

The dark side of painting

The transfigured/transfiguring is historically oblivious and is lost in the present. I bring up a historical awareness in my works of art, which the recipient brings to her/his mind. I show the recipient the historicity of the present and the present of the historicity.

It is the dark side of the painting that I want to shine a light. I changed the perspective only to notice that I changed painting over to sculpture. And I wondered over the fact that the dark side of the painting is the recipient's reflection about whether you can only occupy a single perspective or multiple perspectives. I went beyond the scope while I tried to clarify a simple aspect. A simple assumption, that is the abandonment of the canvas, led to a complexity, in which the recipient threatens to lose oneself. The attempt to see the artworks as a whole is difficult. I force the handling of the artworks by walking around them on the recipient to show the unity of the works splitting into fragmented impressions. The recipient only sees a part of the whole. The paintings are looked at like sculptures. That means, I challenge the recipient, to reflect on her/his viewing habits. And as a consequence to understand in general, what it means if a given is no given anymore. It is this kind of look at the world, which sees the unique in the common again. A look at the world, in which an unalienable and unimpeachable value is inherent in every single human being.