

1. Is there a question concerning our practice as artists, that appears anew time after time and which we/you/me, are continuously occupied with?

2. What part do dreams, sleep and idleness play in our lives as artists?

3. Rhythm, structure, spontaneity – what is their share in our practice as artists?

4. Is it mainly repetition or more the quest for the unknown from which our work derives? Is it mainly the same thought or procedure where we/you are starting from, or does the approach differ or emerge variously?

5. What do we/you think will change or be changed by our/your artworks?

6. How and in how far did our/your artwork change during the years of our/your practice?

7. What would you say is the added value of talking about our artworks?

8. What kind of thoughts usually precede your next new work?

9. Has it ever occurred that you threw a work away?

10. What kind of values do we/you want to be represented in our/your work?

11. In how far does the contemporary art world and the societal reality of the present time concern us/you in our/your artistic practice?



we/you/me, are continuously occupied with?

1. Is there a question

It is primarily the question about our role as artists in society, about how to make work that is political without being a sterile aestheticization of politics or being the only space where politics breathes in the life of artists. Questions such as: Who do we care for? How do we care and support each other as artists? And, whose responsibility it is to support artists in our society?

How to update my mind and to not stick to competences and concepts that I've previously built in the past.

What else can the work be but a self-portrait? What am I possibly doing to relate to the world anyway? In other words: I am looking for meaning in art as well as in everyday life – anyway.

How does the individual relate to the common/social? How is that notion articulated in material form and language, and what are the consequences for the perception of a work?

Why oh why am I making art?

It is the questioning of underlying motives of human behaviour and sentiment, and how to isolate a phenomenon and then transfer it into an image.

concerning our practice as artists, that

My question is mainly what and how you make visible by deleting. Often I don't know the following step and have to wait. It can take months till I am back in the flow and everything rolls by itself.

Every art related question is a quest. Every question will be repeated over and over again. And its answer will occur anew, as (art) society will accept it anew. In that sense every artist is the result of her/his predecessors.

How to depict the human condition, human appearance and to create a kind of human event in practicing art?

What can I contribute so as to amaze, astonish, question and cause wonder? How can I visualize the magic of everyday life and nature and the transitory aspect of it?

Yeah, what the fuck am I doing with my life?

During the process I always ask myself if what I do, namely the concept and the way that I make my artworks, is needed inside of the world of art. The question is: Is that what I am doing needed?

It is this indescribable desire to get to know the unknown.

appears anew time after time and which

2. What part

Personally, I have difficulties being idle. I was always busy until I discovered, that by doing nothing time passes as well. Idleness slows the process down which is actually needed for a valuable result. Dreaming is a starting point to put myself in the position of an inherent art practice.

Being half awake I often find myself receptive for ideas, even spinning them to new concepts.

Not necessarily idleness, sleep, or dreams, but nothingness plays an important role for me. Just to play, to potter around, taking a break, being absentminded, doing something that is completely meaningless.

There is a quote by Brancusi: »Things are not difficult to make; what is difficult is putting ourselves in the state of mind to make them.« Sleep helps to create distance from the work I am busy with.

Sometimes I have the feeling I live a double life. A colleague of mine told me he needs time in his studio to do nothing. Time to think and to just look at his work.

Doing nothing offers me space in which ideas can arise, when the/ my spirit can move freely to explore possibilities.

Some works come to me in my dreams. But most of them arise by playing with the material I shot.

Observing my paintings is a one-to-one relationship with productive time. Additionally, the dreams

that awake me in the morning are the most important, for that's when I fantasize about ideas and projects.

Feeling rested means that I enjoy my coffee more. Idleness is most important for me because this is when I get to enter »time« in its essence, undivided or segmented.

Last month I read an article about the value of dreams. When you are dreaming, you can't make any judgments. That is maybe why dreams can reveal great solutions for artistic practice.

The moments I have the best inspiration for my artworks, are when I am having a shower.

Sleeping enough and doing nothing – from time to time – as space for another kind of activity seems to me very challenging, but essential for a good conditioned art practice that gets along without too much alcohol and without drugs, tranquilisers, pushing medications, psychiatrists and therapists.

do dreams,

Dreams – I'm not sure, I guess they make space for something else, for nonsense and looseness and absurdity. Sleep: I never have enough of it, I always want more of it but feel guilty when I get a lot of it. Idleness is vital and underrated; when given the time and space to be idle, the best ideas emerge.

If I don't

get out

of bed,

I don't

get any

work

done.

