

Position 2015



Johannes Ziegler

The optical reception – also in terms of architecture - is determined by habit. It happens more in a casual way than in a way of focused attention.

W. Benjamin, Das Passagenwerk

One can think of conceptions like “peripheral vision”, “notation”, “in passing”, “out of the corner of ones eye” or “snapshots” that refer to terms of pictorial invention facing the pictures that appear to the vegetal, floating, architectural or images which remember of arranged still life paintings: things that appear seem to be passing “apparitions” that find manifestation by being painted. Most of the time it seems as if the painter, the observer and chronicler is interested in unspectacular occurrences being aware of its fugacity.

It was in the nineteen-eighties and early nineties when personal experiences and perception were chosen as the origin of images that examine the boarder areas of different conceptions of abstract and concrete painting. One can find cutouts and compactions which are arranged in pictures like zooms in the closer surrounding of the painters studio, like color impressions taken along during long walks and hikes, like single objects which found interest because of some obscure details. So it was from the onset that the pictures have their direct reference to their author, they were always considered to work together in a way of a dialogue form and – whenever possible – arranged in this form in exhibitions. It was also a way of resistance against the flood of information from the upcoming medium Internet and against the theories and writings of the post-modern philosophers that have been in discussion since the eighties which opened a way to find out possibilities to develop a transition of personal visual experience.

But apart from the reference of the images to the author there is another parameter that runs through like a red thread. No matter if the paintings move more and more away from representation, if one wants to see the pictures as an abstract-geometric or informal advisements one can see that there is an attempt to exempt any trace of anecdotes. There is no interest in the biographic self-reflective contemplations of the painter, there is no comment on his resulting daily well-being or to themes on the matter of awareness of life - what is interesting is the painted intercourses that are the basis of painting itself: the things that are relevant are the extent and the proportion of the painting surface (where the image is supposed to be set) and its texture, the decision which binder to use, which influences the clarity and luminosity of the used pigments, the space, the opacity or transparency of color as well as thoughts about the composition of a painting or other strategies and modes of behavior that one has to decide with every new painting.

In the majority of cases the primer coat and the color paste is manufactured so that it is possible to have more influence to color force and depth of it, the chalky and dull surface allows the picture to grow into more luminous power.

But all of these practices are only basic operations and not reflections of the end result. Calculating the tools the observer is able to recreate what he has seen and faced, what affected him.

Sounds are produced so that one can feel the breath of the pause (when something happens to notice).

Although there are no set dates (to paint means to be in a state of flow) one can find that architectural and landscape-like details appear in the pictures due to participation in specific projects (*¹) and in periods of residency (*²) abroad. As before there were discussions about the substance in abstract painting and one could only find an allusion to representational objects in the paintings the “realistic” origin of the images becomes more and more apparent. As it was possible in the past to mention the discussion on artists of the Russian Constructivism, of the Arts School Bauhaus and the Abstract Painting in the US of the Forties up to Minimal Art and abstract European Art as for example in the paintings from Blinki Palermo to Antonio Calderara, the abstraction that can be found now in the pictures, in drawings, sketches or photographic snapshots which the painter took along from his hikes to his studio. It was the multi-piece painting “Ohne Titel – (Baum)” (*³) that fed the decision for a more representative way of painting instead of a way of non representative painting that was at risk to be come arbitrarily and decorative.

But the paths that were taken were never left: the experiences of the years of continuous abstraction, the discussion on dimension and material properties as one can find in Minimal Art pieces, contemplation on the

part of the beholder and on the action in connection with the paintings (^{*4}) stay essential, no matter if they are a part of special projects (^{*5}) or if they were previously painted in the studio without a concrete task and find place in some kind of modal dialogue that were shown in exhibitions like "Malerei" at the Salzburg Kunstverein, "gemaltes" in galerie 5020 (^{*6}) or in the exhibition "be my guest" (^{*7}) in Stadt Galerie Salzburg.

Beside the paintings on canvas which are of prime interest and the increasing importance of watercolors it happened that the artist had the opportunity to implement his status as a observer, a collector and a hunter of incoming impressions of different artistic media which touch domains of Land Art, Performance and Happening: Frames were used as view finder, actors and singer took a role in certain projects where the casual glimpse and peripheral perception were part of the art-work and subjects of discussion. (^{*8})

Not only in terms of exhibition projects, like they functioned as painted "time-markers" in the exhibition of the artists-symposium "ORTung", or as orientation markers for the works which were related with the stipendium stay in Budapest, the use of watercolors as a medium which allows one to fix impressions anywhere and in a simple way. Soon the watercolor paintings turned out to be more than only sketches or etudes, like a precursor to some later work and are regarded as being. But at last with the first longer work period in Berlin in 2004 these cycles appeared as works on paper following a formal line. The actual aquarelle image which is never bigger than 4 x 6 inch is set into a sheet of deckle edge paper, which is about 10 x 8 inch in size where one can find coded indications to landscape-like or architectural details or other hints to objects in a more or less identifiable manner. The exploration of the visual language and the capability of this medium are themes in these works, as well as with the larger oil paintings on canvas. The technical quality of the medium allows exploration and decisions of painting behavior and strategies very quickly, the transparency and porosity of the medium comes into affect.

These small pictures are understood as coequal to the larger tempera or oil paintings on canvas. They were shown in exhibitions like "gemaltes" or "Das Große Bild hat keine Form" in a dialog form/with each other.

With the appearance of the first affordable small digital photo cameras in the late Nineties, uncomplicated tools were available which helped in the search of images and picture material. The small cameras functioned as a form of electronic sketchbook on hikes, walks, visits in museums and helped to fix and save fugitive moments. In addition to the possibility to take images very quickly, taking photographs with a digital camera without a classic viewer but a display and a simple zoom to preview the images meant a new aspect of sight – which in a way influences the painters view and his way of collecting images. This alteration of the way of viewing and looking has a significant influence on oil paintings or watercolor paintings as well. The so called new paths taken with the medium of photography opened new attempts and thoughts to discuss its interplay with painting. The characteristic of an image, its degree of abstraction, light and color intensity which emerged with the digital-photographic pictures became an issue. (^{*9})

Photographs which resulted in using Polaroid cameras are difficult to predict. The result depends on the state of the cameras which are only available second hand, the storage conditions of the film material, the imperfection of the lenses. So it is necessary to select, to sift out which of the images that "got stuck in the fishing nets", so the image selection is of major importance. The intuitive, archetypical, associative and primary aspects are the arguments that lead to decision here as well as in the case of the decisions which lead to the paintings: the seemingly intentionality, vagueness, the pretended blurredness or incompleteness and yet planned and intended assert proves themselves.

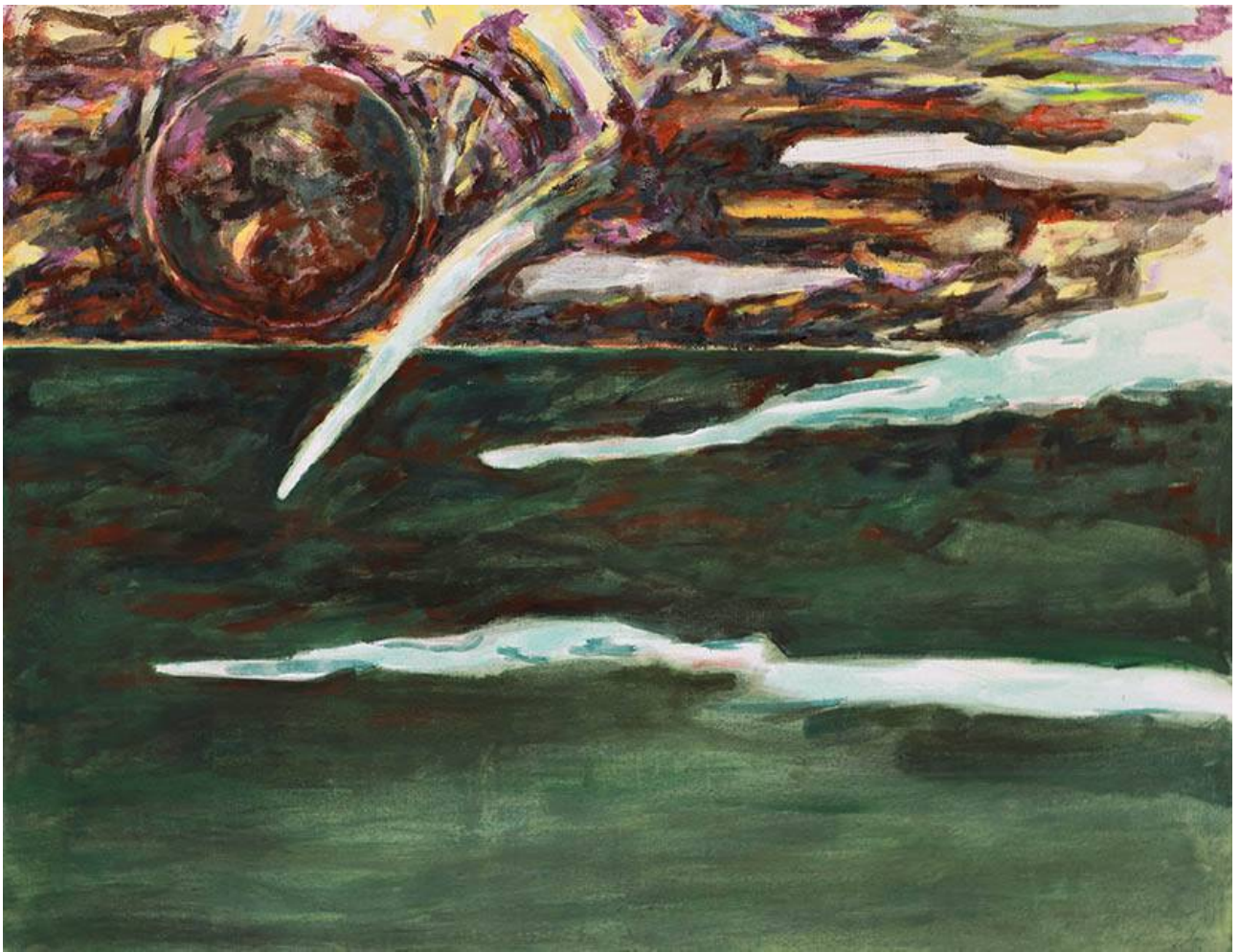
FOOT-NOTES:

