

## Klaus Winichner

"I am not interested in perception but in consciousness."

Klaus Winichner challenges the question of how sculpture and art making in general can become a social reality. Following a strict concept of applied translation, he tries to solely embed his work in his own life, thus candidly admitting that every work of an artist ultimately ends up being a private artefact. He mainly makes portraits of neighbours, and friends or self-portraits (only recently has he also included animals into the portraits).

The resulting graphical drawings of people's faces or whole bodies, transformed later on into colourful paintings, function like recordings of a precise time. In the drawings, sculptures and paintings (that he says are built up not painterly but graphically and sculpturally) Winichner enlaces tactile, tectonic, and amorphous structure with figurative elements. His working is strongly formed by contradictions that would typically rather describe music scores, such as relentlessness and tenderness, or sustained physical involvement followed by exhaustion.

The drawings and paintings evolve from simple geometrical forms such as symmetrical circles resonating of early Romantic painter Philipp Otto Runge. In a process of constant counterbalance the artist applies paint (often with fingers) and leaches them out with solvents in order to set up a precarious light/ shadow situation and to break up the surfaces of the material. The works manifest a duality of withdrawal and excitement that bestows them a nervous impulse and that sometimes recalls the neutral recording mode of Pop Art without taking up representational issues.

They try to set up a language that can be understood also by the non-informed, given all the more that portraits belong to everybody's formal vocabulary.