The state of slumber allows me to absorb and digest impressions and ideas in order to focus on new actions and ambitions.

In my work, I always search within the twilight zone, somewhere between thought and expression. It is the place where ideas are formed, which are not constructed by rational thinking.

as artists?

sleep and

play in our lives

idleness

3. Rhythm,

In my opinion rhythm, structure and spontaneity work equally together in the process of making a new work. All are equally important in the making process.

With the repetition of structures, rhythm joins in and the chance of variation comes into play; which for me is most essential.

Getting up and getting the work done in any form and frame seems very important to me. Inspiration is one thing, but transpiration is that which will get the work done... of course you also need spontaneous inputs to not get stuck in routines.

Spending time in the studio, working there regularly, forms the basis for things to become in a spontaneous way – when things are being »provided«, as it were.

I try to fix just one or two moments a day, so that it feels like a simple and clear ritual. Apart from that, I follow the logic of the artwork I am busy with persistently and consequently, whilst hoping that something unexpected drops in like a new idea, a thought or somebody that I meet coincidentally.

What I really need for my art practice is to feel at ease and have a bit of peace of mind, allowing for some space for life to get to me. When I feel relaxed, my focus (to some extent) shifts outwardly, which is helpful for my practice. But then again, I also do well with deadlines, when I HAVE to come up with something. The conclusion is, I don't really know how I'm put together.

in our practice

structure,

Rhythm is vital to me as a concept, but ironically I resist it in my life as I find it oppressive to maintain and be maintained by it. Perhaps I equate rhythm with authority even when it is a self-imposed rhythm. Spontaneity is vital but it is also scary, it requires so much trust, I am always pushing myself to allow more spontaneity and improvisation into my practice.

I would say it is about knowing when to be disciplined and when to play – and all have a share in my practice.

Rhythm and structure are the base of organising my working days. For example, I always start with the same activity when I arrive at my studio. For me, it is seducing to jump from one theme to another, which is distracting. So I need to be structured in order not to allow my jumpy intuition to run off with something that does not belong to my art practice.

Work every day.

what is their share

These all have their place in one's art practice. It is just the balance between them that differs in different works.

With every new artwork, I have to figure out how to get organised for its realisation, I have to invent ways to get a grip on what I want to do next. Rhythm, structure and repetition feel like instruments to clear my mind and to get ready for the realisation of the work.

Being in the present instead of trapped in my mind and looping there.

It is important to respond to unexpected situations. But I also love some rhythm and structure, mostly in a later stage of the process, when I have to do selection and post-processing work.

spontaneity –

as artists?

or does the approach differ or emerge variously?

4. Is it mainly repetition

My vocabulary in my art practice is deliberately restricted. I use several basic forms, derived from reality, that get stripped, reshaped and sampled, or evolve into a new shape again. Figure and ground can trade places; context and scale can be changed. In that process coincidence plays a big role where active speculation creates new assumptions.

There is repetition in my working process, in terms of departure. Once I get hooked up with a »new« medium, I work months or years with it because I find being offered a great variety of possibilities, until finally, I feel too comfortable with my way of working. That moment everything works like a charm tells me that I should find more challenge and dare new materials.

When I conceive of a new work, it often seems to me that it has little to do with what I have done before. Upon reflection, I often find continuities in my work that surprise me.

Trying to enter the unknown I find myself repeatedly ending up in repetition of the same basic thought – although the actual work might look very different.

the unknown for too long, you desire the repetition that arises from structure. When a structured life is lived for too long, a desire for excitement manifests itself so as to no longer feel machine-like.

My work develops in unpredictable cycles and it follows its own logic, one that also decides, during the period of realization, which materials are needed, and when and how to use these materials. A new cycle of work is often succeeded by a new body of thoughts, materials and techniques for its realisation.

It is a continually shifting balance of both, depending on the moment, season, events...

When you swim in the waters of

or more the quest for the unknown

Repetition makes you good at something, like drawing. Maybe you should do it every day. I mean you should have a starting point for your quest for the unknown. Otherwise, you are lost.

The »identity concept« as centre of my research-based art practice can be treated on different levels, like sexual identity, personal and collective memory, etc.

I see no use making the same artwork over and over again. But when things change slowly, in life, in one's mind, and consequently in the treatment of one's own art practice – even if some works from the same period still might appear alike, suddenly something fresh emerges from the action of the practice itself.

