

## THESE THINGS FROM BEHIND

is a conceptual work which is presently exhibited at Hardcore Art Contemporary Space in Miami, Florida.



The work is about my situation as artist and as citizen in a world with too much diverse input. I observe that people around me are in a state of impotence as a reaction to the general information and sensory overload.

This fact does not seem to affect social and political systems only but as well the art business. The works shown at HACS play with that. They merge those daily imprints and pick up my observations, thoughts and doubts.

With this unwieldy title THESE THINGS FROM BEHIND I want to give the exhibition a label that points out this unwieldy situation we are living in. The title is also supposed to give a hint at my diverse questions dealing with social themes. Since my earliest work I have been studying the imagination to perceive the social system as a living entity. A living social structure is constantly producing new occurrences and developments. My work EYE ON EUROPE, 2006, St. Moritz/Switzerland, referred to such a result of social processes: Luxury. The exhibition took place in a hotel with pompous appearance. I highlighted some of those symbols of luxury in the hotel. Luxury is used as a means of positioning oneself in a social system. My work illustrates the lack of sense and depth of luxury in its own environment.

Now, in exhibition THESE THINGS FROM BEHIND I make the role and function of an artist a subject of discussion. Because some pieces of art can be perceived as luxury, I as artist have to overthink what kind of product I want to create. Actually I don't see the necessity to produce pieces of art. The art market is oversaturated. Every visualization about everything has been done. But at the same time it is clear to me that I do have to create a product in order to be able to translate my present questions into images.

I live in a liberal democratic society. Here it is obvious to me that profitability and popularity are the only two measures of value. I notice that value change has led to a different ethics: The calculability of the bankruptcy. Also on my various consumptions of art while visiting art fairs, museums and exhibitions, and during my daily involvement in my work as well, I recognised an overkill of art production with the only goal to raise popularity and therefore profitability. Conclusion: The art market is working the same way as any other market.

Shall I as artist participate in this competing business?

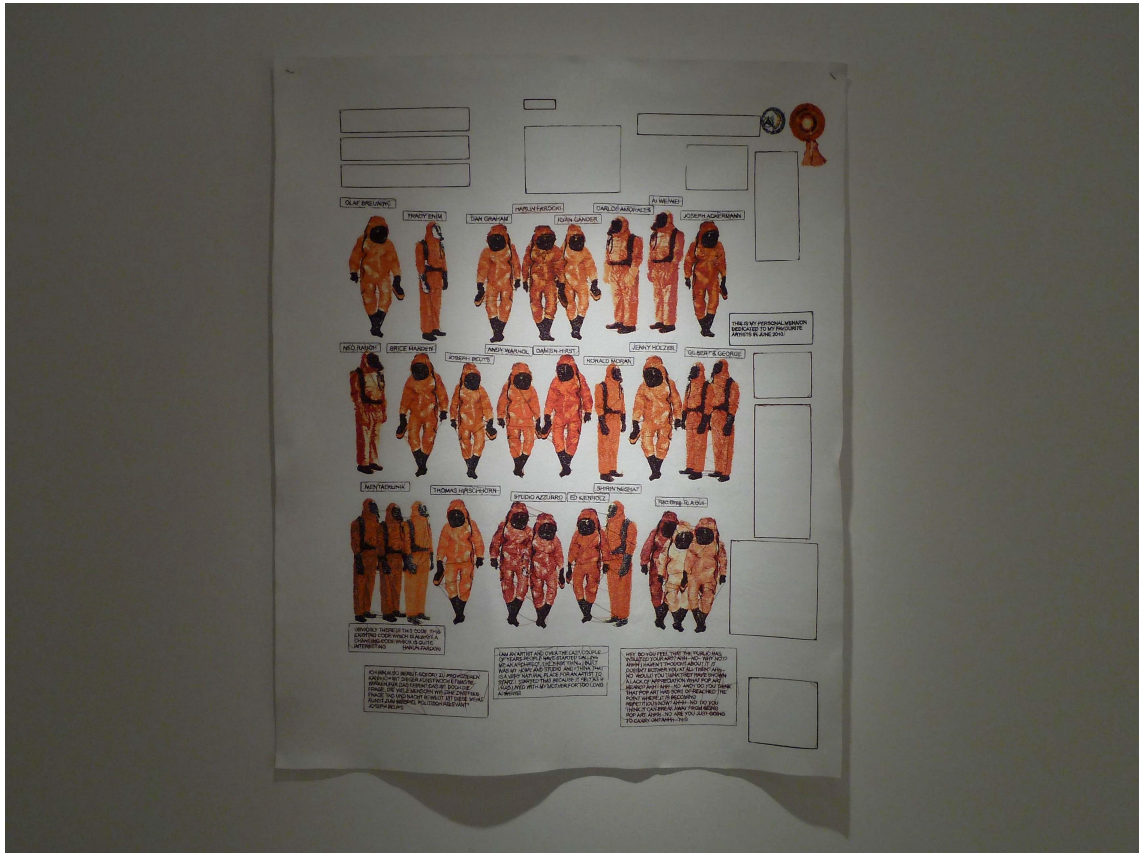
At the very politically oriented Istanbul Biennial 2009 the following quotation of Bertolt Brecht attracted my attention: "The well-made production is one from which the traces of its rehearsals have been removed (just as from the successfully reified commodity the traces of production itself have been made to disappear)". This citation of Brecht reinforced the questions: Shall I continue to produce pieces of art? If yes, how can I intervene with a new visual language? And what kind of images can this language contain?

