

Diashow, Tulsa, Oklahoma, Oktober 1997

Meanwhile you watch me walking through the Rhinevalley in Liechtenstein, Central Europe, I want to start this lecture with a short text, written by Gerolf Hauser as an introduction to my recently published catalogue. Since this text was translated by someone who's English is much better than mine, it should be more or less understandable:

Now let's go and look at some examples of my work. What I will show here is what I am not able to show in the current exhibition, it's on one side works on canvas and on the other side some aspects of my performance work. Since my work is almost always a combination of words and image, I'll give you the translation of the scripture at the appearance of each new slide.

1.

The blue clouds there and those soft, whispering voices and the breath of earth and so on...

This painting is from 1990. At that time I frequented Italy quiet often. It was then and there, when I started to introduce words and text fragments into my work. At the beginning I tried to fight it because I thought: You either paint or you write. But at the end the urge to write into my paintings was too strong and I learned that moving close to the edge, at the borderline between visual and verbal communication was that, what really interested me in art.

2.

Distroy the books before they start to destroy you

In 1991/1992 I lived and worked for 1 1/2 years in New York City. I started to get interested in alchemy, its psychological aspects most of all. My paintings and words are always related to my current studies and the general state of being at the time. But it is not my intention to illustrate these studies neither with signs nor with words but add my personal discoveries to the ones I'm taking out of books or the current circumstances. It is thoughts, perceptions, visions that become form. An alchemistic process in itself.

3.

Navigational map for changing the chosen direction

My personal studies and researches know two main directions: On one side we have the myths and legends, the religions and the philosophies, on the other side we are confronted with the facts of empirical sciences like astrophysics, quantum theory and so on.

4.

Conditio sine qua no / Not without this condition

There is the inward and the outward. The subjective and the objective. The relative and the absolute. Mankind is bound to both ways of preception and confrontation. My let's say

intellectual studies I confront with the intuitive imagery of my personality, getting out new conclusions that lead me (and a hypothetical viewer of my work) to a new and more complex perception of the world.

5.

Construction for the long journey to the other place

A painting from 1994 when I was very much into astrophysics

6.

Place / Vessel/ Wound

This painting is from 1995. My work as a painter is always again interrupted by longer periods of working on performances or multimedia projects. So each painting phase started to get its very own, characteristic imagery. You will also see this in the selection of my show in the Alexandre Hogue Gallery, where different phases can easily be distinguished. Each phase is dominated by certain forms and certain words that at the time work for me as a battery of energy and inspiration. Just to give you a hint: The trinity *Place / Vessel / Wound* works for me as a at the same time very complex and simple description of man. The *place* is the WHERE, the *vessel* is the WHO and the *wound* is the HOW. This is one meaning of many...

7.

Two figures for the defenite dissolution of the original sin

You will now see this predominant form in variations and different verbal contexts.

8.

Constellation for the surpassing of a lack of orientation

9.

Navigational map for the surpassing of the night

10.

Mountains, rivers and wounds

The word MOUNTAIN became a very important one in my artistic vocabulary. As always with the words I use, not a specific mountain is meant, but the archetypical meaning and concept of a mountain. Of course I do have my individual mental image and concept of such a mountain, like the mountain as a holy place, the mountain as a dense manifestation of matter, the mountain as a predominant topographical element in my home country and so on - but I say it is not necessary to know my personal circumstances in order to understand my works or what I would prefer: in order to take my works as a vehicle for a personal inspiration.

11.

Mountain and wound

12.

The Prayer

We are now in 1996. I have spent two months on a Polish Cargo freighter crossing the Atlantic ocean from Europe to South America and back and worked for several months intensely on my stage project *The mountain, the sea and the wound*. A new phase of painting starts.

13.

The mountain, the sea and the wound

14.

The Mountain

15.

The Sea

16.

The Wound

17.

Three seas, three mountains

The imagery of this painting and also of the following two works is somehow inspired by topographical sketches. Nevertheless it's not a depiction of an outward reality but rather a free interpretation and playing with topographical forms.

