

## Oscillations<sup>1</sup>

I deal with modernism in my works, that means I try to work out the essence of painting with reductionist means within the medium of painting. But – in opposition to Clement Greenberg - I narrow the premises/presuppositions of painting by refraining from the canvas, which results in painting opening up towards sculpture. I follow the paths of Greenberg by trying to reach towards the postmodern not by a simple-minded evasion or by negation of modernism. I am overcoming and renewing modernism towards the postmodern with modernist means, by fighting my way through it. I walk a fine and tense line, that means I oscillate between modernism and the postmodern. Thus, my works are about formal and contentual oscillations. Oscillations between (art) disciplines, between cultures, between two sides, which seem to be incommensurable. For me, it is of great importance to illustrate these two sides as two sides of the same coin. The works need to be seen both united and disparate, which depends on the position you occupy/take up. If the works are seen as paintings, they are illustrations of the tension of the two sides, in which the unity fades into the background. If seen as a sculpture, the tension of each side fades into the background for the sake of unity. Adding to this, you also begin to have a sense for the tension between painting and sculpture. These tensions are all dilemmas, but also liberties, which inhere these tensions. It is a matter of the perspective taken, whether something is seen as a dilemma or a momentum of freedom (of choice).

This is also the reason why these works of art should be hung not at a wall but in the middle of the room and be arranged as a labyrinth, so the recipient has to find an orientation first. On the one hand, the recipient should lose her/his known habitual look at art without losing oneself. On the other hand, the way you look at things is always a specific one you can choose to do so (but don't have to) and for which you are responsible for. More important in all of this is the predominant feeling to be free (to choose). To bring this to mind is the aim of my works.

The following refer to both the formal and contentual aspects of my works: the result of this approach is a break with modernism towards the postmodern, but also the validity of modernism for the postmodern. If I use the word "break", I want it to be understood in the following two ways: first as a breakout (formally: of the color from the limitations of the canvas) and second as a breakup/departure (formally: of the limitations of the discipline) in order to find a more appropriate expression for the spirit of optimism that results from these two understandings.

I'm interested in the old pictures, spaces and perspectives insofar as it is a point of departure and from where I can move on. I want to get away from a picture so that I can give myself the space to gain a new perspective, which is the base for new pictures in a new space. And to have sense of what it means to be a human again, which I express in my works. That's the impact I want to evoke in the reception of these works.

It helps to make use of the following analogy deriving from language: although the modernist methods tend to aim at clarity, the results are ambiguous or polysemous. My modernist approach tries to capture this clarity of modernism to give it an understanding of openness and the playful as a

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<sup>1</sup> In (electro-)physics, oscillations are recorded in the form of oscillograms with so-called oscillographs. Oscillograms display electric tension over time (simplified description). In the following, I understand "oscillations" referring to the description above as a "movement within a field of tension".

result. For me, there is nucleus of freedom in the sense of “to be free for/to” in this clarity, which is the methodical means of my work, but not its end.

In lack of a better notion, I chose the notion “modernist postmodern art”, although these notions seem to be mutually exclusive. I could have chosen to express it the following way: my works of art are both modernist and postmodern and neither modernist nor postmodern.

At the end, what does this all mean and where will it lead to?

I don't want to and I can't give a categorical answer. I hope that these work of art open up everything.

Perhaps for the moment, it is enough to say that it is and will always be worth to look at the past right here and right now to discover a possibility of future.