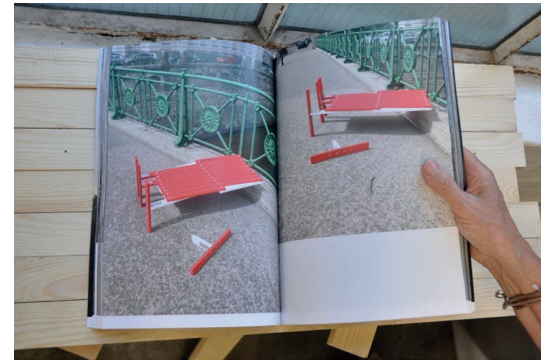
STRUCTURAL ENCOUNTERS (OR A CITY RETREAT)

CRATE Project Space Margate, England, Painting installation, 2021



Inspired by the urbanity of Vienna, photographs were taken over the course of a year capturing building facades and architecture. Based on this collection, brushes were built that relate their proportions to the architecture. Formally repeating patterns, intersecting, converging or opposing lines compositionally divide the painterly pictorial space as in the photographs. Homogeneous surfaces and color gradients in the background interact with clear brushstrokes in the foreground.

To include the painting support as part of the painting object, stretcher frames were constructed to be placed with building materials in the gallery. Upon entering the gallery space, viewers are confronted with an industrial construction net that they must first step through. On the left side wall, silk-screens of the photographs in black and white are collaged like wallpaper in a grid arrangement on the wall. They reference the photographs and structures, from which the series of paintings originate.



