

Artist's Statement

My artistic works could be called applied systems theory. I change the parameters of a semi-open system (notation), balancing between autopoietic processes and arbitrary interventions. The main impulses come from the circular life cycles of nature and their processes (growing, cracking, folding, infiltrating, dissolving ...) as well as from time-typical, but also obsolete artifacts and relics of human civilization and everyday culture (diagrams, maps...).

For me, artistic work means developing and implementing a comprehensive master plan. This is associated with a frequent change of roles in the specific production process of the individual works - between the painter, philosopher, historian, chemist, technician, director, composer, photographer, project manager, inventor and producer.

Fragments and relics have a special fascination: the deficit, the absence, the gaps; they give the void a special presence, make it real. The void emerges as the vanished, the lost, the forgotten, the destroyed and forms a non-man's land, an intermediate world as an opponent of the material, the visible, the audible, the experienceable.

My art is based on exploring the differences, the interplay of fragmentation and synthesis, dematerialization and re-materialization or the dualism of materiality and immateriality. The focus is on physical and chemical processes, digitization and changing the scale (scaling). A key interest for me is to explore where the limits of the coherence of autonomous images lie and where their decay begins. I like to move along the demarcation line of coherence and decay. How much heterogeneity can a picture take to still be perceived as a unit? How much heterogeneity does an image need to develop a vital tension or an immersive atmosphere?

The disappearance, the loss, is a basic principle of the biological, indeed of the existential in general. Information, images, memories always disappear or acquire new forms of absence. Disappearance is perhaps the most essential and radical function of time. I compose my pictures from those elements that successfully resisted the destructive forces of the time.

I regard sound and image as different states of matter. I try to shape the picture elements as if they were sound - visible sound. Sound can shake, penetrate and overcome physical matter. What interests me most about sound is its radical expansion behavior and its high degree of volatility. Sound is the dark matter of visual art.

In addition to traditional techniques and materials, I have been using a wide variety of tools, devices and technologies to produce my pictures since the 1980s: simple mechanical devices such as shredders and centrifuges as well as digital technology (scanner, printer, ...). The machines that are involved in the production of my pictures write their own time tracks, clocks and rhythms. Their targeted use significantly shapes the aesthetics of the new plant. The use of printing machines means sealing, making a conscious cut, putting an end to it; a manifestation of consciously setting, fixing and preserving after long phases of permanent flow and oscillation.

The concrete creation of my main works ("the series") takes place in three phases:

In the experimental phase, I work with various types of paper, pigments and dyes as well as chemical substances such as water, sodium silicate, acids, salts and synthetic polymers. Small and complex intermediate results, sometimes also paper pulp or shredder particles, result after complex and long-lasting working processes.

In the numerical phase, these interim results are digitized or dematerialized. At the stage of digital liquefaction, structures and textures are processed, details and nuances are weakened or emphasized, clippings and deletions are set, faults are implemented and positioning is corrected.

In the final phase of re-materialization, the finalized image file is converted back into a physical image object. This is done with UV inkjet printers on aluminum dibond and occasionally also with computer-controlled milling machines.

Gerald Trimmel, 30.01.2020