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It started over 25 years ago with a photograph, for which I adjusted the exposure time to the rhythm of my body, so that it was exposed for the length of a single breath. That led to further experiments with artistic media, such as the relationship between perception and memory, or the meaning of double images. With time, the observation and recording of the flow of thought processes, and the time-scales underlying the work, became ever more important, culminating in a Master's thesis in 2013.

From 2015, so-called "photograms" were made in the Munich Botanical Gardens, representing a continuation of the works I had created on paper at the Free University of Stuttgart in 2012/13, and in which I combined photography with painting techniques.

A photogram is also called a camera-less photograph, because it doesn't use a camera. It is made by placing objects directly onto light sensitive media and illuminating them. Artists such as Man Ray, László Moholy-Nagy and Floris Neusüss have worked in this style.

When I carried light-sensitive paper or canvas in my bag, under my coat, or in my rucksack to the park or a mountain, the process of illumination had often already begun.

A work can also be seen as a kind of response to the involvement of an artist. How translucent or opaque were my clothes on a certain day, for example, or how long did I need to reach the respective peak? Was I delayed on the way there? There were days on which it rained, or the weather changed a lot. That also changes the image.

Art is connected to the time in which the artist lives and his subjective sense of time. But to experience it, I cannot think about it at the same time as working artistically. It only shows through the work itself. I cannot escape this ambivalence, since simultaneous perception is impossible. It shows itself in retrospect, when I scan the resulting image with my eyes, causing an "after image".

So, when does art begin?

The phenomenon of time was seen by artists like Marcel Duchamp as the fourth dimension throwing out its shadow. In Arte Povera, the handling of time, in addition to the uniformity of the material, was essential, transcribing mental processes, and the other way around, setting thoughts in motion.

By setting out on an artistic journey, with all my experience and knowledge of my own subjectivity, something can emerge that will continue in other people.

Sunlight, moonlight, starlight: it is all cosmic light and comes from the universe. Stephen Hawking said that the universe is in our heads, because it is we who, inside ourselves, impart meaning on the external reality. "We are the universe experiencing itself."

Living with and from art?

I do not ask myself these questions. Should I carry on breathing?

I just do it.