

The use of picture panels does not rest on a formal decision. The picture panel is the impartial site of my artistic praxis; it is the laboratory table of my investigations and therefore actually my workplace. The panel supports the paint that I deposit there.

I work the pigment into the linseed oil by hand to make a paste. Every pigment, and therefore all paint, has specific properties determined by the inherent laws of physics and the effect of gravity. Whether a semiotic layer of meaning reverberates in the specific colouring of the quantity of paint to be processed or whether it may even be able to transport mental states is not a priority for me because I am much more interested in the laws that govern the inner structure of the paint, that is the consistency of the substance and its plastic potential. In addition, my work process also incorporates chaotic processes and therefore unpredictable results. The insights acquired while I work often yield entirely new or at least more differentiated procedures.

My work consists of a sequence of technical processes on the picture panel, which in turn initiate processes on the picture plane. The approach taken, specific information on the quality of the paint and the date are recorded on filing cards. This filing system allows me to keep an objective record of my artistic praxis. Thanks to these "brief scientific reports in abbreviated form", it is possible to follow the entire path involved in the evolution of a picture.

I work the entire surface of the picture. The paint is applied with a wide rubber spatula. I remove large patches of dried paint with a metal spatula and place them on another picture support, which is tantamount to transporting or shipping them. Every new application of paint is influenced by the layers underneath. Single bits may slide off the layer below almost unnoticeably, but sometimes with threatening intensity. In extreme cases, part of the paint may slide off entirely. Thin paints may run and flow down the structure of the picture plane. By pressing two pictures together and releasing them, tension and energy are transferred between their superimposed surfaces. Carefully executed rubbing may tear or even destroy dried layers of paint. Incisions in dried paint structures allow layers underneath to surface. Obeying the law of gravity, the still liquid paint flows down runnels until it all comes together in the horizontal.

In the course of the work process, the layers of paint and the surfaces are subjected to physical extremes of pressure and tension, thereby setting self-operative processes in motion. The picture organizes itself. I do not intervene in these processes, which often take a long time, because I know that the "picture" in its definitive form cannot be planned. Work on the picture continues until a maximum density has been achieved.

The sequence of the work processes and the self-operative actions that take place on the picture plane lead to organic, natural, sometimes chaotically complex but always abstract results. This is where "observation" begins. I observe what is happening and decide for or against the current reality of the picture. The state of the picture can be accepted or rejected. When I work on a picture, I decide which work process will be initiated and when it will take place.

My faculty for perception is honed on the landscape that envelops me day after day. My research laboratory is the Glarner Hinterland, a region surrounded by mountains, and the mountains themselves. "Griess", "Tierfeld", "Obersand" or "Urnerboden" are the names of places that I go to time and again, studying and drawing. By concentrating on only a few specific places, I acquire detailed insight into the mechanisms of nature in relation to time. The mountain world that surrounds me is a complex reality. Nothing is identical. The same things never happen twice – repetition never takes place. Perception of the most delicate nuances and the most minute variations is sufficient inspiration for me to devote myself untiringly to supposed sameness.