

FUKT Magazine: Your artistic practice is based on drawing in 2 and 3 dimensions, detailed recordings of your surroundings. How do you start a new drawing project, what is the starting point?

The drawing projects don't always start the same way. When I first have the intention to realize a *Site Related Drawing Project*, I usually choose places in my neighborhood, which have attracted me since a long time. These places are not just familiar but also within easy reach. Sometimes it's hard to decide between several options. I am aware that the decision has a big impact on my future life and work, because I will spend a lot of time (months, maybe even years) at the chosen place.

At first I measure the whole terrain with my own strides and calculate an exact plan of the area on the basis of a scale of strides that I develop myself. Experiences with former projects help me to estimate by means of the size how time consuming the project might become. However, once it ended up with a miscalculation. In 2006 I drew the area of Mile End Park in London, which has a length of more than 2000 strides. Back in Berlin, I looked out of my apartment window and quickly decided to draw my street Schillerpromenade. It turns out it is less than 1000 strides long. Thus at first the project seemed to be manageable. But maybe I underestimated the suction of miniaturization which I already became aware of during the previous work. In the end the *Schillerpromenade* turned into an extremely elaborate project and I worked on it for nearly 4 years.

This year the Kunstmuseum Mülheim asked me to realize a 3-dimensional *Box Engraving* within the city of Mülheim during the wintertime. Not just personal preference, or questions of form and content, but also practical thoughts played a part in searching for a suitable place for the *Box Engraving*. After all, I would work inside the elaborate and fragile acrylic glass box for several weeks. Therefore, because of security I prefer semi public places. Banal things like a restroom nearby and climate conditions are also important considerations. In the end, a corner in the shopping mall turned out to be a suitable place.

FUKT Magazine: In addition to the complex drawing, you are also using notes in your works. What is the relation between the text and the drawing?

For me a close relationship exists between drawing and writing. Writing occurs in all of my drawing – work groups. In the *Site Related Drawing Projects* writing enables me to note such things as acoustical impressions, dialogues, written texts, and thoughts or statements. Sometimes passersby write their e-mail address on my drawing. Tiny words can evoke huge pictures in the mind of the viewer. Notes extend the drawing to many levels.

**FUKT Magazine: Can you tell me a bit about your 3D works on acrylic glass?
How important is the performative aspect in relation to the final result?**

The *Box Engravings* belong to the body of work, *Projection Works*, which I have continually developed since the mid 1990's. First, I build a Perspex box construction according to my chosen architectonic or landscape location. Then at the chosen site, I sit inside my construction and capture with a felt marker, 360° around myself what I see, directly in detailed drawing on the transparent inner walls. Thus being on site is indispensable for realizing the preparatory drawing of a *Box Engraving*. Not always, but usually I realize *Box Engravings* at semi-public places, where passersby can see me during the long working process sitting in the showcase like box. While planning the work and its position in the space I also always consider the outer appearance of the working situation. If possible, it should be unpretentious and assimilate to the surroundings quite naturally. Granted, a strange sight will still meet the eyes of the passersby.

I share my subjective view with the passersby, by turning it inside out through drawing on the inside of the transparent acrylic glass. Thus the working situation gains a communicative aspect, which remains an important aspect when the finished *Box Engraving* has left its place of origin. In contrast to the panoramas of the 1900's, in which the observer places himself inside the panorama, here, the locked out observer views the miniature world of the Box Engraving, from the outside. Indeed, the public origination process of the *Box Engravings* as well as of the *Site Related Drawing Projects* has aspects of a performance, but I am more focused on the final result.

FUKT Magazine: Why have you chosen drawing as the main media for your artistic practice? Did you work with drawing already while studying art, or did you start later?

When I started very young in the 80s to study art, I wanted become a painter. Probably influenced by the zeitgeist and the exhibition practice of the museums at that time, drawing seemed to me of second rank. However at that time I already developed ideas and pictures mainly by drawing and writing. During my art studies I developed the *Early Site Specific Pictures*. They are an attempt to implement the experienced reality of time and space in a two-dimensional static picture reality. At a specific location, for example the Frankfurt Train Station, I collected information on letter sized sheets, which were often permeated by subjective experience and poetic ideas. I synchronized these recordings into a kind of map, whereby I reinterpreted them for the specific medium of the large-scale pictures, which became a mixture of painting and drawing. From a present-day perspective the humble notes are probably the most important part of these projects.

The *Early Site-Specific Pictures* are the basis and key to my actual work. Many years later, I took up the working method and pictorial concept again- in a modified form- in

my *Site Related Drawing Projects*. Already the *Box Engravings*, which are a progression of the painted cube pictures, showed that the transparency of the drawing allows complex overlays. This also applies to the 2-dimensional paper works. For example in *Terraced House* I was able to integrate the inner with the outer view, without destroying the readability of the drawing. Drawing has the potential to sustain a huge amount of different information.

During my artistic development I became almost automatically more and more a draftsman. But generally I don't take the media or material as the starting point but the idea.