

30.märz 2020

stone sculptures and drawing

these two directions of visual art are obviously opposites, that still go well together.

the graphic gives us the opportunity to try out a wide range of design ideas quickly and with uncomplicated technology, to check their intellectual content and to visualize formal versions. In my drawings I consciously move towards the Viennese Art Nouveau, which I am emotionally close to as a native of Austria.

When a two-dimensional work of art is at the beginning and appears to be successful, I then have the need to repeat this work, and the more successful it is, the more laborious it will be to repeat it! the strenuous realization of the artistic idea in stone and marble is obvious, and should try to skip the time, in the spirit of sustainability. although we are aware that nothing lasts forever, we still like to try to overcome this limit; in this case with the help of art.

Conversely, if the plastic or sculpture was there first, shortly before completion, the waning effort of working in stone triggers in me the desire to put the ideas and variations that have appeared up to then easily and almost weightlessly on paper .

like most artists, i'm looking for the current image of man, and I encounter memories of tradition and modernity, the sensual real and the mythological world.

I was able to observe the humor that is so important to me with my teachers Etienne-Martin and César Baldaccini, with whom I studied at the École Nationale Supérieure des Beaux-Arts in Paris from 1980-82 and during this time I naturally let myself be inspired by the famous artists of the past - and so impressions of Rodin and Brancusi can be felt, especially in my torsos and stone work.

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