Artist Statement

My pictures are preceded by something like a psycho-poetic idea. The means with which this idea is to be realised are roughly decided in advance: This concerns the conception of a colour, dynamic or the psychic or geometric properties of the space. To begin with, the fundamental characteristics of the room are implemented before an organic, living object can be drawn. The behaviour of the living organism is decided by the visual world. Subsequently, the space can again react to the body. This way, different time frames are created in one picture. Exceptions, such as the Lazarus from 2012, which was created in the same timeframe, are mixed formations and “metaphysical bodies”.

All the forms created are drawn from our memory. There exist the most differently perceived forms, such as a bird, washbasin or a line. All these impressions that exist in the memory create a form that consists of something like a mix of the variants from these objects that one has perceived at some time. This is how the idea of a washbasin becomes manifest in a washbasin-like object. If I look at an object beforehand, it is not just to memorise a specific detail but also to perceive a certain psychic appeal that I need for my picture. The remembered psychically charged notions melt into a new unit and the creation of a new space has commenced. Humans are after all psychotically talented beings. Certain regularities in the conception of perception are crucial for me, such as whether the drawn object can trigger many layered and combined memory stimuli.

Sometimes I add a simple, realistic object to the drawing in order to enhance the expression of the fabricated creative means by letting two different levels of perception meet. It is like adding a soft violin note after a scratchy one to make it seem even softer. A hole which is caused by the material emphasises the tactile exterior and vice versa. For some it represents a way out or a new trap, for others a secret or a pause. In general, holes play a large role in my work as a creative medium. If you add unexpected holes while creating your drawing, whether they are mental or physical, then inevitably, at the point where the hole is, the painting will decide whether or not it will be successful. If no uniform arrangement is achieved, you can directly access the original intentions of the image and something surprising can happen. As a compositional element they will continue as a form of “nonfinito” (inifinity). This is how I came up with the idea for the exhibition’s title: Vom Zweck und Nutzen der Löcher (The purpose and benefits of holes).

Magdalena West, Leipzig 9/10/14