

being put on spot to talk about my practice  
so on spot, you say  
and I say spot on and spot as in space is important  
space as in place as in time  
but that goes too fast and too far and  
and in general I should mention first what I do  
so first as in the beginning of a sequence and  
I don't commit to sequence and linearity  
so I might equally start just somewhere

### **fragment 1 objects**

properties:  
to be seen, to be touched, to be smelled, to be tasted.  
to be measured, to be weighed,  
to be substance,  
to be pointed to, to be talked about,  
to be thought, to be heard, to be felt

to be the Other  
Eternally being confined to be the other?  
only the other or both simultaneously or neither nor?

living and inanimate, materialised and dematerialised  
embodied and disembodied, true and false,  
behaving and misbehaving, moving and stable, found and assembled,  
serious and mocking, shifting and staying,  
creepy and familiar, sinister and friendly,  
analogies, signs, symbols, signifiers,  
characters, artefacts, props, words and sounds

so maybe to call them objects is a bit of an excuse  
to not forcefully disclose their identities  
and name them  
but naming would mean I would know  
what they are  
and I don't  
and I don't  
need to  
they happen and are there.

And speaking of excuse,  
I have to excuse myself and them  
for leading you astray and the detour we took.

The object of the discourse  
were the ones in my practice  
but I object  
and call them things  
my things - whilst siding with them

## **fragment 2 language/text/writing/narrative**

The English language differentiates between the terms history and story (narrative). In German, French and Italian both terms share one word – Geschichte/histoire/storia – and consequently disclose a direct reference between both. It is essential to consider that (historical) time is artificial, imaginary time, therefore akin to (fictional) narrative. This artificiality allows a linear representation. In comparison, archeological time always appears fractured, in parts and non-linear. The linear representation of time is normally facilitated through constructing a narrative in writing.

Textual art practice gives way to the possibility to examine text, narrative and temporalities under new circumstances. Text may leave the page and expand into (hyper)space, extending its dimensionality and allowing narratives to break free from linearity. When words are no longer confined to sequential order, different strands of narratives may unfold simultaneously, concurrently. Writing gains additional temporal dimensions as spatial arrangements permit multiple points of access, thus affording a fragmented, circular or achronic reading; established schemata for analysing narrative structures need to be expanded. As elements of artistic production, text and language appear in a multitude of manifestations – visual, material, auditory, performed, networked. This again entails alternative ways of perceiving text and new modes of dissemination and distribution.

I treat language as a haptic, sculptural material. I construct texts in the same way as I make objects. Words can attain a bodily presence and objects may become language. From these parts I construct narrative environments based on socio-political subjects which take the shape of stage like theatrical installations with their various components and fragments acting as props.

I am concerned with textual and visual narrativity and narrative time. I am in search for an artistic format to mediate between the textual and the visual, the immaterial and the material, the fictional and the factual. I make works which consist of written text fragments, small objects and digital elements that together comprise sets of hyperlinked, networked narratives and explore multiple layers of temporalities. An important aspect is to investigate the “delivery”; the context and artistic disciplines in which these works will be manifested.

### fragment 3 time

morning, midday, afternoon, evening  
day night day dusk night dawn day  
another  
spring summer autumn winter

Early  
8.00 am

I  
am too late  
I'm too late!!!  
Am I too late ?  
How are we are doing in time?

What if I'd told you that Proust's Madelaine  
the pastry which allowed him  
to go back in time  
at least in memory  
was a piece of toast with honey at first  
and then a biscotti  
I mean in the drafts

but then by the law of Murphy the toast always falls onto the buttered side  
or in this case the honeyed  
and  
swallowed by time or by Proust in that case  
memory is a construct and  
(con) sequentially is time

so let me exchange and arrange,  
the  
before now after  
past present future  
always  
progressing

past - simple  
future - perfect

conditional

1

2

3

second

minute

hours

un-conditionally tensed

#### **fragment 4 space**

From left to right it measures 7 steps, big steps  
in the opposite direction, crossing in depth - so to speak, it takes 9 steps  
these were children steps though  
and probably it shrank by now  
(like a woolen sweater washed too hot)  
it has a hight- but thats mostly unreachable  
and if so becomes an act of balancing on the tip of the toes  
it might be equally low so that one has to bend down and crawl  
it fits and it might not fit -

physically or virtually  
a matter of perspective for sure  
at times occupied otherwise vacant  
it can be defined by its contents  
dimensions - various -  
distances too

there are walls, which can just be noticed, when needed or used  
if not they vanish or change their position  
and holes for passing through.

Ever wanted to get  
something from somewhere  
and upon arriving completely forgot what it was,  
that you wanted?  
And as you return to  
where you thought about wanting  
it comes back to mind?  
Memory in form of narrative is dependent on zones and  
filed and forgotten by moving from one to the other.

## **fragment 5 hierarchies**

Note from my Sketchbook:

In Straub and Huillet's films everything seems to be treated with the same thoroughness and attention. No matter if human, nature, object, language - no hierarchy is established.

Quote Straub:

“I think the scandal [...] is that one attempts to avoid giving up anything, either in regard to the individual, or the subject [...] or the others, the people. That one doesn't give something up in order to gain something else, but tries to keep everything. And that in a time where people let themselves be closed in more and more, also with their feelings, with all their might. That is the scandal, somehow. [...]. Because one can sense that everything tries to close people in and to separate them from life, and that here just the opposite is being attempted: to open up and renounce nothing and neglect nothing or destroy in order to preserve something else.“

**fragement 6 resistance**

missing

(unfortunately)

## **fragment 7 interchange (transformation)**

a stage of moving from one situation to another one whereas both situations are equally incompatible.

The moment just before something happens (or not) balancing on its leftovers, avoiding to fall on either side. Structures reminiscent of skeletons, bone structures. With just essentially supporting bones being still present. Outside conditions slowly start to grind and pulverize even them.

Structures frozen exactly between progression and decay...

My grandmother suffers from Osteoporosis. I can remember her being taller than I am, being able to lift me up when I was a child. Now I have to bend down hugging her. Every time I visit her she smiles at me and says: “ You get taller every time!” Knowing very well that it is her who shrinks.

## **fragment 8 ruptures**

Tommy Cooper dying on a live TV show

- and people are laughing because it appears part of the act

Roy - one part of the magician duo Sigfried and Roy getting mauled by a tiger on stage -  
and no one notices because it appears to be a trick and part of the act

Civil uprisings in Athens 2012 -

and the luxury stores close the blinds just as long as the demonstrating crowd needs to pass by. -

Back in 10 minutes. A lady in a fur coat and a Louis Vuitton Bag over her shoulder (the real not the fake) crosses the picket line. Online timetables to schedule the different demonstrations taking place during the day.

Late Chantal Akerman's - Jeanne Dielmann

- the murder stands dramatically equal next to other things such as the over boiled potatoes or the bad tasting coffee.



## **fragment 9 fragments**

ibid (ibidem) before

ibid (ibidem) before that

ibid (ibidem) just now

ibid (ibidem) past

ibid (ibidem) 4 minutes ago

ibid (ibidem) number 7

ibid (ibidem) in the beginning

ibid (ibidem) I forgot

ibid (ibidem) now

op.cit (opere citato) artist talk

**fragment 10 images**

please send maximum 10 images of your work

no bigger than 1024 x 768 pixels 72 dpi

all labeled in the following format:

ImageNumber\_LastName\_InititalsOfFirstName\_TitleOfWork.jpg