In order to show my conflict with the interweaving and complexity of the art business with all its factors in new images I go back to the beginning of art history: Tapestry. I decided to work my archive of images and with white felt. Felt is in the German language a symbol for the entanglement of the social system.

On the search for "new images" I selected naïve and clear – and such readable – images from my own archive. I convert them into embroidery and put them together to a simple and easily readable collage.

Embroidery is an old textile technique with which, since the beginning, messages were communicated. Today machine made embroidery replaces the hand made embroidery. Discreetly attached on clothing as logotypes and brands they demonstrate their message, e.g. the affiliation to a group. In my work LAYOFF embroidered logos which look like company logos show phrases, such as "no chance for a salary increase", "unemployed" and "I am laid off". My present embroidery shown at HACS in Miami and at the Scope Fairs in New York and Basel is a continuation of working in embroidery to reflect social topics.

## MY MENAION



1.00 x 1.19m

This work is based on an icon of the 16<sup>th</sup> century from Northern Russia. A menaion icon is a monthly calendar depicting saints, prayers and liturgies for each day. In my menaion I replaced the saints with my favourite contemporary artists which influenced me in June 2010, while preparing this exhibition.

MY MENAION is my fourth work I base on this icon. In a former work I dealt with texts from Pierre Bourdieu about symbolic forms and perception. In another work, based on this icon, I replaced the saints with faceless figures which expressed their momentary emotional state through their posture. Each of the figures represents the diversity of human states in their social system.

## ELEMENTS



17 x 0.39 x 0.53m

This series of embroidered single images emphasizes the elements of the large tapestry ONE POSSIBLE CIRCULATION OF THOSE POLICIES AND INTERACTIONS. Set up as a loose sequence on the wall ELEMENTS represents the players of the art game.

This loosely arranged embroidery should present the individual elements separately and point out at the same their interchangeability like Panini pictures during the UEFA world cup. ELEMENTS should be read as an invitation to create a new narration by recombining them.

In my earlier work THE HUMAN MEMORY IS A SYNTHETIC PICTURE I also invited the visitor to read the images at random or in another individual category. The exhibition there consisted of 50 painted squares which could be freely arranged by the visitor. So the narration of the work was influenced by coincidence.



## ONE POSSIBLE CIRCULATION OF THOSE POLICIES AND INTERACTIONS



4 x 1.75 x 1.00 m

In this series of large embroidered tapestries with the title ONE POSSIBLE CIRCULATION OF THOSE POLICIES AND INTERACTIONS I present one possible story, consisting of the elements which are shown a loose sequence on the other wall. Here I created a readable story knowing that this story is only one of many possible processes to describe the interaction of all the players in the art system.

