Project „Geworfenheit/Thrownness"

Normally, as is well known, I work on Plexiglas plates in order to overcome the individual genre boundaries in a modernist way. To show the essence of the individual genres (painting, sculpture, photography, etc.) was one of the main characteristics of modernism. As a modernist who sees himself as postmodern, but slowly leaving this way of working behind in favor of narration in more recent works, I had to ask myself to what extent I wanted to say goodbye to this way of working. In the end, I came up with the solution of exchanging the transparency of the carrier medium for the transparency of the color.

On the one hand, with the project "Thrownness/Geworfenheit" I am referring to the "Added Art", which also includes Robert Rauschenberg's "Erased de Kooning drawing", and on the other hand I refer to the literal meaning of the word as well as Heideggers philosophical concept of "thrownness" as the basis of existence and of "Immer-schon-in-der-Welt-sein". Whereby my kind of "added art" is only temporary and therefore eventful, which also fits with Heidegger's philosophy. At the moment when the color is "in the world" as something thrown, the whole gravitas of the world engages and acts on it. Here I allude to the "Uneigentlichkeit"/inauthenticity and "Eigentlichkeit"/authenticity of existence, whereby my intention in the project "Thrownness" was to work out this transition from inauthenticity to authenticity.

In the end, "Thrownness" is also about a moment in which we become aware of our mortality/impermanence. The milky color becomes transparent over time and is both an event when thrown and as something that becomes transparent, a symbol of this eventuality itself. To answer with Heidegger's terminology: as a color that becomes transparent, it is in the process of becoming and solidifies into something that is present when it is completely dry and becomes transparent. This is death as the last step that we must all take. When we die, we take our place in the sediment of history. Sometimes we stick out of the sediment of history for years, decades, even centuries. At other times, we are covered by the sediment that follows and are forgotten, in the hope that (going back to Foucault) an archaeologist of knowledge and memory will rediscover us. As such, in my opinion, real life does not cover anything, authenticity does not take anything away, but makes it visible. And yet it remains strangely puzzling. That's why I covered my own work as well, because I don't want to get out of this whole equation.

The concealment can also be thought of as an extreme form of the idea of the "death of the author" in Roland Barthes' work, whereby the temporality of the concealment takes this extreme form back again over time. Only when concealed, the concealed becomes

conspicuous as something lost, something that has been lost. The fact that the transparent color releases the concealed works of art over time has something of an instant camera, in which the images emerge like a Polaroid.

With the temporary deletion, I would also like to draw attention to the importance of art and culture. All the cultural products (regardless of whether high art or entertainment in the sense of Netflix films or football games) are elementary for social interaction. That our artistic work then fell behind during the pandemic is all the more painful. That is why the temporary withholding of art can also be seen as a protest and criticism. At the end, my work becoming transparent, the transparent color is also a kind of protective layer. I show my solidarity with my fellow artists. And put myself and stand, as other artists would do, in solidarity with them. That is the way I understand it as a joint work.

Being critical at all and hinting at a crisis is part of this work. The fact that the color becomes transparent over time is also important for the distinction between the terms "provocation" and "crisis". I want the viewer to plunge into a "crisis". It is about the etymological meaning of the term "crisis", i.e. I am pointing out a decision that everyone must make for themselves. This also shows the transition from a life into inauthenticity and authenticity. A "provocation" in etymological meaning calls for an (thoughtless) action...

"Black Milk", on the other hand, acts i.a. of the turmoil in existence: black tears that are an expression of a melancholy that reigns in us. Sometimes it helps if negative things are also expressed. As a result, the viewers can also find themselves in these works and are not alone in their melancholy.

"Sagittarius" is a (dark) symbolization of inauthenticity in the transition to authenticity, in which a character is described with fixed properties, but the description of the content contradicts the established character properties.

"Vincent (The shroom sessions)" gives an individual alternative as an answer, but I don't see it as a general answer, but as one narration among many other and possible narratives. The works of the other highly esteemed artists also testify to this very idea...

All of these works of mine and their titles also show that I am taking a simple thought, showing its complexity and enriching it with "cross-referentiality" so that a large number of associations can arise. Once you have gone beyond the scope of the genre boundaries, there is no stopping the content. That is how I would like to see my contribution to understanding postmodernism.

In all of this work, as always, my aim is not to give an answer about how one should live (that would then be a life in the sense of inauthenticity), but rather that the question of how a life requires always an individual answer and responsibility (a life in the sense of authenticity)...

The question of how a life, a mature life, arises anew for every generation. For me, in Nietzschean terms, this sounds like "the eternal return of the same thing". I hope that we as humanity, in contrast, progress and ascend in a spiral rather than ending up in a vicious circle.

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