I feel like I am always pushing for the unknown, but end up realising that I have repeated myself. This reminds me that my brain is a sculptural form with a shape of neural pathways and that is both frightening and reassuring. I feel it is futile to fight this repetition and instead

I think about my practice spiralling outward in circles like a conical shell; the loops getting bigger and broader each time, but always circling back to the same place where they have already been.

I am fond of working in series because there I get to have both repetition and variety. I think we need both. With repetition, we learn to control ourselves, and in the quest for the unknown, we discover new spaces.

from which our work derives?

procedure where we/you are starting from,

Is it mainly the same thought or

5. What do we/you think,

My mood certainly changes making a good piece of art. It makes me very happy.

Will it change the world? Definitely not; but on the other hand – no one gets killed by it...

That one awakens with a new sense of purpose.

I imagine a cloud of thoughts (in which I participate individually) as a collective culture feeding space. I intervene there.

Only very small changes, I hope... maybe a little change in how you can learn to really LOOK at art.

If my work ever changed anything or anyone? I don't know. I do know, that it has changed my way of living, my thinking practice.

I just hope that a person, while getting in touch with something I made, is influenced by it in a positive way. That's enough for me, even if it's subconscious, or only for a brief moment.

My works intend to change one's perception. I want the audience to get a new view on the world. I want the viewer to be seduced, challenged and surprised.

This is not a nihilistic response, but I sincerely think little or nothing will be changed by my artwork, except for maybe some fleeting pleasure. But fleeting pleasure also can engender other ideas or initiatives.

I think that the artwork is a pushing point, inside of a societal process.

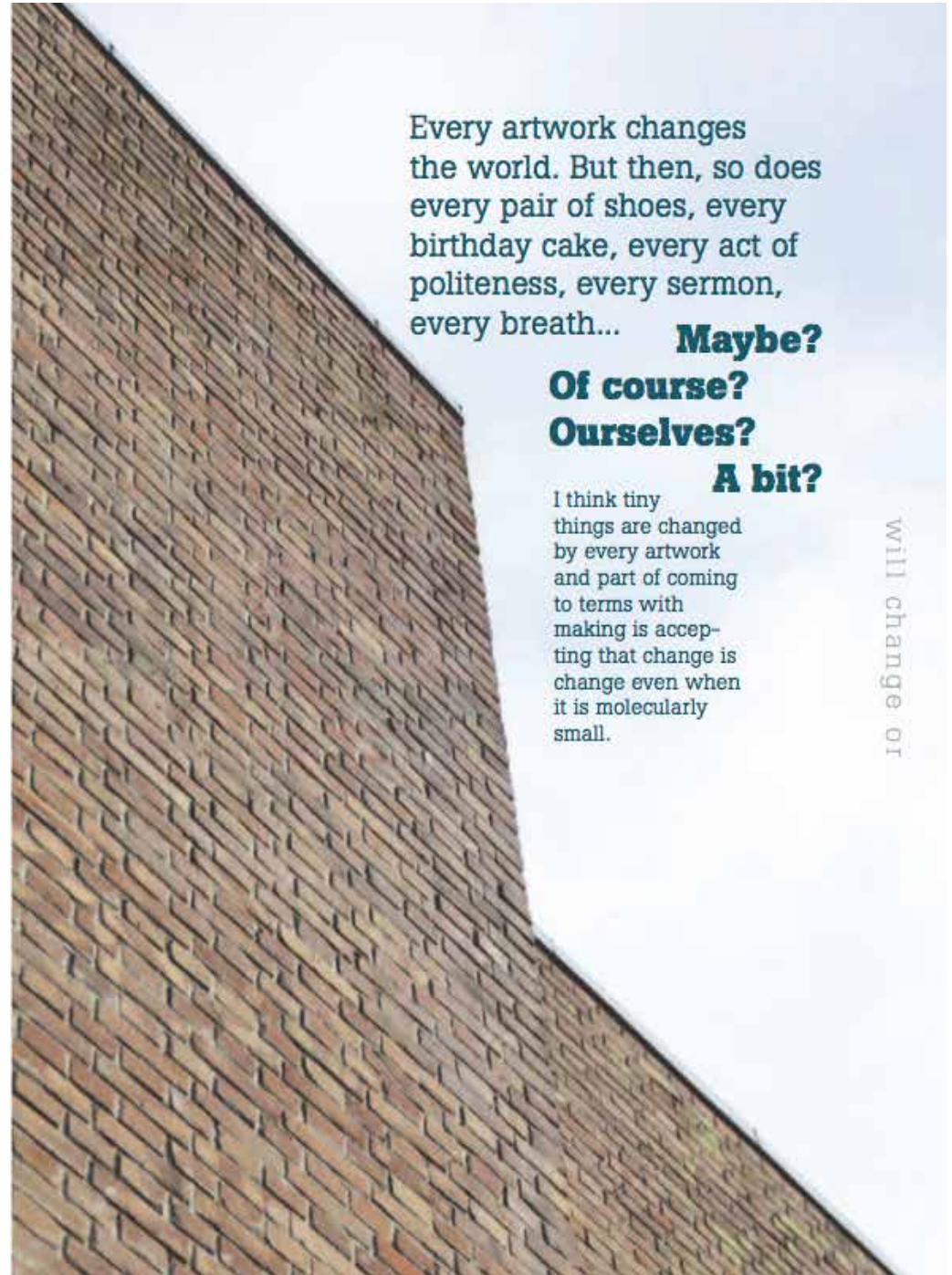
I suppose that when the spectator feels he or she is a part of a mutual agreement, where what you see is not what you get. Maybe then perception might make things happen in a way for the good of society and existence in general.

