STATEMENT

My work is mostly conceptual, though still material. 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.). Archives and file boxes play an important role: they represent memory, their normative paper sizes claims veracity, classification that might be arbitrary thus looks serious, scientific.
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 (what does a word LOOK like and how does it SOUND?). Different languages occur (German, French, English, Russian and others).
Recently, I started working with sound – as most of my text panels can be read as poems, I began to read them in public, starting with „True/False (What went wrong?)“, as well I conceive more literary works to be performed in art spaces („Ilse Ermens Wörterbuch der Zoologie“).

I do not consider „market freshness“ or the label „brand new“ as a value, neither lines and brands. An „old“ work can be very new, for me the file box „True/False“ is kind of a matrix for almost all the rest, as well as we like swim in colors when we are fed up with minimalism. We prefer experimentation to stagnation.