- *1: Schotterwerk Stephansbrücke“ <http://www.johannesziegler.net/#!stephansbrcke-gelnde/c17p8> ,
„ORTung“ www.johannesziegler.net/#!loferabbildungen/c185s
- *2: f.e. Budapest <http://www.johannesziegler.net/#!budapest-klauzal-ter/cfbk>
- *3: <http://www.johannesziegler.net/#!leinwaende-baum/c1341>
- *4: although the Artists F. E. Walther or Hamish Fulton follow their own strategies and theyr formal solutions in their very specific Art systems I have to bring up my very sympathy for their artistic posture here.
- *5: „VORBEISCHAUEN_MERAN (Fries)“ www.johannesziegler.net/#!loferabbildungen/c185s ,
„CONSTRUCTa“ <http://www.johannesziegler.net/#!consttructa-bilder/c1yvo> ,
„ORTung“ oder
„Das Große Bild hat keine Form“ <http://www.johannesziegler.net/#!das-grosse-bild-hat-keine-form/c1159>
- *6: <http://www.johannesziegler.net/#!gemaltes-bilder/cw6l> ,
- *7: <http://www.johannesziegler.net/#!be-my-guest-bilder/ch17>
- *8: „Fixierung“ <http://www.johannesziegler.net/#!fix-bilder/c1z02>
„Orfeo“ <http://www.johannesziegler.net/#!orfeusbilder/cwdx>
„wander-gärten“ <http://www.johannesziegler.net/#!wander-bilder/c1ffa>
- *9: <http://www.johannesziegler.net/#!fotografien/c245g>