I never had the idea to change the world by my artworks. I do hope to find a contemporary view on human life, one day, in doing art and in my artwork.

Allow for different viewing and consideration, tied together with experience or new encounters.

Nothing, there is no goal, there is no purpose, there is only nothingness.

be changed



Every artwork changes the world. But then, so does every pair of shoes, every birthday cake, every act of politeness, every sermon, every breath...

**Maybe?
Of course?
Ourselves?
A bit?**

I think tiny things are changed by every artwork and part of coming to terms with making is accepting that change is change even when it is molecularly small.

After using oil paint I started working with installations, performance and film... Nowadays I'm just doing whatever I like, and I sort of try to stop asking myself what someone else would think about it. So there's more freedom and lightness in my practice. There's a crudeness in it, some sort of foolish humour, that I finally just embraced.

I think my work became a bit less documentary-like and a bit more abstract.

Like myself, my work has both changed and stayed the same.

Hurrahhh,
Oh, sometimes it seemed like I was doing the same thing over and over, until I had passed beyond whatever the sense of it had been.

I started out doing video installations with sculptural elements. During the years these two elements diverged. The video installations became projections; the sculptural elements can be found in projects for public space. The focus of content keeps ever the same in my practice. But the times are changing and I have to adapt continuously anew.

General concerns and ideologies have remained more or less consistent in their direction and line, however the mediums and forms have evolved and developed.

My work is constantly evolving. Throughout the years more deepening has been created.

I got a little better at it!

My artwork has changed completely and not at all... I started as a painter making figurative paintings whereas now I mostly work conceptually in film and video. However, many of the same fundamental concerns prevail. My main motivation for making art in the first place was to look for other ways of perceiving and questioning the world, this is exactly the same as now. I see making art as a kind of hands-on form of curiosity, a curiosity that hopefully drives more curiosity in others rather than providing any answers.

My intention to make art-pieces that are tactile and layered has not changed. Although the aim has stayed pretty much the same, the way the works look has changed. Aside from that, I became interested in collaborations and working with groups. I find working in a team very inspiring.

For some years, I focussed exclusively on video and film. Text-objects and performances followed, and now, I find myself painting again.

The thought or intention stays the same – the form of expression differs. I dare more – for example, to be less spectacular.

My work certainly has changed. I have been very insecure with the different ways of handling my illustrations and print-making. At this moment I am quite pleased with the direction I am heading in.

Its core business has always been the same. I think that at a certain point one knows what it is all about, in essence. Everything else is one's curiosity in »what would happen, if...«. What did change through the years is its appearance and medium.

The intention, the way I work has stayed very much the same. Over the years this image has had several different configurations. The narrative within my subject matter for example has been replaced by a more minimalistic and speculative attitude.

That depends what the works are about. If they are a challenge to talk about in words or if their essence is beyond words and speaks another language that is hard to grasp in words.

I think discourse is inherently valuable and is half of the drive in my artistic practice. I have learned more from other artists around me, friends and studio-mates, than from any formal art education. I also value dialogue with dead artists and writers, or those whom I will never meet, whose discussion about their own work has inspired and helped me enormously in my own practice.

It is a way to get a grip on a possible position of the works in a bigger field, how they relate to other works and also to the spectator.

Feeling naked/vulnerable to attack, which gets my blood flowing and my cheeks red – this is added value. Or when it is in a context of contribution, whereby it becomes part of a bigger story, and its place and being takes on meaning in conjunction with other works.

talking about

It can give you an »extra understanding« of the way the works communicate both with yourself and with other people.

