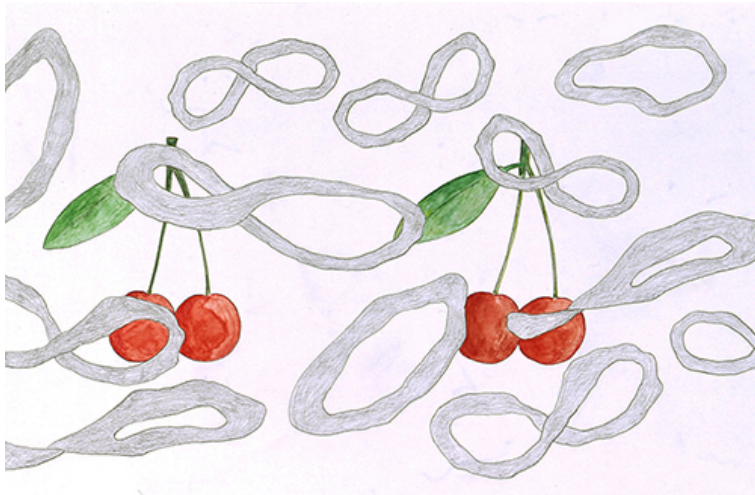


## **BAU II, (CONSTRUCTION II) red/green-grey**

The title *red/green-grey* is a formula. It describes a simple opposition to which a third factor is added.

Transferred to the spatio-temporal field, the first question is: What is red, green or grey? Immediately, innumerable variants of possible forms and their arrangements suggest themselves.

In this case the material starting-point consisted in preserving jars with red and green cherries. Since 1995 fruits play a role in my drawings, usually in ideal-typical exaggerations, e.g. the double cherries frequently used in advertising as a signet for everything 'fruity'. They stand for the 'equally valued 2'. The colour intensity of the red cherries was chemically enhanced, while the green cherries resulted from colour conversion.



2 *Double Cherries*, Berlin 1995

The title suggests that it is about colouration, meaning that material carriers must exist, to which the colour is then applied as a feature.

The issue, then, was to invent objects that were to bear these aspects of colour.

That is why all objects have in common the status of being 'feature bearers'.

One can tell that they result from simple actions. They are minimised bodies or present masses in which the conditions of their production process remain comprehensible. So that they remain mutually compatible and can refer to each other, the objects must not possess too many features. They are often merely embodiments of individual aspects that in clearly defined, representational objects usually manifest themselves as the sum of properties.

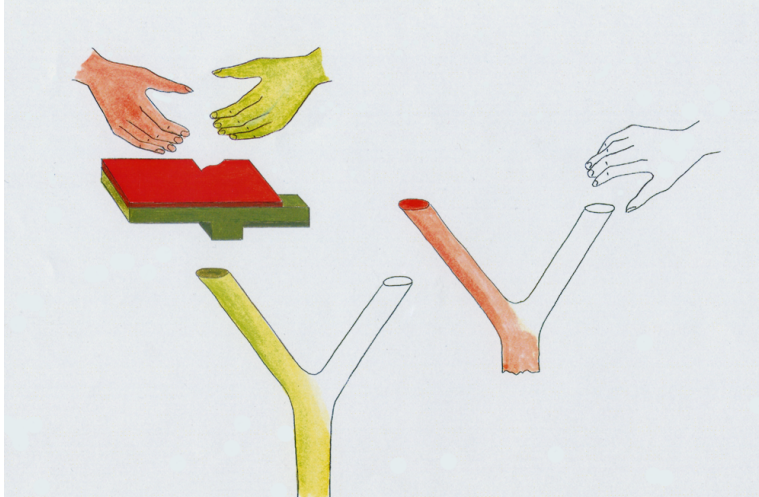
The aspect of "colour" appears in different ways: as coloured glass, coloured light, and colour coating created by immersing the objects into a colour bath. I chose this method, which retraces the surface of the objects, so that the aspects of shape and extension remain equally thematically clear.

The complex of forms and pictures that was created shows the staggered arrangement of different media in the vertical plane, e.g. through wall drawings, which refer more to a theory of images, and pictures. I used historical illustrations from the 16<sup>th</sup> century which marked the beginnings of galvanism. The subject of these pictures is also movement, in the form of the twitching legs of dissected frogs in Galvani's experiments which he conducted to provide evidence of electric current caused by the combination of two different materials with a third, liquid element. The movement of an organic body without consciousness, as a pure indicator of other actions and processes, interested me in this context as a further metaphor of a culture characterised by the shift from the living to the mechanical.

Before and after my work on *Bau II*, I created numerous studies in drawing.

In these drawing, I applied the complementarity of the colours red and green to various motifs in combination with hands, which are the conveyors of dualistic thought to the causal, logico-technical realm.

The red/green layered objects which I took out of the drawing-books from the 'Encyclopédie Diderot and D'Alembert' ( Paris 1751) are signs of assembling production, i.e. calculated products that seek to connect to the technical 'apparatus'.



*Hand Study*, Berlin 1994