Photobook (Details), 188 pages, A4, colour, 2021

SATISFYER SEISMOGRAPH

University of Applied Arts Vienna, Mixed Media, various sizes, 2022



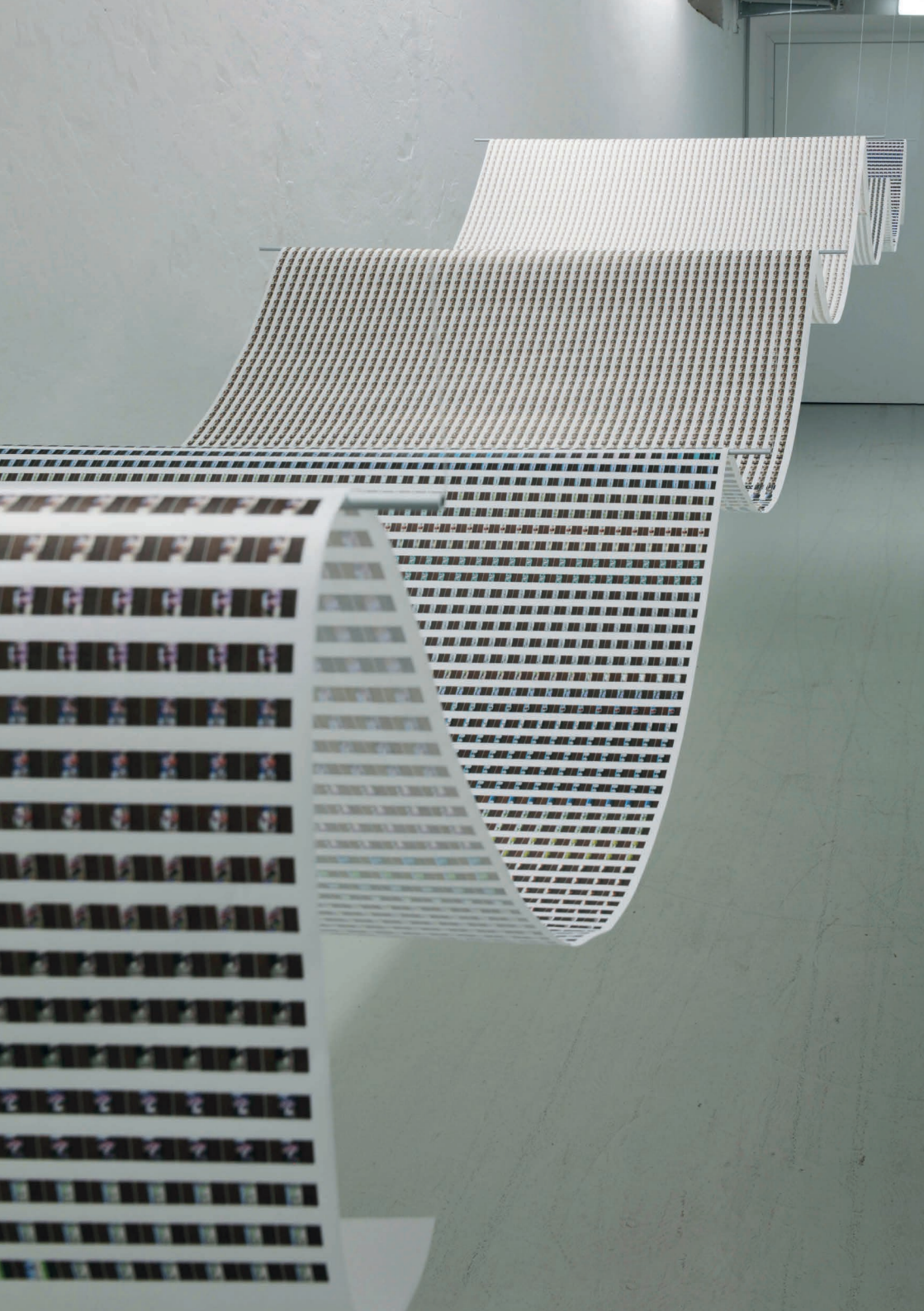
"Lichtauge, du der lehmgebor'nen Lampe,
Hier aufgehängt, um weiltumher zu strahlen:
Denn kundtun muß ich dein Geschlecht und Los:
Beim Schwung des Rads geformt von Töpferhand
Strahlst aus den Schnauzen Sonnenglanz du aus.
So leuchte mir, gib das versprochene Zeichen!
Dir nur vertrauen wir, du bist nah
Im Kämmerchen, wenn wir uns bemüh'n.
Wer scheuchte den verschwieg'nen Augenzeugen
Verliebter Kämpfe, dich, aus dem Gemach?
Du strahlst allein in tiefgeheime Buchten
Hinein und sengst den Flaum des Hügels weg.
Wenn heimlich Bacchos' Hallen, reich an Früchten
Und Wein, wir öffnen, gehst du mit und hilfst
Uns treu und plauderst nie ein Wörtchen aus.
Nun, so vernimm auch jetzt, was wir beschlossen
Am letzten Schirmfest, ich und meine Schwestern."