18.

Land / Sea

19.

Land

20.

The mountain, the sea and the wound

Once again the trinity mountain, sea and wound, this time in a rather spiritual conception.

21.

Metamorphosis

A painting from the end of 1996 from a phase when I fell in love with pale black backgrounds.

22.

De profundis / From the deep

Here I must say we can find a certain illustrative aspect. At that time I had already started to concentrate my studies in an intense way on the *Divine Comedy* of Dante Alighieri. This really divine, mediaeval, thousand pages-poem is still subject of my researches, since I'm working on a new multimedia stage production based on the middle part of the Comedy, the *Purgatory*.

Dante passes through the circles of the *Hades*, the underworld, to finally emerge at the door of paradise. These circles form a sort of funnel or cone, a form that as you will see becomes very important in many of my future paintings and drawings.

23.

Metamorphosis

24.

Absolute / Relative

At the same time my interest in the matter of time grew also to a very high extent. Suddenly I found myself with a mixture of Dante and Einstein in my head, a strange but very exciting combination. At this point I may say, that I consider myself in a certain way being a researcher. Art for me is a field of science, only that it is neither bound to empirical facts nor to a mere intellectual method of researching, but allows an entirely individual approach to the subject of let's say Life or even better: Creation. We're now in 1997.

25.

Fragments

Fragment is a key word in this. I am aware that through my researches I can always only deal with fragments, parts of a single whole that is. The ultimate singularity, although the means of my whole interest and even longing, is never perceivable or understandable in its totality by myself as a physical being bound to a physical existence. It is always a fragment I'm confronted with, be it a fragment as a physical particle, a fragment as a psychological condition or also a fragment as one painting, one detail out of a bigger body of works for example.

27.

Torso

The word *Torso* obviously can be another word for fragment here.

28.

Res extensa / The extended thing

Through the French philosopher Rene Descartes the perception of the world was split into two parts, the *Res extensa* and the *Res cogitans*, the *extended thing* and the *thinking thing*. The Unity of man and nature came thus to an end and man perceived the outer world as something separate from his inner world. Now the painting, in fact only extended matter becomes through the perception as a piece of art a product of the *res cogitans*, the thinking and sensing subject.

29.

Treibende Elemente / Drifting elements

I entitled my show here with *Drifting elements*. In earlier sketches that I did on my first visit to New York City in 1990, I was drawing the *Stray dog* series. Forms, signs and words are drifting through my mind. I follow them as I followed some stray dogs for a while, when I was on Staten Island. Thus I'm guided to places, they can be only inward places, I wouldn't have found by mere following my logical thoughts.

30.

Wash me clean, Lethe there, the river of forgetfulness

The same elements as before appear here in the context of an excerpt of Dante's *Divine Comedy*. The elements become a vehicle for a poetic aspect of art as a means of communication.

31.

Voluntas absoluta / The absolute will

Once again we see a sort of funnel or cone. After Thomas Aquinas the *absolute will* of every man strives towards the fulfillment in God. It is opposed by man's *relative will*, which can be as we know fairly different. The righteous person thus tries to guide his relative will into the same direction as the inhabitant absolute will.

32.

Torso

33.

Voluntas absoluta/Voluntas relativa / The absolute will/the relative will

In this pretty new painting as well as in the following one I separated the text level from the sign level. The painting is perceived more than normally as a three-dimensional object.

34.

Trisagion

Trisagion means the threetime invocation to God.

I want now to switch from my fine art works to another kind of artistic expression, that for me is as important as painting and drawing. I travel a lot and I'm very very interested in different countries, cultures and people. This gives me a very multidimensional perception of life. Thus I also prefer to have a wide spectrum in my work. I also do installations, sculptures, videotapes and artperformances. In fact my performance projects are usually a sort of multimedia events, including all kinds of artistic expressions.

Negative planets

etc.