Talking about my art practice challenges me actually to find suitable words to describe an artwork, an idea or an intention. Having an audience who is willing to look and listen carefully is a great opportunity to discuss one's own view on a project or theme. Talking with someone else broadens my horizon.

By doing so, we understand each other and ourselves a bit better. I think we have to get to know more possible ways of viewing a thing.

I think talking (and also writing) gives you the ability to get to know the individual and collective mind. And most of the time, whilst discussing or sharing the state of mind, other thoughts (old ones and new ones) enter the mind in such a way that new ones drop in.

7. What

would you say

To verbalize something is a method of thinking and becoming.

To do so is also a coming out of one's comfort zone, I think.

Talking about art though is often positioning or judging, which does not bring us very far. Discourse is an equivalent to thinking and thinking about art is an opportunity for exploration.

The added value of talking about our works is that it gives more insight about the maker and the viewer.

I need to test my ideas and thoughts by communicating with others. As well, I need to hear others talking about their particular view on something. This makes me notice my own particular position, which I would not be able to do without the other.

I don't mind talking about my work in one-to-one conversation. Beyond that, I generally try to avoid it.

We can discover ourselves through others and through our artwork.

value of

You can view and review a painting on many different levels. By talking about artworks, their different layers, emotional qualities and intellectual contents can then be worked out together.

is the added



8. What kind

Something I want to see in the world; something I want to understand better; how to manifest my questions in a way that it is materially relevant and interesting for the viewer.

Itching thoughts.

It depends on the materials. Will I be printing on textile or paper? Will it be digital or analogue? Or will I try out some material I have not used as often, like wood or canvas? Those kinds of questions.

The concern is not to repeat myself and that people will hopefully find my work interesting. But who am I to expect people to have interest in my work, thoughts or actions? What do I have to say that the world has not already heard? What can I contribute, and to whom and what for? Who will benefit from this contribution apart from myself and my own joy from making?

your next new work?

*Get to work,
you lazy piece of shiti!*

I review my last paintings and see if the image I created is accurate... of course it is not and so I will shift my view and/or the way of applying paint a bit on the left or the right...

Sometimes, there is only emptiness; with no idea of what I will be doing. Sometimes the inside is buzzing with so much ideas, that it is difficult to choose one.

Thinking about a new work in my practice starts right after that moment of beginning the new work's realisation. I then try to follow and understand what I am doing.

These kind of thoughts everybody knows under performance pressure, like: I really have to make something completely different, more meaningful, more in connection, more authentic, more relevant, more simple.

Giggles and glee... there is the moment of pleasure in the discovery of the idea, that is the moment of embarking in the making of a new work.

It always starts with curiosity and hunger to catch a certain idea that occurs or appears in the mind. While haunting this image, doubt and its insignificance are also haunting the idea, trying to tear this image down. But in the end it becomes a work that I'm confident of.

What makes me wonder?

Most of the time it starts with slight ideas for a new work, and the thinking is evolving during the practice.

usually precede

of thoughts

9. Has it ever

In the phase of testing my thoughts in material, when thoughts, ideas and concepts meet matter... it is rather test-material that hits the bin than a finished work.

If I prepared a cake with the best ingredients but in the end it is disgusting, I can only conclude that maybe I used the wrong ingredients or an incorrect way of making, even if both might have been the best. I have to do the experiment to see its result, with the risk that it does not work and I have to throw it away – in making art it is the same.

Oh yes, a lot, or I reuse the material.

If something goes wrong and it does not make my work even better but worse, then I throw it away, of course.

Yes, well, not necessarily works but ideas, this distinction can be tricky with video as many works are ideas really, audio-visual ideas. I scrap many ideas or put them on a hard drive for many years and come back to them when they feel fertile once again.

a work away?

It happens very seldom that I actually destroy or put an artwork in the bin. I intend to also keep bad works. I even have a special folder for them. Sometimes my opinion about bad works changes with time. Sometimes it happens that I make an artwork that I think is spoilt but later I discover it only has been alien to me.

Sure, on a regular basis. Due to the nature of my work more things end up in the waste than are kept to show.

As photographer the procedure of selecting images is one of the biggest parts of the job. So a lot of images will stay unseen.

Yes, very often. Only a few works survive.

No. I did that once, during a move when there was no more space in the moving van and I greatly regret it to this day. However, I never show work that I'm not fully proud of.

occurred that

My waste basket is very full at the moment.

you threw



in our/your work?