–Aristophanes, "Die Weibervolksversammlung", Ders., Sämtliche Komödien.
Übersetzt von Ludwig Seeger. Zürich 1968, S. 583

These drawings were created with the help of a vibrator. They are automated, mechanized recordings of a 13 minute vibrator performance in a closed-up space. The different variations of speeds and rhythms of the sex toy generated different seismographic patterns. For each drawing, the rhythm was changed on the device and reproduced as a note in the title. Through the use of everyday materials, a connection of human sexuality to the ordinary is established. A link is thus created between the mechanized drawing instrument and the female orgasm, which occurs on average after 13 minutes.

19.248 (JUNE 2020 - MAY 2021)

University of Applied Arts Vienna, pigment print on japanese paper, 91x615 cm, 2022



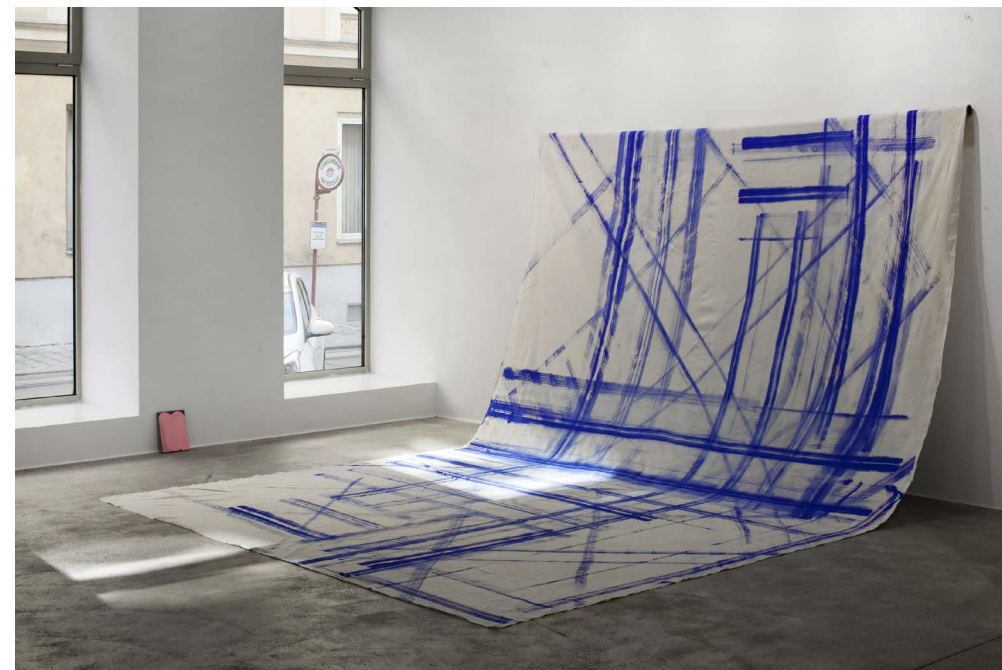
In *19,248 (June 2020 - May 2021)*, the entire smartphone photo and video library of one year is printed chronologically in form of a contact print on paper roll. In a grid arrangement that can be read vertically from top left to bottom right, all photographically produced data such as photos, screenshots and videos are printed. The agglomeration of produced image-data is thus visible in the unit of individual images strung together.

Photos created today with the smartphone camera are usually temporarily stored in digital folders and later moved to external storage locations offered by companies. As the files are relocated, the sum of image materials created becomes increasingly intangible. The images that were once carefully produced are now rarely given special status. From the media library self-portraits, photographic notes, personal memories, documentary material, evidence photos, work and travel documents, portraits of friends and family, ATM card numbers and passwords of all kinds have occurred.



WHY PAINT

flat1 Vienna, duo-exhibition with Julia Brennacher, 2021



The exhibition *Why Paint* brings together two young Austrian artists, each one dedicated in a different way to the medium of painting; their artistic practice addresses conceivable approaches to the medium and its possibilities in the contemporary context.

Janine Weger's (born 1993, Austria) artistic work takes up the idea of painting as a performative act. Using brush-tools she makes herself, the form and size of which refer to the respective dimensions of the picture carrier, she executes precisely choreographed painting sequences to create intersecting or intermingling, bright layers of images. Her formal language is a direct expression of the physical act of painting and permits conclusions to be drawn about the factors inherent in that process – such as time, rhythm and distance.

While Janine Weger's works always remain expressive of the momentary and the performative, by contrast Julia Brennacher's (born 1983, Austria)

paintings are generally constructed in slowly developing, overlapping and penetrating layers of colour based on analytical examination of the motifs of colour and space. In her works she explores the possibilities and effects of abstract colour spaces, for which she draws on a vocabulary of linearity and atness founded on geometric forms. She poses questions about the relationship between pictorial and real space, and attempts to expand painting into space by means of objects or specific forms of display.

Why Paint focuses on the connecting and distinguishing aspects of both positions and provides insight into diverse approaches and artistic concepts. It addresses the physical act of painterly production, as well as examining the specific materiality of painting as a counterpoint to our digital world and understanding painting as an intellectual process.

