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MARKUS WANGER

Dominates and restrained colours reveal themselves as extremely profound in the varied and complex works by Markus Wanger according to the characteristic of the respective picture. Colour structures replace concreteness and turn ordinary objectivity into abstract forms with symbolic character, thus producing the intended atmosphere with the observer.

Landscapes, architecture and the results of a lot of studies and journeys are dealt with in a way that everything that is specific temporal and secondary meaningful seems to be extracted. This premise can be noticed throughout his whole works and conveys the impression of harshness and unbroken strength to the observer, even where fragile, difficile objects such as flowers and plants in his still lifes are painted like an optima forma of a hymn to the Creation.

His abstractions differ from the first generation of the informal in so far as the intention of the picture which is painted has its origin in a continuous temporal cognitive thought-process; the primacy for the creation of a picture. He sublimates the imagery of what is universally valid, as well as he categorically eliminates what is secondary in a judiciary sense which might disturb the meaning of the picture.

"Harmony or disharmony of colours", as the artist quotes, "consequently used, speak a language of their own which includes the observer. Both has the effect of being specific and evoking varied atmospheres. Yellow, blue and red as a Triassic signalize clear conditions and atmospheres. However, mixed colours leave enough scope on both sides."

For Markus Wanger, Doctor of Law, it was more important to learn about the knowledge and expertise of Turner, Goethe, Monet and Itten and to let himself get inspired by them than to take over an academic cliché; in this way the "ars iuris" of an autodidact originated. He perfectly masters all the different painting techniques and thus achieves the optimum of the meaning of the respective picture, varying between dainty colour application of matt quality and varnished, gleaming nuances. He makes the contours visible through daintiness in colour application instead of using graphic auxiliary lines. The different light and shadow plays on the colour structures create what is depicted and the colour produces the form according to substance and material. In the deliberate effect of the colours, the colour surfaces which are applied eruptively thick or which are varnishingly flowing into one another reflect the spontaneity and the pleasure of the moment from painting.

In his architecture cycle of important buildings of London, New York and Liechtenstein, created in the middle of the 1990s, the symbolic colour blue to which he assigns the primary colour yellow is dominating, which transfers a light that radiates from the inner of the buildings with a mixtures in all nuances of the colour green. This is a cycle of very high value of communication since answers to the complex of questions of urbanity are basically conveyed in these pictures, which the observer can cognitively ascertain, provided that he devotes himself to the work with dedication.

According to Goethe's opinion that the artist works as a human-being for the sake of mankind, Markus Wanger vividly puts it like that, "The aim is pleasure, that is pleasure for the observer of the picture as well as pleasure for myself." In his work monograph he ends with, "Art is the mirror of society. Artists hold it up."