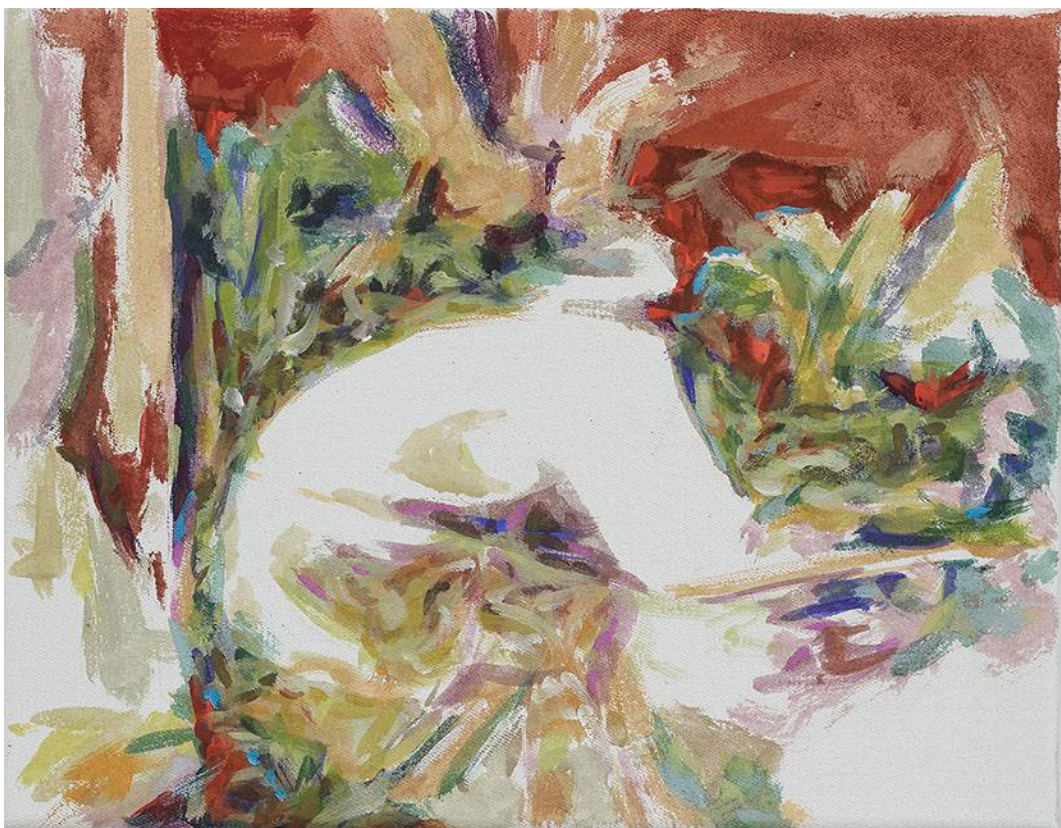




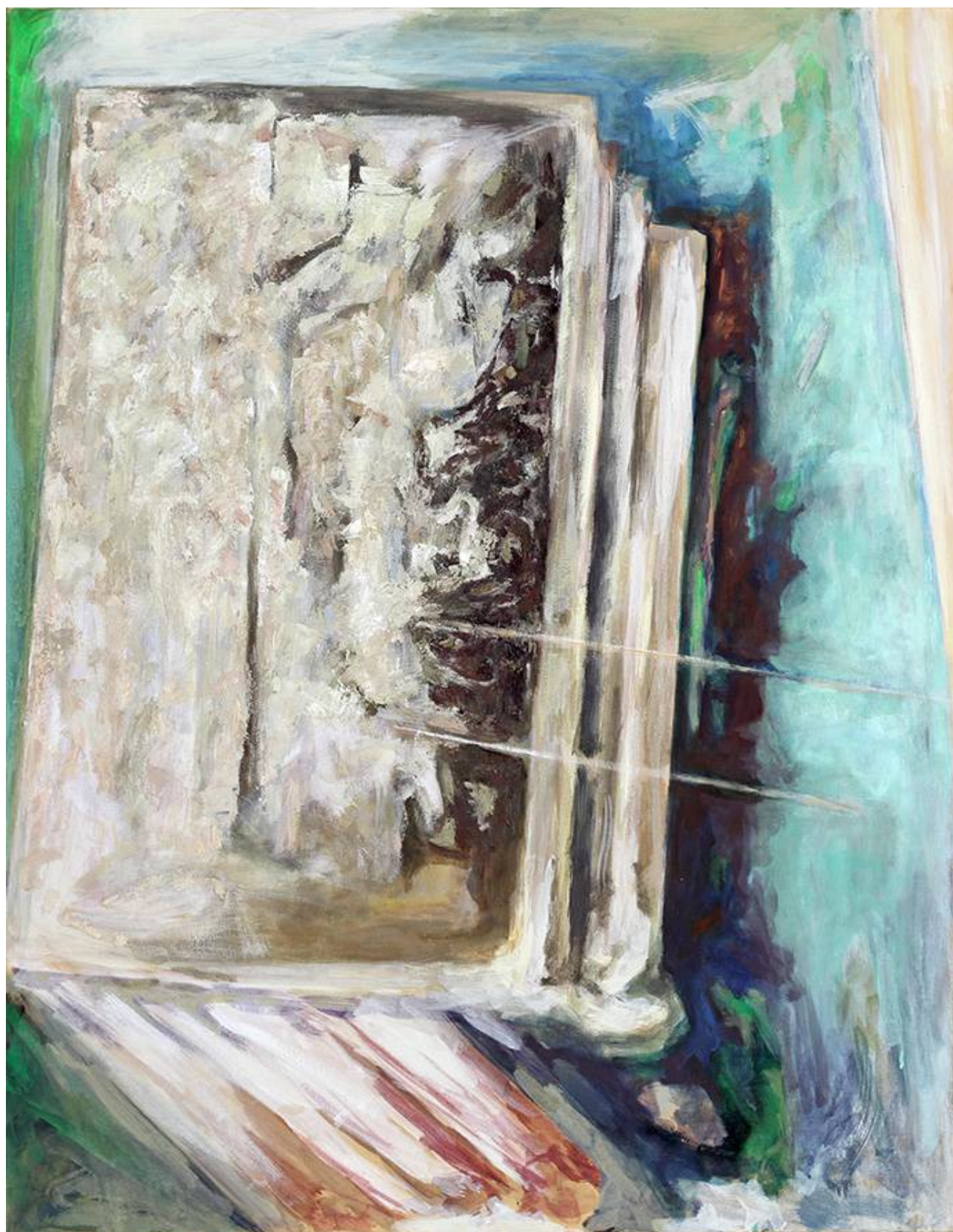




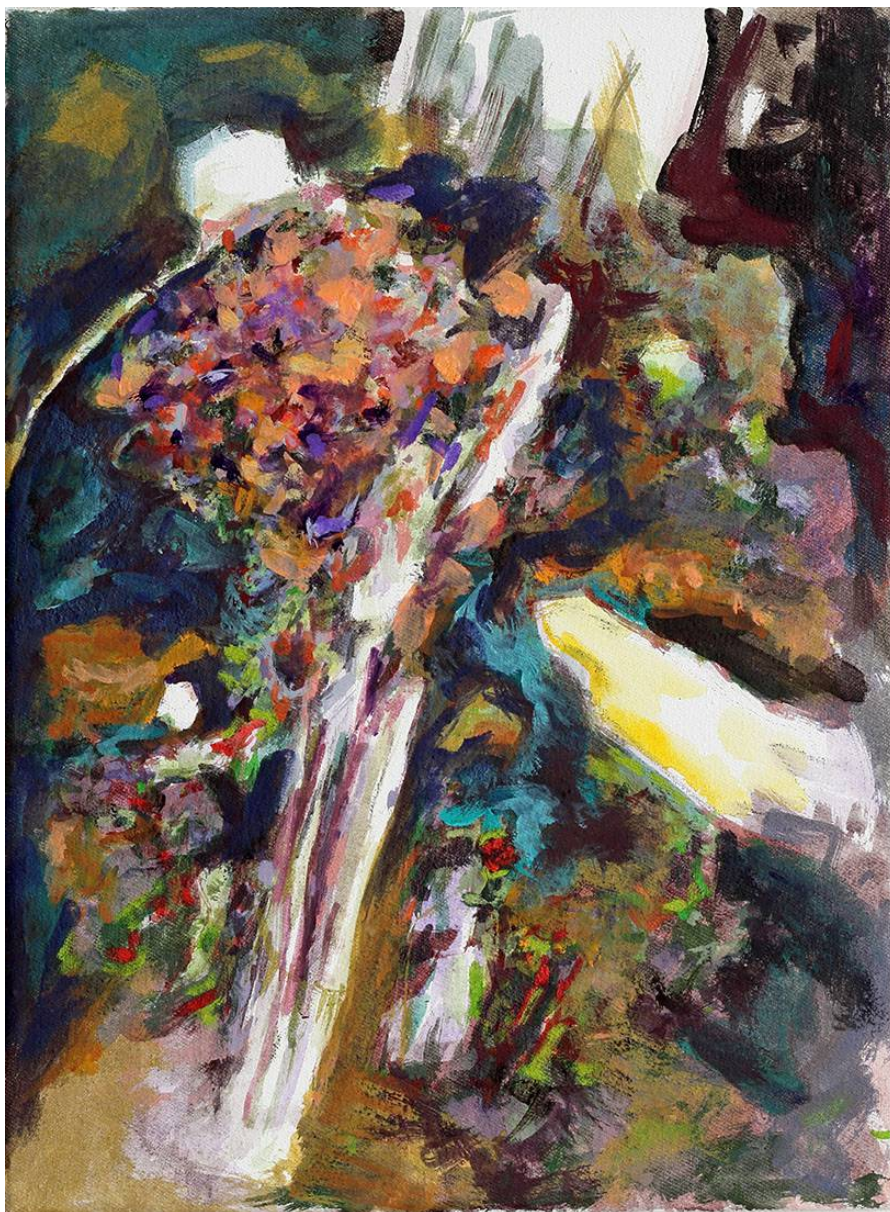


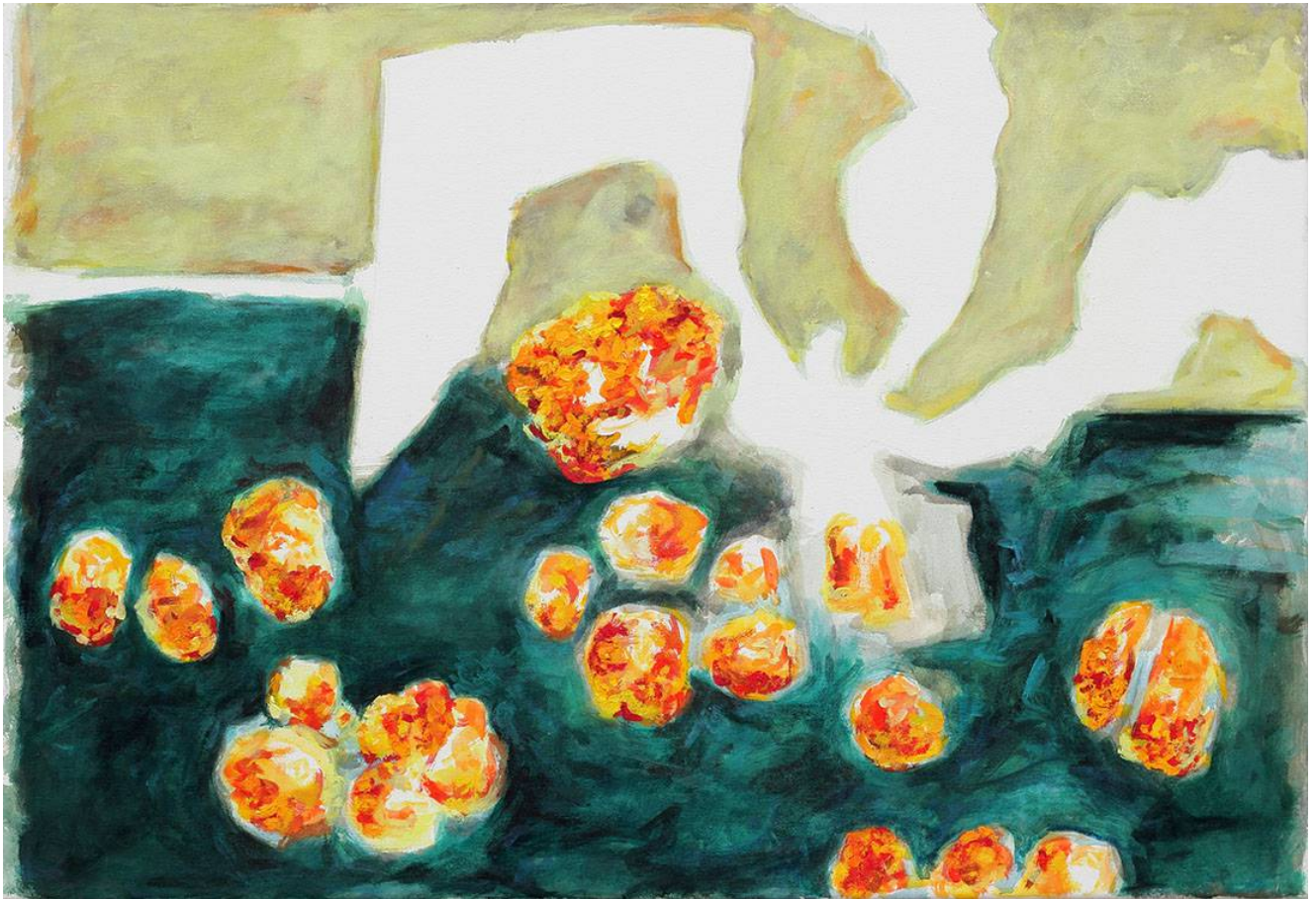














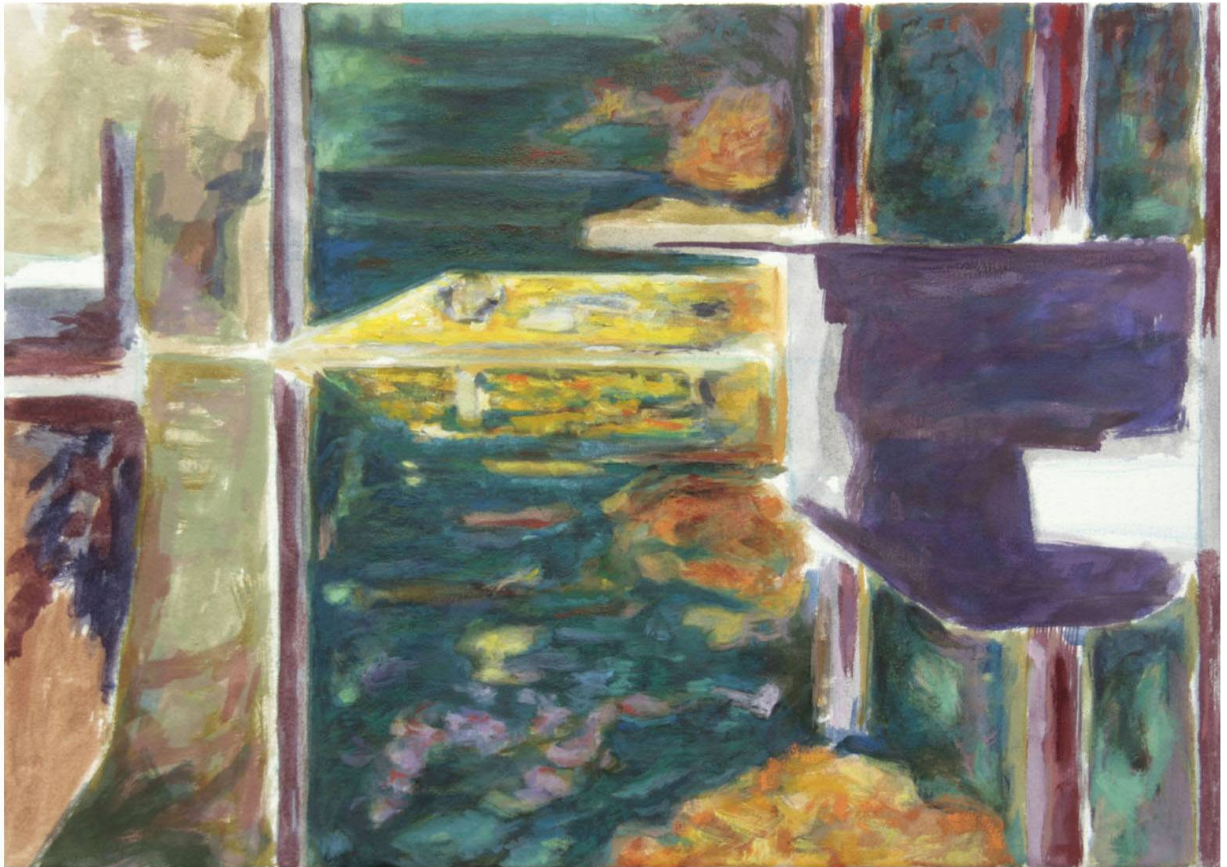






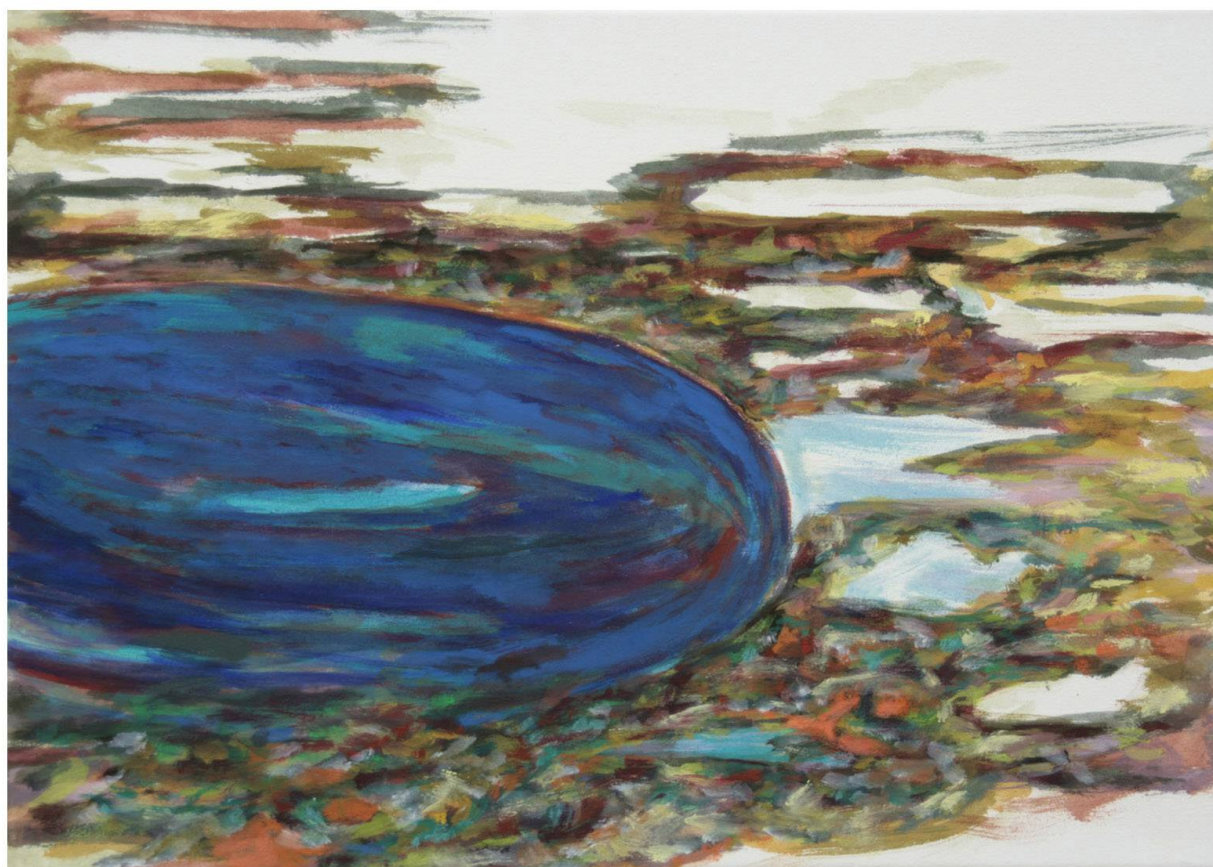






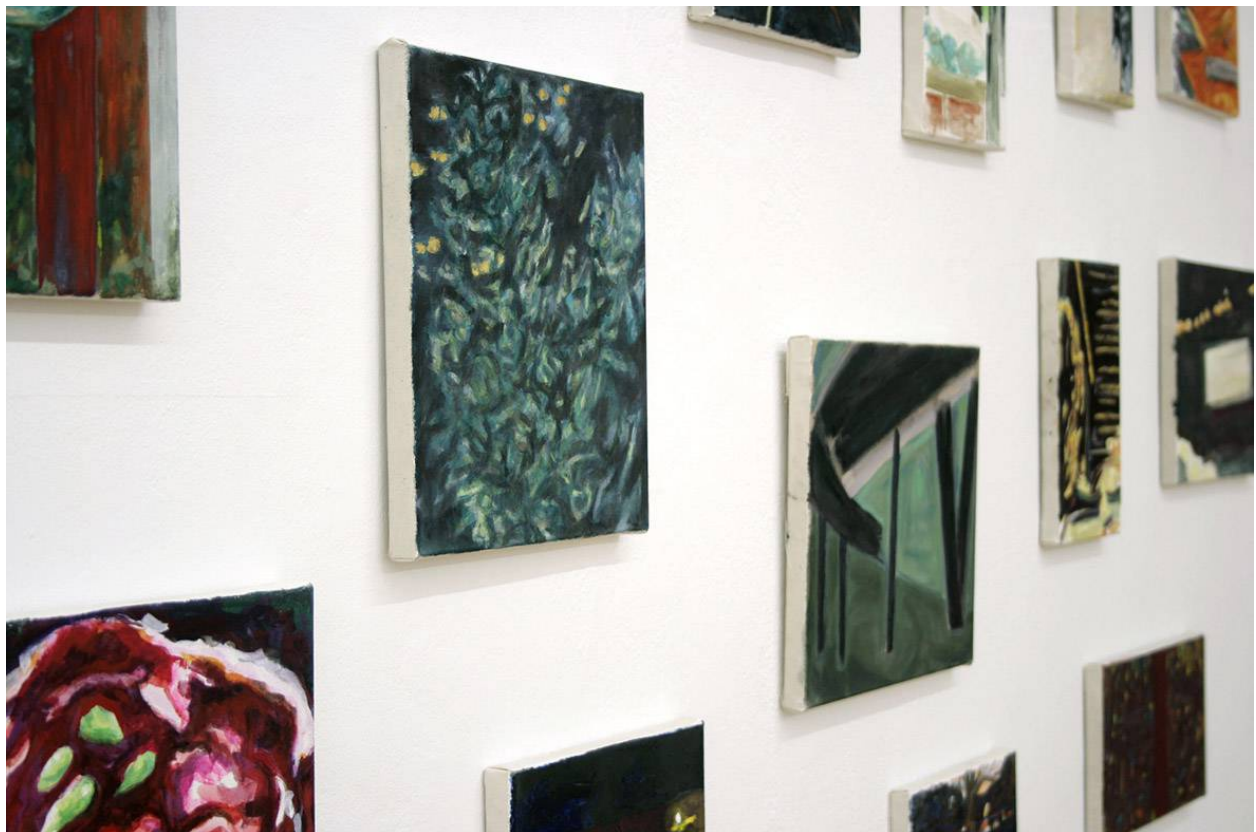












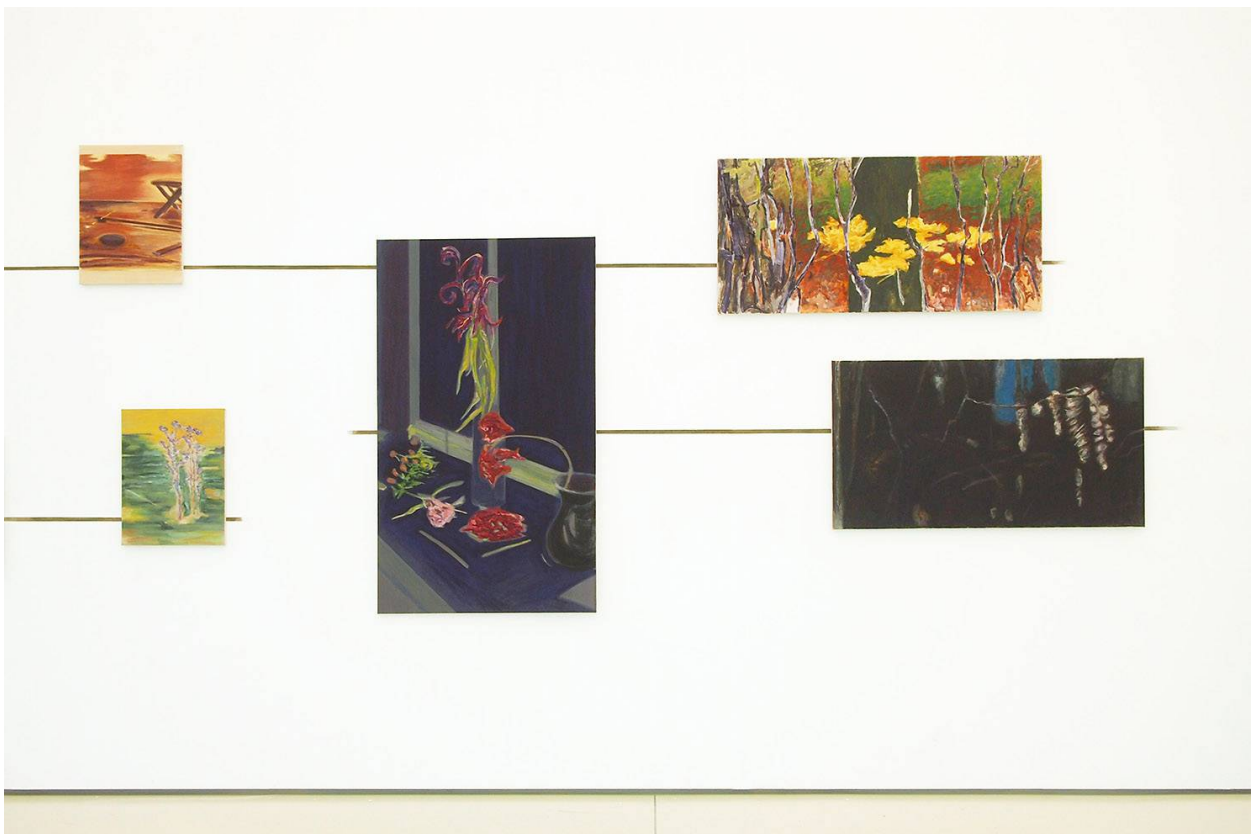




































