

VERSCH EINUNGEN

DIS-EMERGENCES

(For my exhibition at the Radical Gallery Zug, May/June 2008)

This group of works is about aspects of a phenomenon, which I would like to describe with a made up word: "DIS-EMERGENCES". The word itself suggests for me two movements at opposite ends of a pole. On the one hand, the "emergence" the "coming into view" the "approaching of one" and on the other hand the association with the prefix "dis-" , the opposing movement of the "retreat", the vanishing.

The phenomenon, which may be associated with this word could be the usual counter trend of our perceptions of reality: on the one side we experience a never-having-existed, virtual, simultaneous presence and availability of global events. Yet, we have to recognize an increasing withdrawal from reality in the area of sensual perception, above all from tactile and olfactory senses and real, physical presence. By far, it is the dominance of the visual, an intrusive "cacophonic-vision", which mediates the world to us via a flickering light-emitting membrane on which we virtually navigate stepping, or better said sitting, on the spot. A paradoxical situation: we are not "touched" by what we see, it "dis-emerges", what we do touch makes little sense, as it does not correspond with what we see.

Also communication channels, such as the most vital and intimate areas of your sexuality or choosing your partner are becoming increasingly virtual; void of a person, of a

living counterpart. Thus, a second, an eternal meta-reality of our experienced daily life, "emerges" in darkness, making it appear naked or opaque. Our outdoor activities are reduced to functionalities or serve to tank up non-effectual levels of adrenalin.

Contemplative, more sophisticated processes of nature and observations of oneself have become a rarity. If available, they are in ordinary, academic notes. Through the flood of stimuli and the over-abundance of what is mediated, we are being paradoxically blinded in certain important areas of life and our primary senses are gradually becoming numbed.

Of course, the electrical and digital technologies, which seemed utopian in my day, are fascinating and seductive. Furthermore, they apply the theories of quantum physics and relativity developed at the beginning of the 20th Century and at that time hard to follow as they were so far from any experience. They function almost allegorically as a conclusion that material is simply oscillating material. There could almost be an attempt to close a cycle with the statement made by the Irish philosopher, which I have cast into this exhibition; *Esse est percipi* (To be is to be perceived - or *percipere*, to perceive) Berkeley postulated that the world is nothing more than a phenomenon of the human consciousness, a consequence of their considerations, that the world is dependent on its observers. With this, he seems to have anticipated the propositions of the relativity and quantum theories.

In any case, it is difficult as a contemporary witness to ignore this phenomenon and the questions arising around it. As an artist, one can pursue conventional aesthetic, if need be still in fragments, holding on to traditional technology and materials but probably at the price of a somewhat uneasy feeling of alienation. Many take a different path, break out from the beginning and escape to master these technologies as virtuosos and to implement them as artistic means.

I seem to be somewhere in between and try to proceed on a contemporary challenging and at the same time aesthetically risky path, to reconcile the "material" with the "immaterial" (a pair of opposites which can only depict two different ways of observation according to the above-mentioned theories). Materially bound commissions on sound surfaces are partly united in a technological digital picture process. My additional use of Braille in some of my works will be hopefully understood from this introduction.

My work, including all my artistic work to date, is "work in progress". This process is bound with many inner questions, rejections and doubts. My own doubt of amongst other things my ability to allow paintings to speak: Every artist's dilemma. The fact is that we do not all speak the same language. Therefore the works are left to the free interpretation of the viewer.

The group of my works shown in this exhibition, can well be seen as somewhat heterogeneously irritating, in limbo

between works with content and as apparent experiments without content but with structures and surfaces. The interpretations of the visible are dependent on levels of observation, or of distance to it. The closer we move towards the viewed object, the more we lose the "picture" from view. New worlds open themselves, undreamed of topographies and enchanting structures. Also there in the smallest of the small, where seemingly only patterns without content predominate, positions are meaningful. Language is different there: it is universal. My wanderings should ultimately lead to the crystalline beauty of ever-valid legitimacy.

Peter Panyoczki - Kaiwaka, Easter 2008