

## STATEMENTS

### GENERAL

My work is mostly conceptual, often serial, material is not fixed or defined. I'm working with texts and images: a project can comprise only visualized language or only images. Generally, they don't occur together. A text becomes image or images become text, story. The most important is the deconstruction of the process of perception, as well as the decontextualisation of the well known. It deals with difficulties of perception, categories of true and fake, memories and false memories, truisms, common places, ordinary and vulgar objects put in a new context – objects being common places themselves (postcards, e.g.). Writing is image, language is sound – projects with words are also literary, even when they consist only of quotations. Type face and prosody are of major importance, some series of works can be read aloud (how does a word LOOK and how does it SOUND?). Different languages occur (German, French, English, Russian and others). Sometimes the genuine language matters, sometimes a project can be translated.

Archives and file boxes play an important role: they represent memory, their normative paper sizes pretend veracity, classification that might be arbitrary thus looks serious, scientific.

### STATEMENTS CONCERNING SELECTED PROJECTS

#### VERBARIUM 2005/06

7 Screenprints on coated aluminium, 18 cm height, different length

"Verbarium" is about the lust to kill, which many people might cherish secretly, or even have felt expressively, when there is no issue. Most do not realize those fantasies, because they are fantasies and anyway it's difficult to figure out how it could work in reality when not a professional killer – or maybe, this is the phenomenon called civilisation.

Forms of killing are omnipresent: films, games, news, web. "Verbarium" makes the killing absurd: by the means of ordinary street signs, which could figure a "Look Right", "Bus No.11" or "Manhole Raised", orders like "Kill" or "Crucify" are given. "Verbarium" consists of seven different sign-boards: "Kill", "Murder", "Crucify", "Stone", "Shoot", "Quarter" and "Die".

#### DESTROYED CITIES/SITES OF DESTRUCTION.(in progress).

Multilayered photostats, different sizes (from DIN A 6 to DIN A 3)

"Destroyed.Cities" consists of transformed postcards of the after war period. They were treated in way that makes them look as if the photos were taken during the war. The chosen cities were all centers of military planning and warfare (harbours, traffic centers, capitals ..), "Sites of Destruction", becoming "Destroyed Cities" at the end of the war.. Planned is a series of views, destroyed or erased by the Reich during World War II, as Rotterdam, Antwerpen, London, Warsaw, Minsk.

#### PROVERBIA 2004/05

17 plastic mirrors 13 x 18 cm

A series of proverbs, poems, and truisms on plastic mirrors wrapped in printed plastic films. The material makes it difficult to decipher the text, the mirrors adapt to their surroundings.

#### TITLES WITHOUT IMAGE (Work in permanent progress)

Type writer on paper, 21 x 29,7 cm

"Titles Without Images" is what it is: a series of titles, not belonging to any image or text. They are syntactically adapted to book titles, the form – type writer on DIN A 4 paper – makes them look like old fashioned manuscript covers: "The Toothbrush as a Token", "The Artwork as a Stillbirth", "Hippopotamusses Pole-Vaulting", "Ilse Ermen's Threatening Species", a.s.o.

WORDS OF THE DAY (LO PEOR DEL DÍA), 2003/04  
24 slates 14 x 22cm

24 slates, one for every hour of the day, show each one noun in a different language, of negative meaning. Again, it's about true and false, but this time it's about intentional damage. The Spanish subtitle ("The Worst of the Day") is taken from Almodóvar's film "Kika", where a woman called Andrea Caracortada ("Scarface") presents a TV show bearing this title, and she begins with the words "I'll show you the worst of the day, and I tell you, it will grow even worse..." She is as well the director as the voyeur of the Evil she presents to a lurid public – quite a different method compared to the laconic comment of the very sober slates.

KEEP OFF THIS AREA UNTIL GRASS HAS GROWN 2002/03  
98 etched steel plates, different sizes

Work group inspired by London street signs. Texts, which have a clear function in public space, become ambiguous taken out of context: "Keep off this area until grass has grown" is obvious beside a freshly sown meadow, but can change its meaning whenever displaced. Or, e.g., a big part of them, which are raised to make people feel secure, have just the opposite effect ("Video cameras operate in this area 24 hours a day", "Feel secure beneath the watchful eyes"). The boards are made of etched steel, it is difficult to read the text, the legibility varies with the day time; so they lose any sign function.

"TRUE/FALSE (WHAT WAS WRONG?)", 2001  
2 wooden file boxes, 15 x 10 x 30 cm, 420 DIN A 7 cards each

"True/False" deals with the true/false categories in philosophy, especially in symbolic logic. Two file boxes comprise 420 filing-cards each, written on an old type writer: dogmas, theorems, proverbs, truisms, bible citations (propositions which claim absolute truth), but also propositions which – by their form alone – can not be judged as true or false, as fragments and questions, but also song texts, nonsense, wrong quotations. The whole becomes a new text organised in a way the reader has to find out. Both files contain the same cards in exactly the same order, which is not evident on the first sight.

"THE MOST BEAUTIFUL VIEWS OF EUROPE AND GREETINGS FROM THE REST OF THE WORLD", 1999-2003  
Inkjet prints on paper and transparent film, different sizes

Series of scanned postcards, of places of no interest. Here, the picture is the quotation, the common place, which has the mere function to prove that somebody (the sender) was there and that the place exists.

"ARCHIVES" or "THE INCIDENTAL ENCOUNTER OF THE INCOHERENT"(work in progress)  
Metal file box 1.30 x 40 x 80, 4 drawers containing appr. 300 plates with ink jet prints.

A fictional archive, representing 40 years of a fictional live in 300 pictures. I like it a lot, but except me, nobody does. If you want to know what it is all about and you are really brave, you should read Foucault's "L'archéologie du savoir" or "Les mots et les choses". I myself never went further than his forewords, but you can always have a try.

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