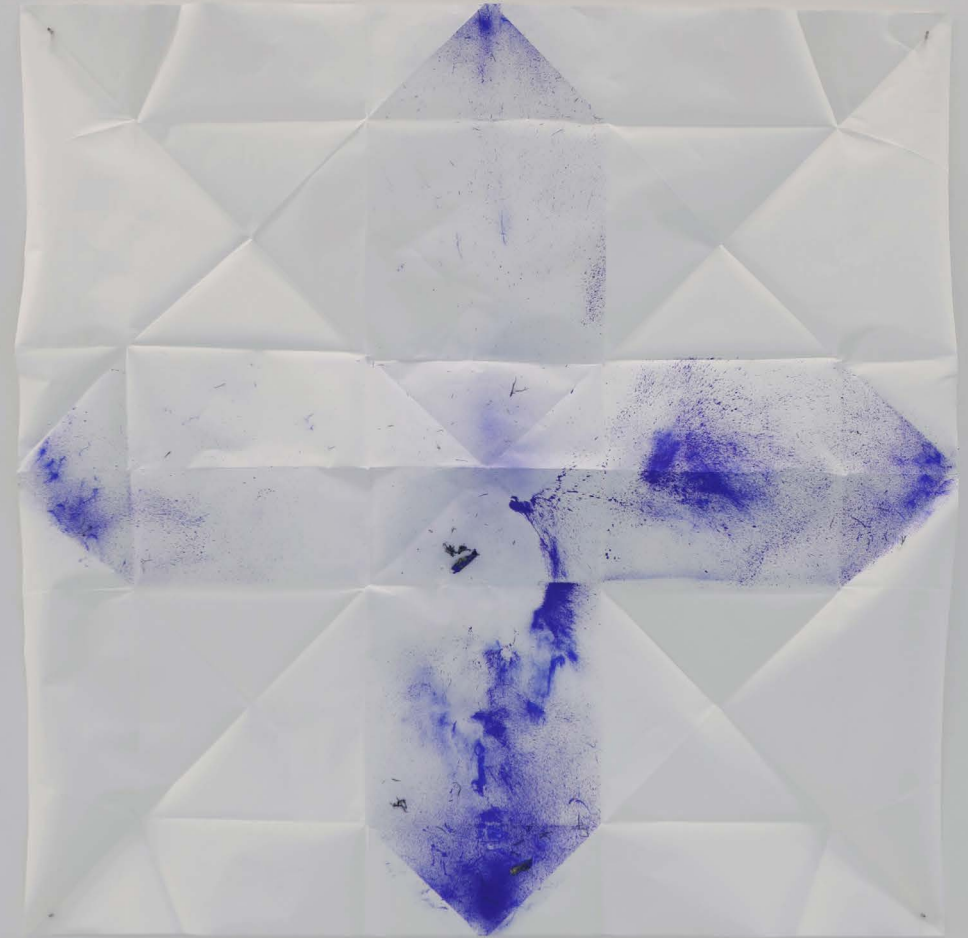
639,2 MBAR

University of Applied Arts Vienna, acryl und natural rubber latex on paper, 2021



For 639.2 *mbar*, paper was first folded into cubes using the origami technique. Starting from this shape, the three-dimensional interior was then scanned with paint: A latex balloon filled with paint was made to burst by inflating it with an electric air pump. On the one hand, the explosion of the paint balloon recorded an image of the action on a visual level. On the other hand, when the three-dimensional cube was unfolded, an ornament was revealed and at the same time this was traced back to a two-dimensional plane. The geometry of the inner area was emphasised by colour, which, as a cross, led back to the original shape of the cube.

The balloon, the amount of paint, the air pressure as well as the dimensions of the folded cube in relation to the size of the balloon were the given guidelines and thus the mechanism for generating the image. By releasing the physical force when the balloon exploded, control over the image creation was partially relinquished. The shapers of the image were now air, colour and the conditions under which they physically interacted. Through this action, the air pressure and the paint generated the image in a predetermined system. The size of the folding object, the balloon, the amount of paint and their relationship to each other played an essential role.





UNTITLED

Intervention in public space, bellows, chalk pigment, 2021



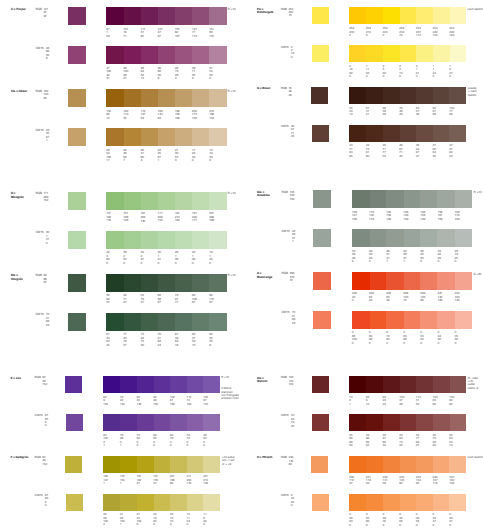
Film still, HD video, 16:9, colour, sound, 5:15 min., 2021

With the help of a bellows placed on a bridge, dust is transported into the surrounding environment when it is activated. Curious about what happens when this seemingly out-of-place mechanism is activated, people are recorded on camera as they act and react. A string of these observations shows a way of dealing with something that is unknown at the beginning and for whose effects people later feel little responsibility.