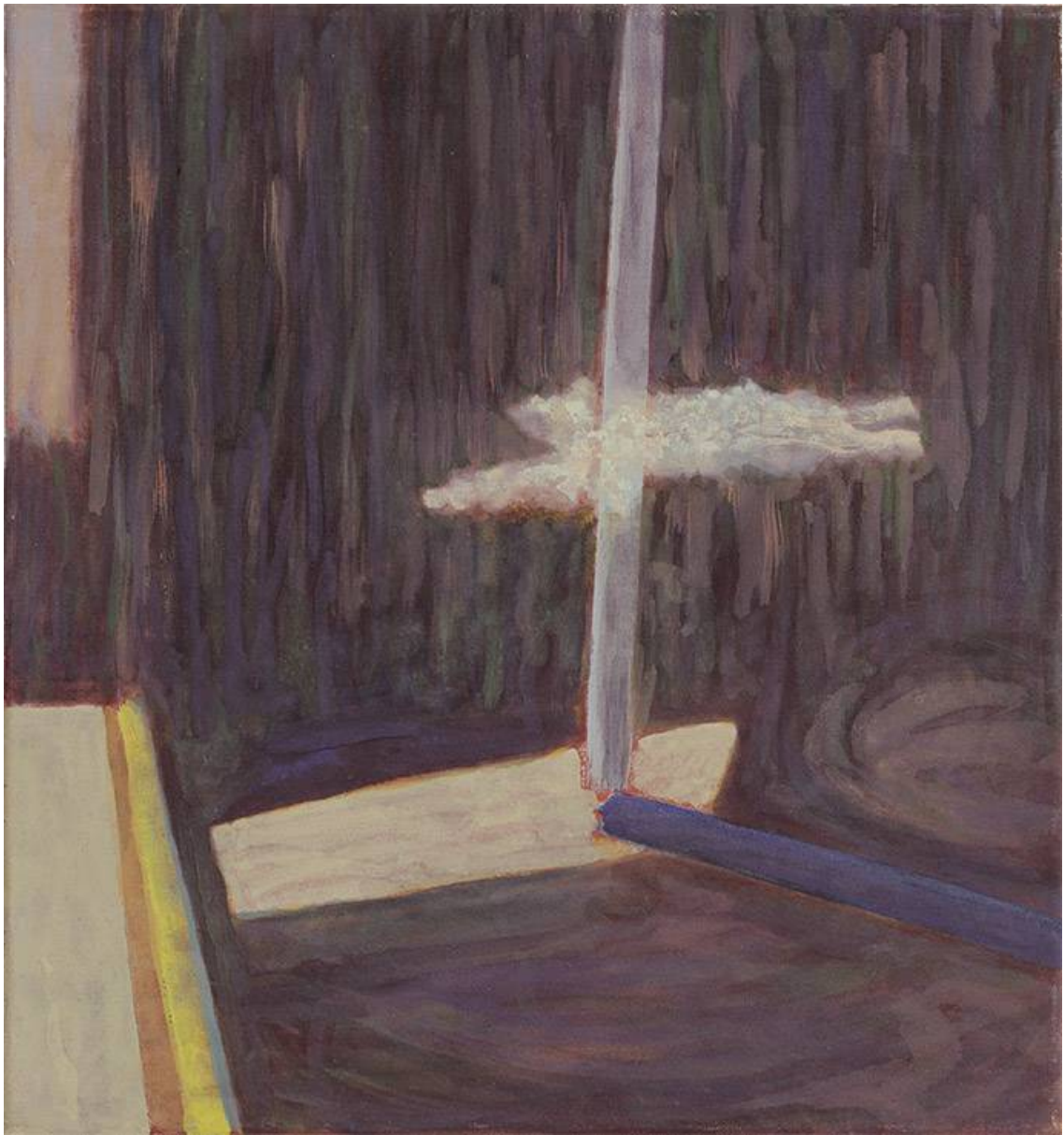






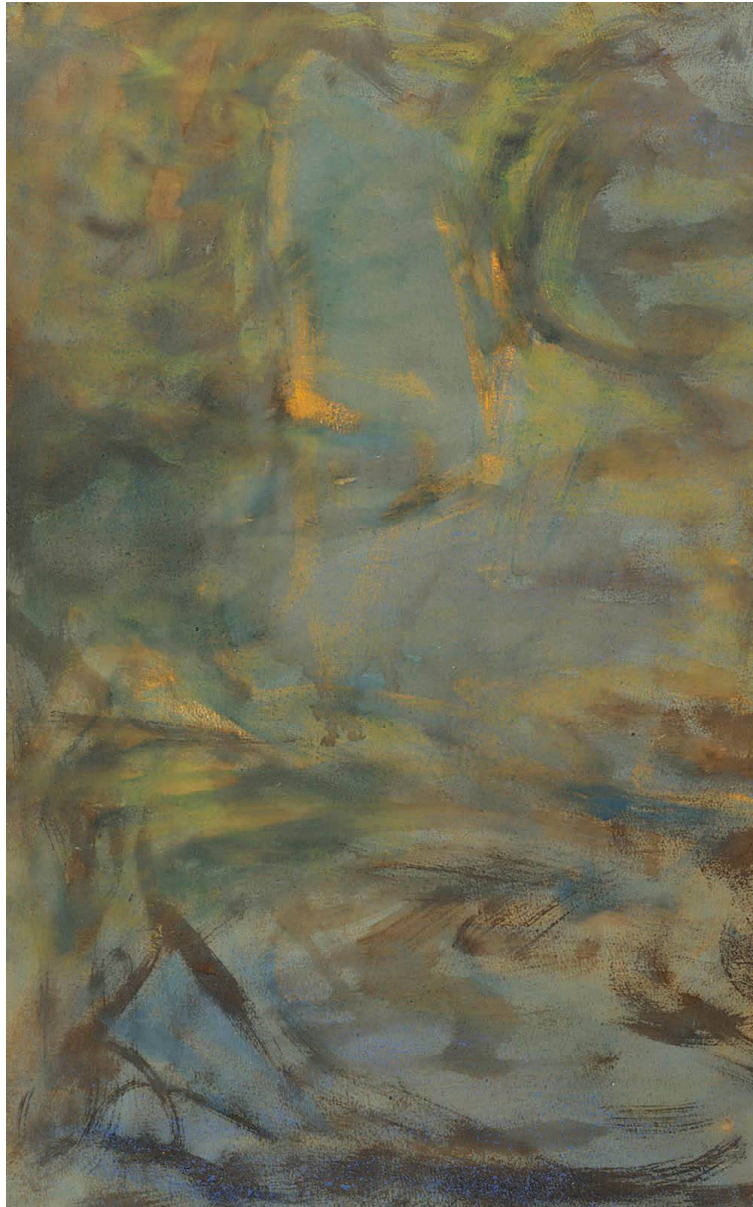


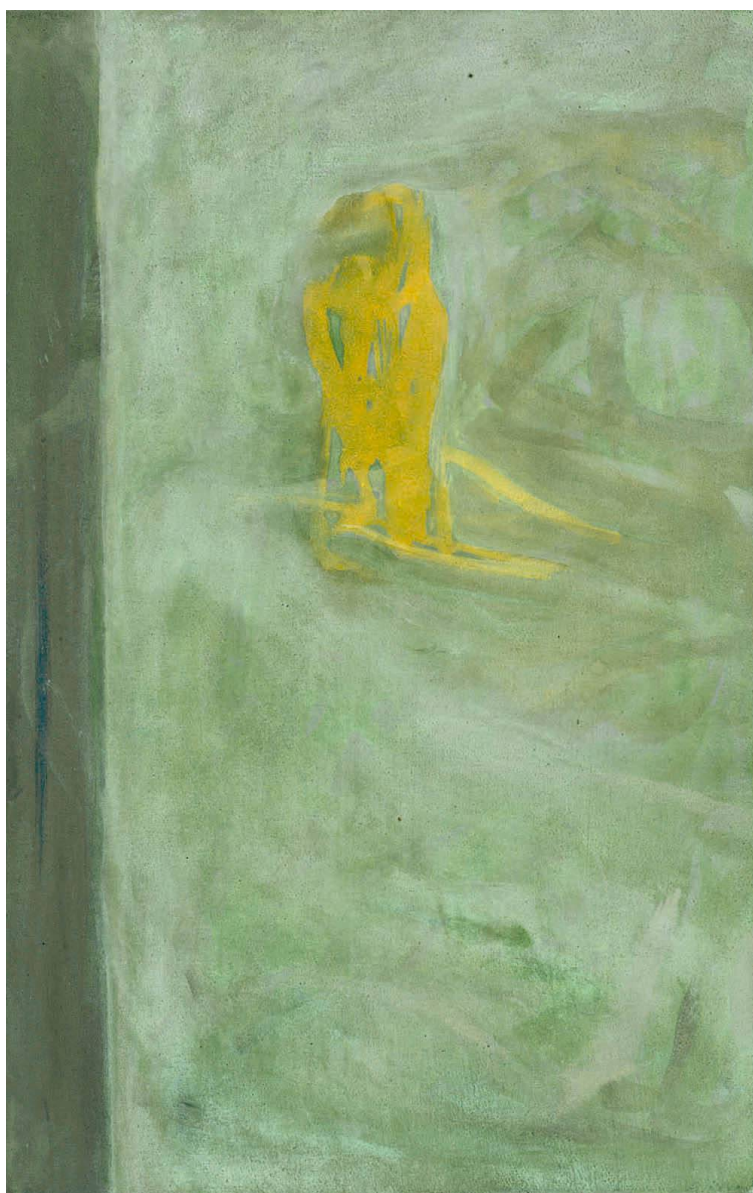


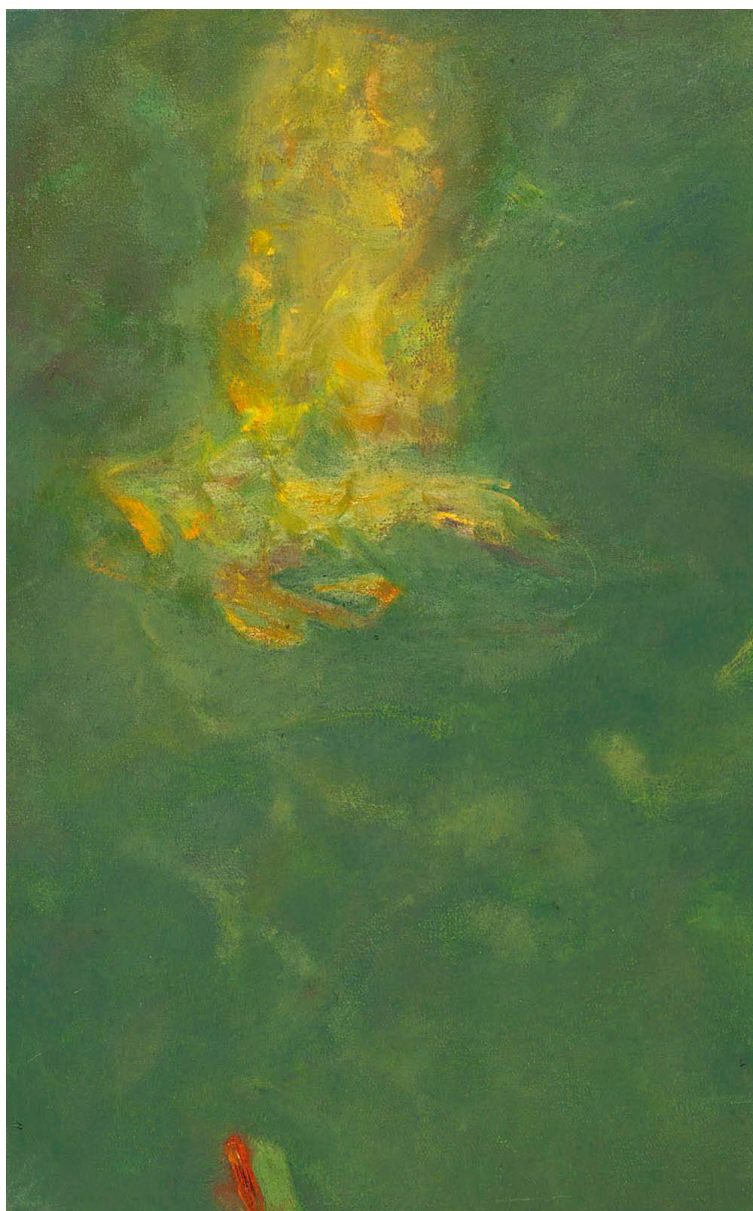




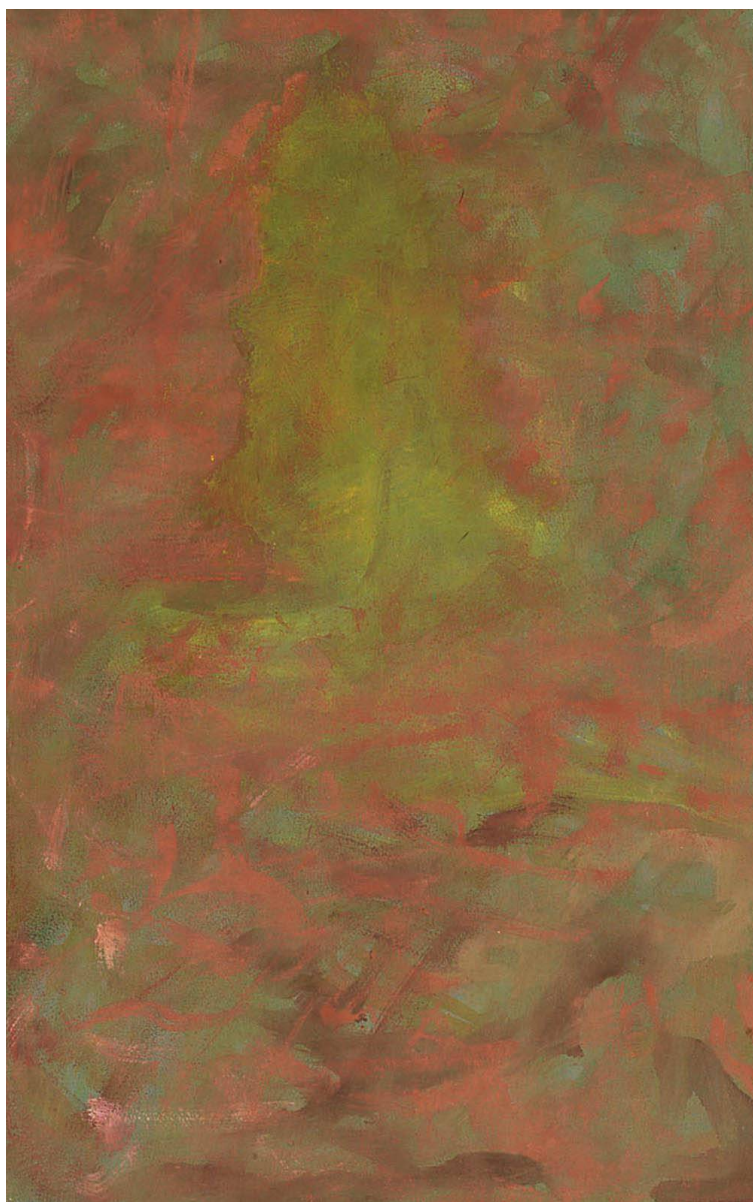


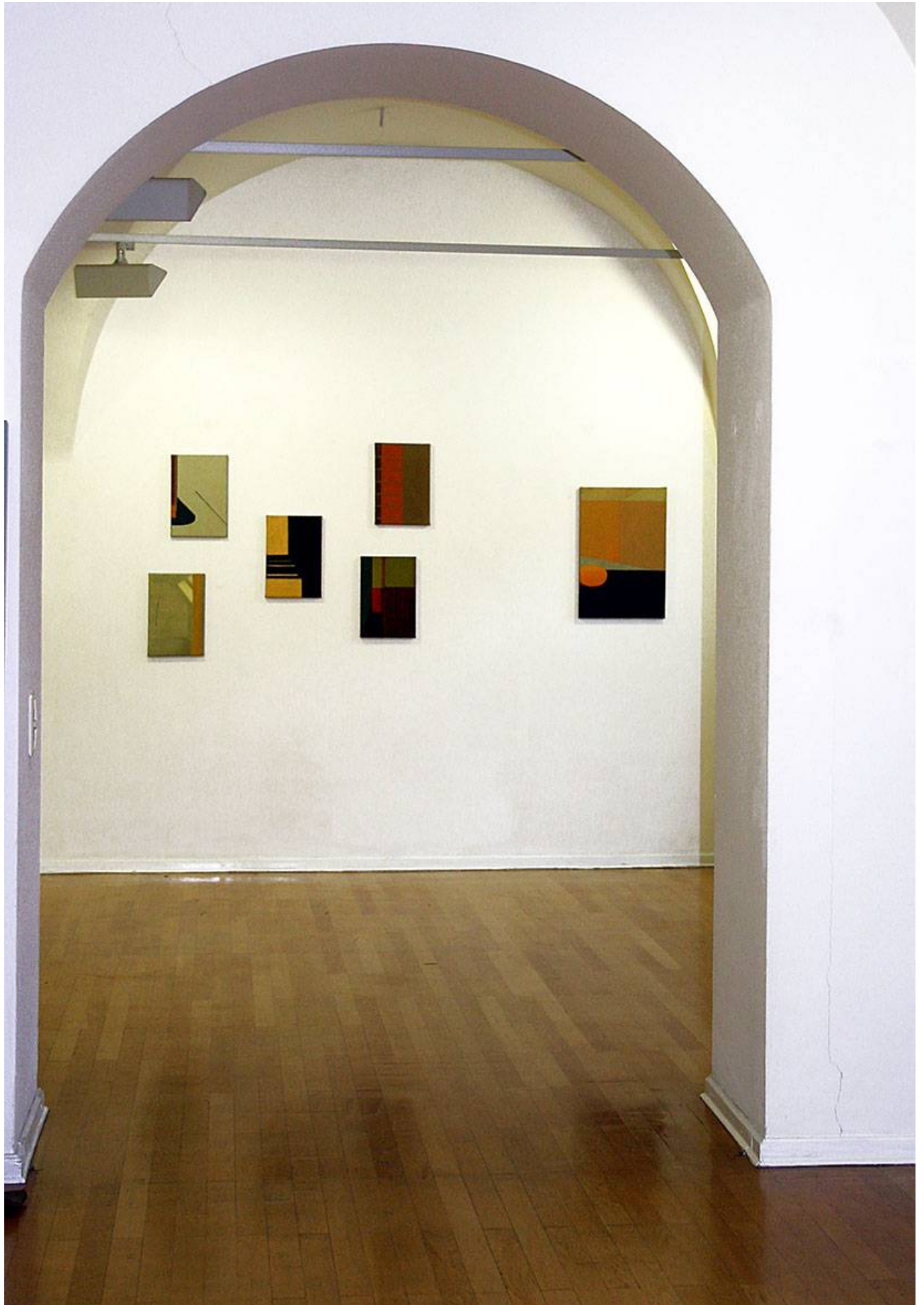


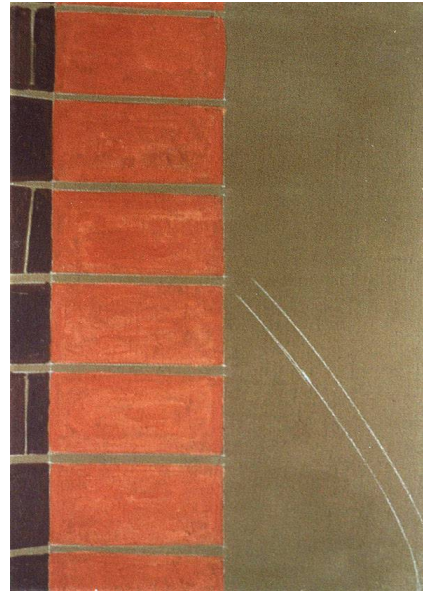


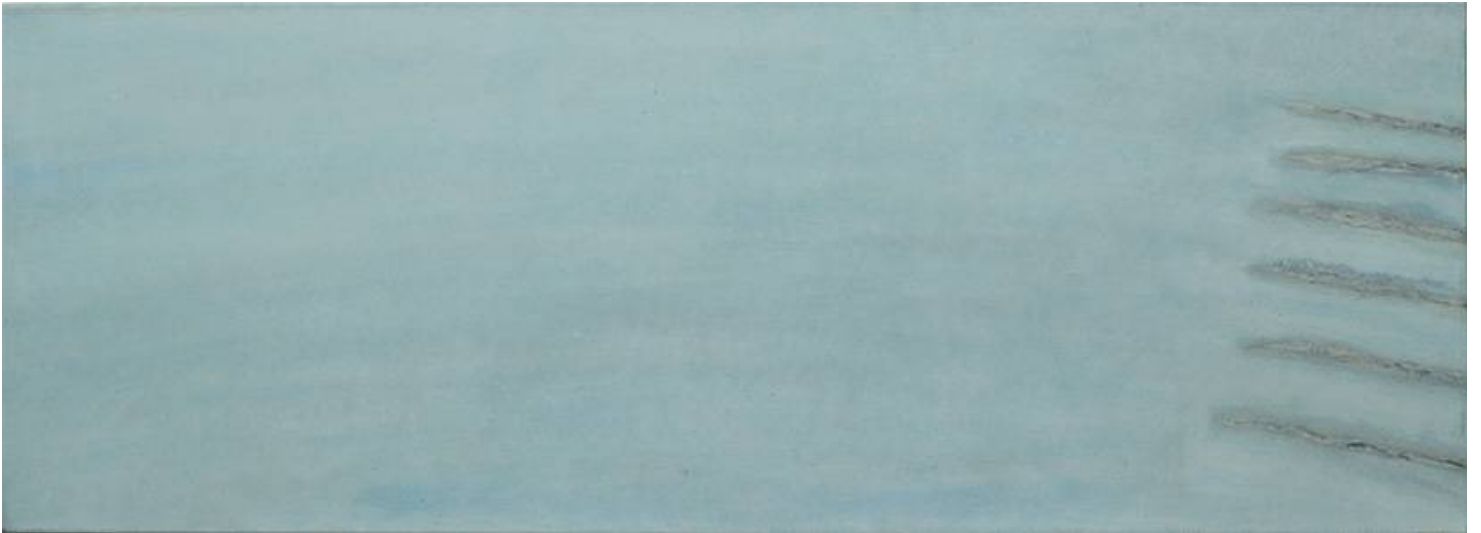


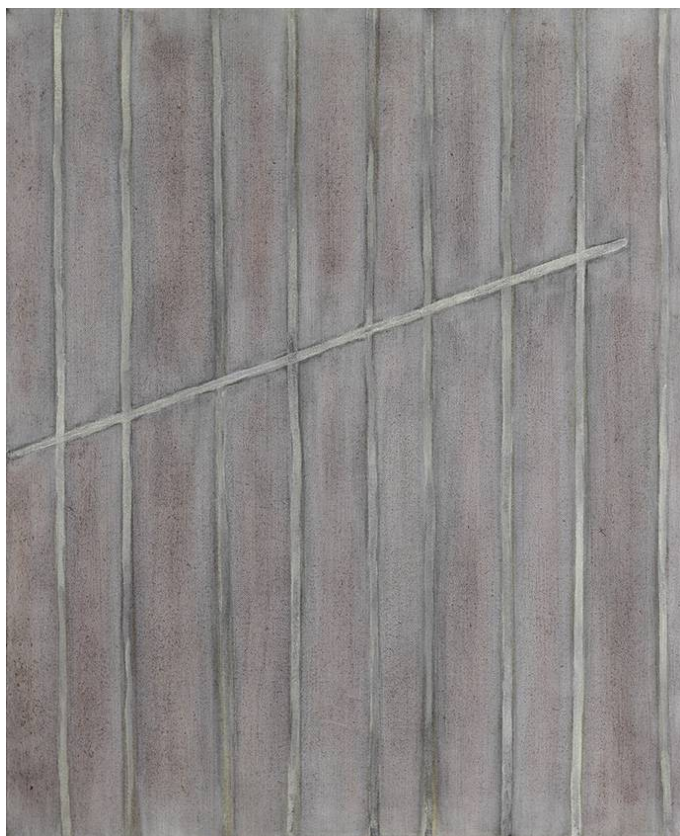