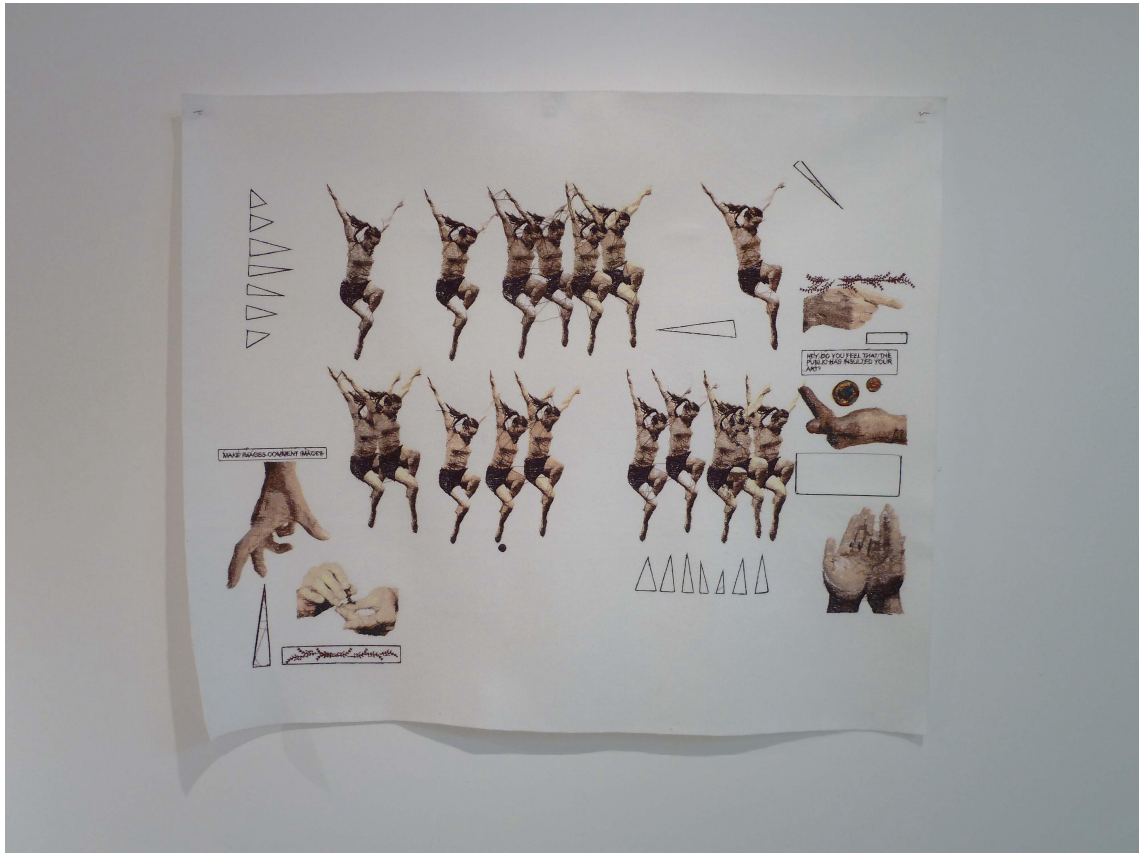
## JUMPING – PORTRAIT – SYSTEMS



3 x 1.05 x 0.87cm

This triptychon shows the different players of Kunstbetrieb "involved in their favourite pastime".

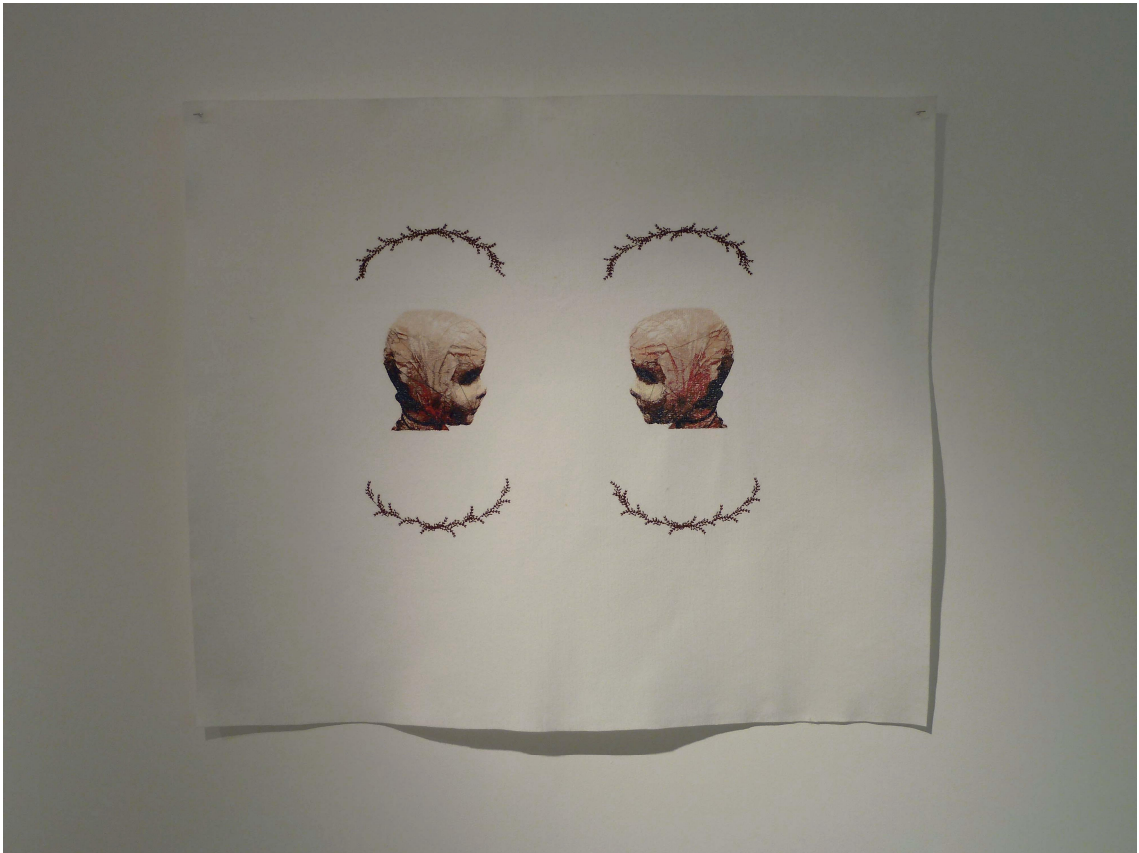
## JUMPING



1.05 x 0.87m

Here the collector is seen jumping of joy having made a bargain.

## PORTRAIT



1.05 x 0.87m

An artist struggles with himself working on a message he wants to proclaim.



## SYSTEMS



1.05 x 0.87m

Art dealers are stuck in a rigid system created by their own rules and interactions while handling the art market.

## OBJECTS



The glass domes contain threads in different colours – leftovers from my embroidery work. They symbolize undone work and are homage to unrealized ideas.

## VIDEOS



The storylines of the embroidered tapestry are repeated in animated videos presented in digital photo frames. The videos visualize statements of my favourite artists about their creativity.