

## Stranding 2

The two pictures result in the completed photo project Stranding 2, which is composed in the same way, both in terms of form and content. The painted images inside images are not independent works.

This text emphasizes *one* formal principle the series is based on: Form and content are discussed with respect to duality.

In the **painted picture**, two figures meet. Even though there is a situational connection between them, they hardly react to each other, act in an almost isolated manner, each pursuing some activity; they are young and have no clothes on. As if washed ashore, objects such as tree stumps, branches, trees floating in the water, sticks, or, in one case, two eagles illustrate i.e. stand as metaphors of human relations. People and things are placed into the empty space of one color, the characteristic coarse style of which is interlocked with the transparent figures of the same color.

The environment, narrative, and emotional content are handed over to the viewers and their wealth of inventive and emotional resources.

The people in the painted picture are life-sized.

The **photograph** shows an encounter between two elderly persons and the picture of the young figures. Relationships unfold both on the gender and the individual level.

The oil painting is carried out of the studio, set up in the courtyard, the elderly people – who grew up in the same street – see it for the first time, react to it, are asked to stand still for a moment, exposure time 2 seconds.

Different threads converge. Incalculable confrontations ensue.

The painted picture is composed as a potential dream-like memory; desire, a sexually charged situation, and ironic refraction are (stylistically) set in a vaguely defined past. The transparency, absence of surroundings, and monochromatic coloring increase these effects. In their everyday surroundings, the elderly people look, as it were, into a daydream image of their youth; emotions are stirred, periods of time culminate; not least, time that is remembered is captured by long exposure times.

Here, the panel painting is viewed and experienced as an independent image.

Additional fields where constellations of two provide the basic framework are, among others, the dual „image inside the image“ relationship, the „image to image“ relationship (two-part series, no diptych), the life-size relationships (compared to the young figures, the older people in the picture have already shrunken a bit, the painted picture is identifiable with regard to size), various mechanisms of identification between viewer and photo / old /

young / painted picture and the same height of picture and painted picture in their respective reality.

The picture is inspired by an encounter with old age (on site and on a general level), a prevailing, appropriate melancholy/ironic mood, and the complexity of processes based on simple designs.