

Poetry of the line

As far as I am concerned, studying the line - as a rudimentary device of artistic repertoire - is a challenge, as it is through the reduction to the line to its original state that not limited but unlimited possibilities of form and expression are created.

The variation of the line is inexhaustible. As far as simplicity and frugality are concerned, the line, as a primary element, is not of a simple nature as the tension in the line itself becomes more significant.

A line is created - the pencil/the colour glides - every movement brings about a variation and it is in this way that the line becomes an expression of every movement. Meditative, seemingly calm - all movements become visible in fine nuances. Through the line - drawn freehand - expression is created which is comparable with handwriting; writing without words.

The variations in the line and the sum of the lines, visible in the form created, make the production of simple poetry possible.

At the same time it is also an attempt to liberate ourselves from the unnecessary and to concentrate on the basics through the chosen reduced forms and through the choice of simple and frugal shapes.

My subjects are often - not recognisable at first sight - taken from nature or nondescript objects, which are not considered particularly aesthetic everyday objects. Importance is usually placed on details, as seen through a microscope, which give them a new significance.

The line is, to a certain extent, also a metaphor for things which are created and then which disappear again leaving hardly any clear traces of their existence. It is all to do with simplicity and the hidden, with the temporary and the fleeting.