Contemporary perceptions of art and society and the goal of generating ethical intelligent competences for the realization of the global self-design of society.

10. What kind

I do not intend to communicate values, but reflections and critiques of what is perceived to be collectively valued by our society. If any values are unintentionally represented, then those that are represented are mine.

With my work I intend to explore the boundaries between reality and an immaterial world. I have no real message in my work.

I don't know if I want represented values in my artworks, I have only questions. I do not think that my point of view is the best or more important than those of others; I intend only to reflect on existential reality matters by doing my artworks.



Wonder, astonishment, questioning, silence, fragility, transitoriness, beauty.

I am fascinated by impermanent transience, the beauty of it, especially in things that are vanishing, where holes fall in, where rust formation takes place, where the skin of materials shrinks, the history of it is visible, showing the bounces and dents incurred in life.

I am not sure if I want to represent certain values within my work; I hope that I am able to accomplish works that are open to the observer and contain potentialities with which one can play/think with.

It is the pure joy of making stuff...

represented

of values

My biggest value is just how much I love to be alive. I feel so lucky that I can do what I want to do. I feel very free. And these things I would like to see reflected in my work.



The attitude of »Think twice, redirect, keep asking about everything, do not judge, love and respect, being there, as present-minded as possible«.

I want to be a brave but responsible maker, even when this means embodying positions of the devil's advocate or an unreliable narrator.

Acceptance of nothingness. The past does not exist. The future neither. It is the eternal »now« as presence.

want to be

do we/you

There is also contemporary reality in my side-jobs that sponsor my artistic work. I find myself quite often strolling or working in these fields which «fed» me all sorts of experiences and taught me things I find useful, in addition to the field of art. Sometimes, both worlds appear to me as parallel, abstract mechanisms.

It doesn't.

Some discourses of the art world are nourishing, some are not, but it is always good to know where your own practice is resting at or bound to. Contemporary reality is amongst others also a field one lives in as an artist.

Many people are busy with art. I find it rather hard to present myself to the outer world and for it to have meaning for others than just myself.

A world going to shit is always kind of good for art...

I may have opinions about these issues as a citizen or as a human being. As an artist, my work is my statement.

The performance has ended, the audience streamed out; the applause still echoes in the empty hall. But the idea of the spectacle as something to be acted out and absorbed; hung in the air long after the last spectator has gone home to sleep.

I try to take the official art system serious in the sense of knowing what is going on, but not too serious in order to not get paralyzed by it in my own art practice. I don't intend to be recognized by the «officials», neither in art nor in society. First I want to follow the logic of my actual artwork and general life practices as a human and artist and its own inherent goals.

in our/your artistic practice?

concern us/you

Societal realities are relevant within my practice of making art, even though the questions around these do not occur in an explicit manner in my work. I try to yarn around the ideas of the human condition, which is the theme continuously reappearing in my work. The contemporary art world concerns me in so far as it is the environment where I have to move around in because of my profession as an artist.

They concern me a lot. I worry frequently about how to sustain my own practice in the future, about the choices I have made and how to support the other artists around me. I am concerned by the paradox of feeling that what I am doing is not useful but that I do not want to make «useful» or didactic art. I worry about the elitism of the art world and about all the ways I could do more in the world to help people. I worry about (my) art being an expression of the political concern of the middle classes.

To me «the art world» doesn't seem to be a representative subtraction of life; it might be an interesting «place» for historians and speculators.

and the societal reality

Of course art is not only a personal record of the artist who created it, but a record – intellectually, culturally, spiritually, psychologically – of the era in which it was made.

I like to know a lot about what other artists are doing, so I try to be in time with the art world; on the other hand, the reality of society is an important inspiration for my work. I usually read a lot of news from different countries and I also try to be up to date about contemporary discourses in philosophy.

My work is an escape from reality, but at the same time it makes you think about reality. The nice thing about art is that you can imagine, which in a way always refers back to reality. Social reality catches up to us, tosses us around and then drops us in unusual places – in reality or in the mind. That is something that always influences my practice.

Ongoing reality can be as immediate and loud-voiced as the art-context, and therefore I often lock them out of the studio in order to hear my own voice when making.

The contemporary art world is big and diverse with many players and actors, contributors and takers, platforms and niches. I don't want to spend too much time thinking about this. I find it more sustainable to look at, criticize and challenge my own personal practice first. Lead/change by doing.

The contemporary art world mirrors your work in the given time.

of the present time