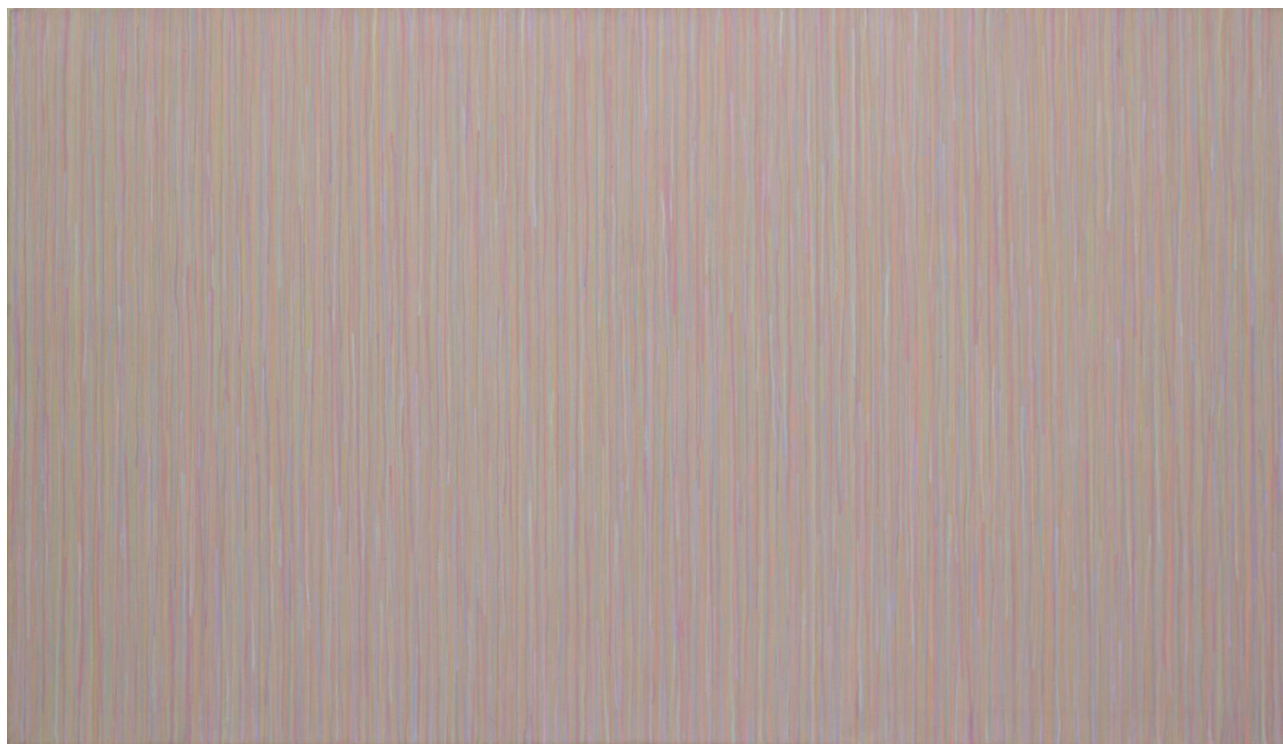


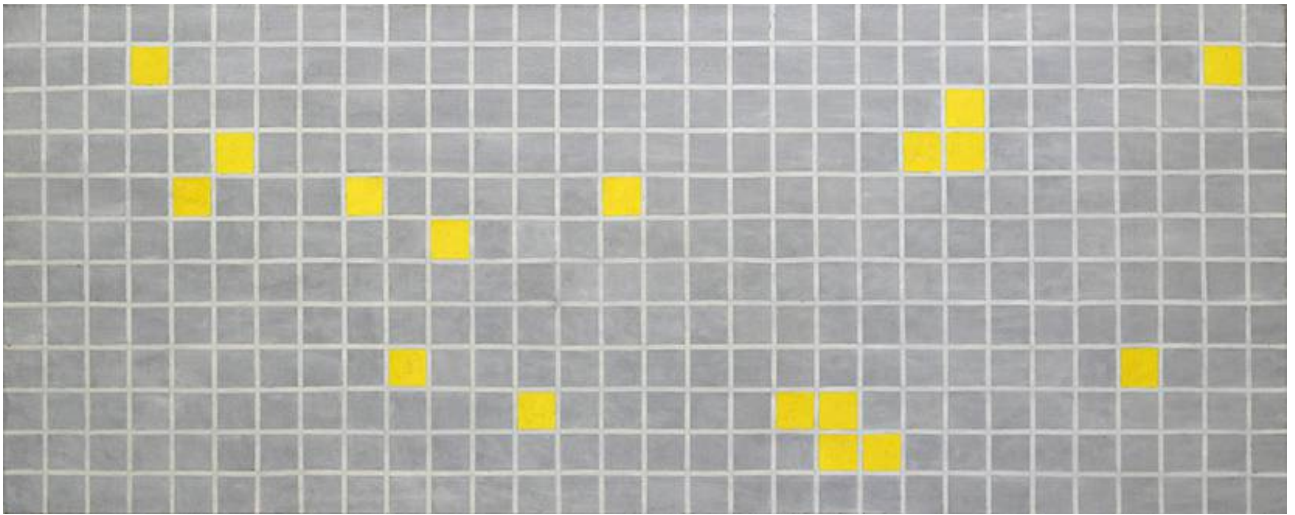


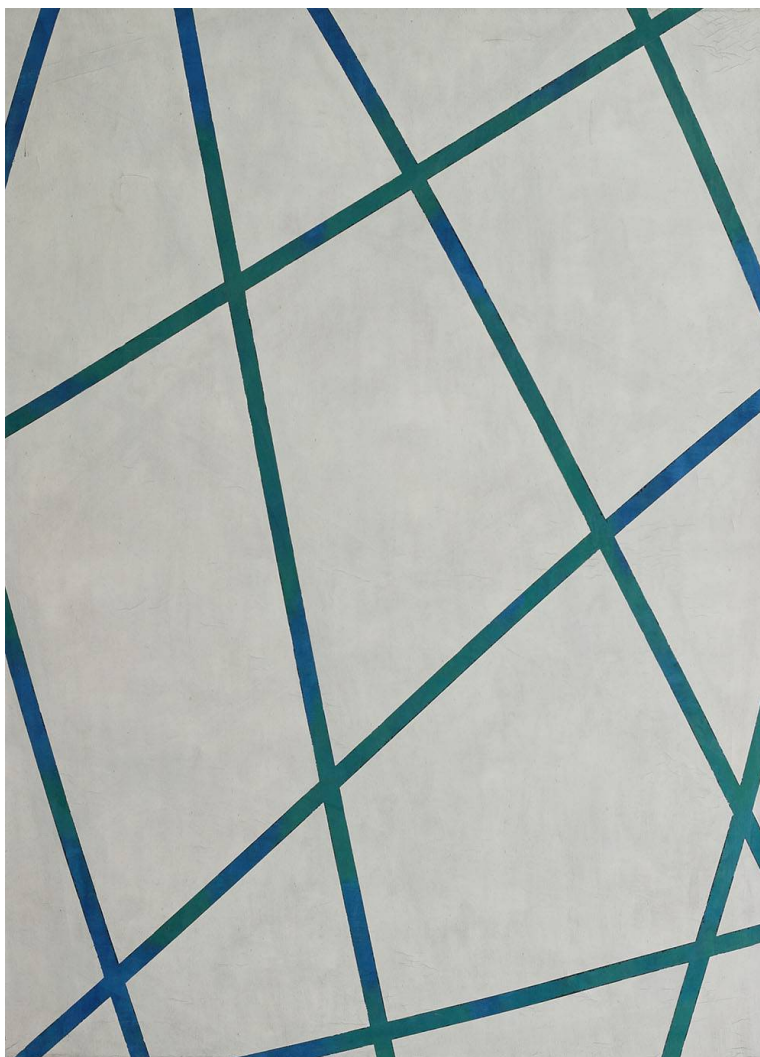














Plates:

5	2014	65 x 135 cm
6	2015	55 x 100 cm
	2015	115 x 75 cm
7	2015	115 x 100 cm
8	2015	62 x 80 cm
9	2015	60 x 140 cm
10	2015	55 x 160 cm
11	2015	55 x 100 cm
12	2015	60 x 130 cm
13	2015	21 x 27 cm
14	2015	21 x 27 cm
15	2013	55 x 100 cm
	2014	80 x 60 cm