Filmstill (Detail), 2021

FARB. TON. KLANG. RAUM.

architektur:lokal Patsch, with Simon Lehner in cooperation with architektur:lokal.
Paintings, Sound, Architekturtage 2019



$\text{♩} = 120 = 1,5 \text{ mm} = 1 \text{ sec}$

ottergelb ff

tergelb 2

elbgrün 1 mp f

elbgrün 2 ff

elbgrün 3 mp p

elbgrün 4

Veinrot 1

A musical score extract for a piece titled 'Paintings, Sound'. The score is written for a string quartet with parts for Violin 1 (Veinrot 1), Violin 2 (elbgrün 4), Violin 3 (elbgrün 3), Violin 4 (elbgrün 2), and Viola (tergelb 2). The tempo is marked as $\text{♩} = 120 = 1,5 \text{ mm} = 1 \text{ sec}$. The score includes dynamic markings such as ff , mp , and p . The music is in 4/4 time and features complex rhythmic patterns and articulation.

The fascination with synaesthesia – seeing sounds, hearing colours – gave rise to the idea of setting pictures to music. Together with the musician Simon Lehner, a set of rules was developed according to which so called *sound abstractions* of painted pictures could be created. Through photographic documentation of the painted works and digital evaluation using a grid, colour tones and surfaces were transformed into acoustic tones and rhythms. Each painting has its own *sound abstraction*, which consists of a sequence of the tones of the painting and their combinations.

Left: Score (extract), 2019
Right: Colour study, 2019



SPACE TO BE

Plattform 6020 Innsbruck, paintings, installation, photographs, 2019



„This is an exhibition that is not a random accumulation of random individual works, but a giant picture. [...] The similarity with the picture is that the artist does not apply individual colors in the picture in a random way. His starting point is the idea of the picture.“

Wassily Kandinsky (Gesammelte Schriften 1889–1916, Kandinsky, Frieden und Chichlo, 2007)

Kandinsky's quote contains the concept of this exhibition: to fill a space with pictures, just as one composes a picture with paint. The term „exhibition“ is thus used twice: it refers firstly to the canvas as a pictorial space and secondly to the gallery space as a presentation space. The space in the painting is created by an interplay between foreground and background. Where these surfaces meet, something new is created. In each painting, the homogeneous color space is broken up again and again. It is divided by lines in the foreground, which create new spaces and connections or lead to interruptions. This interplay between control and loss of control not only determines color and coloration, but also represents an interrogation of color relationships. of the color relationships.

In addition, the paintings also contain the essence of time, the duration from the application of the brush on the large canvas to the completion of the act of painting with the wiping off of the painting instrument and the drying of the paint. A characteristic feature is the space left to the edge. This white space is like a second frame within the canvas. The painting process resembles a performance that begins with the handling of the brush. However, the process of creating the works begins much earlier, with the construction of the canvases and the making of the brush instruments. The sequence of the various activities forms a continuum with the placement of the works in the exhibition: the corresponding pictures connect across the space. They change from designed surfaces to objects.



Untitled #26 (Dinge ändern sich immer; nie)
150x170cm, Öl auf Leinwand, Holz, 2019

MOVEMENT; SHIFT

3331 Arts Chiyoda, Tokyo, Japan, 2018



Peace Piece, 130x185cm, acrylic, varnish,
plastic and oil on canvas, 2018

WELTANSCHAUUNG

Copeland Gallery, London, England, 2018



OPTIC ILLUSIONS

Folkestone Triennial, Brewery Tap Project Space, Folkestone, England, 2017



OPTIC ILLUSIONS

Curated by Gema de Castro Santos &

28 October - 4 November 2017

Adina Breden-Thorpe
Catherine Doherty
Emily Jayne Boyd
Janine-Chantal Weger
Kieran Rook
Rachel Nash