16	2014	90 x 70 cm
17	2014	60 x 115 cm
18	2013	75 x 55 cm
19	2014	40 x 58 cm
20	2014	21 x 28 cm
21	2014	21 x 28 cm
22	2014	70 x 75 cm
23 – 24		Pavillon Milchhof, Berlin
25 – 29	2013	each 32 x 45 cm
30		Projektraum K22, BLO-Studios, Berlin
31 – 32		galerie 5020, Salzburg
33	2013	each 30 x 25 cm
34	2013	55 x 100 cm
35	2013	110 x 75 cm
36	2013	32 x 41 cm
37	2013	21 x 27 cm
38		Galerie der Stadt Salzburg
39	2012	21 x 27 cm
40	2011	20 x 27 cm
41	2012	21 x 27 cm
42	2011	20 x 27 cm
43	2010	21 x 27 cm
44	2012	30 x 39 cm
45	2011	105 x 80 cm
46	2009	20 x 27 cm
47	2009	20 x 27 cm
48	2010	42 x 31 cm, 30 x 20 cm
49	2009	20 x 27 cm
50	2007	20 x 27 cm
51	2010	20 x 27 cm
52		Deutschvilla/Strobl Traklhaus, Salzburg
53	2008	39 x 30 cm
54	2008	30 x 39 cm
55	2005	27 x 21 cm
56	2007	40 x 39 cm
57	2006	39 x 30 cm
58 – 63	2004	je 44 x 28 cm
64		Galerie im Traklhaus, Salzburg
65	2000	90 x 70 cm
	2002	37 x 25 cm
	1998	75 x 43 cm
	2000	28 x 25 cm
66	1998	110 x 90 cm
	1994	40 x 110 cm
67	1993	62 x 50 cm
	1993	50 x 115 cm
68	1991	75 x 130 cm
		100 95 cm
69	1989	60 x 150 cm
	1990	85 x 85 cm
70	1988	110 x 80 cm
	1986	25 x 110 cm
71	1988	50 x 130 cm

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