

Interhuman difficulties and differences are both – caused and described by the use of language. Words, images, rhythms, gestures – the written, the said, the shown, the unstated. All those efforts to understand, to be understood and the misbelief of avoiding misunderstanding through particularity. /...painter a persona, genesis and degeneration of the language, restrictions, currents discourses, investigations in speech(-lessness), social constructs, communication... on risks of work that can be only assessed at the moment when it's there... / Seenimagesandheardwords,whichwillremainincorporeal-whenthe soundgetsturnedoffandthewallsarepaintedover:

/ 11 seconds of attention /  
Language distinguishes it's meaning a lot by diversity – what are the exact differences between...  
to talk and to speak  
silent and mute  
to meet and to encounter  
singularity and solitude

\ *“And more and more my language appears to me like a veil which one has to tear apart in order to get to those things (or the nothingness) lying behind it.”*  
(Samuel Beckett)

/ One of the most common heard English phrases concerning the issue of communication is “We need to talk.” or “We have to talk”. “Talking TO someone” is assumed to solve problems and to be the cure of misunderstandings. Indeed it often creates it's very own ones.

/ Selbstorganisation gilt. / Selbstorganisation ist das Fundamentale in der Natur - Geist ist nur eine weiterentwickelte Form dieser Selbstorganisation.

/ In most cases people are trying to figure out, how to talk or to who. So what happens, if we find ourselves in a space of silence, that has happened while we've forgotten to talk at all?  
\ ...which can always pass, fail or leading to completely unexpected results. \

/ Das Bild als Zeit-Batterie / Genuines Weltbild: ...dass Natur völlig geistlos sei, bloße, reine Materie.  
/ Wie kann es sein, dass meine Hand hochgeht, wenn ich den Impuls gebe, dass sie hochgeht? /  
die stolpernde Evolution /

/ ...non-explaining... / A group of painters who basically conceiving painting as a solitary work and hence usually not working in groups... \

/ SOCIAL LIMBO has its origin in the state of a so called “friend limbo”... the making or maintaining of this status is here also meant as an (un)conscious way to establish a certain distance to others.

/ *“You go back to your room and collapse onto your too-narrow bed. You sleep, like a simpleton, with your eyes wide open. You count and you organize the cracks in the ceiling. The conjunction of shadows and stains, and the variations of adjustment and orientation of your gaze, produce effortlessly, slowly, dozens of nascent shapes, fragile coalitions that you are able to grasp only for a fleeting second, fixing them on a name: vine, virus, town, village, face, before they disintegrate and everything starts all over again: the sudden appearance of a gesture or movement, of an outline or the merest suggestion of an empty sign which you allow to develop, a chance meeting which grows into a firm acquaintance: an eye staring back at you, a man asleep, an eddy-pool, the gentle rocking of sail-boats, the tip of a tree, a branch shattered, preserved, recovered, and from which emerges*

*with growing precision the beginnings of another face, hardly different from the last one, perhaps a little more grim or more attentive, a face in abeyance, in which you search in vain for the eyes, the neck, the forehead. But all that you are able to retain, or find, only to let slip again immediately, is the impression of an ambiguous smile, the shadow of a nostril, prolonged, perhaps, by the trace – ignominious or glorious, who can say? – of a scar.”*  
 (Georges Perec: “A Man Asleep”)

Cyclopish self-image is an examination of essential human relations to themselves and other human beings.  
 /...mein Zimmer mit deinem Wandbild vergleichen... \ entering a cave / one minute born, one minute doomed \ crocodiles are introduced / there are already 100 of them... \ not surprisingly mutant albinos / and now a new climate is spreading / maybe soon this albinos will look at the paintings / what will they make of them / and do they really meet \

FALSE				FRIENDS
Ausfahrt	-			uitvaart
Zee	-			See
bellen	-			bellen
peinlich	-			pijnlijk
gekocht	-			gekocht
actueel	-			actual
brutaal	-			brutal
der	Winkel	-	de	winkel
a	gift	-	das	Gift

*“(...) Perforation noch als Zeichen eines gebrochenen Kontinuums, einer Zerstörung der Kontinuität, einer amputierten, blinkenden Gestalt, einer neuen Ausdrucksform... Perforation auch als Ausdruck einer selbstzerstörerischen Tendenz, eines kaltblütigen durchkalkulierten Chaos (...)”* (Gerard Zinsstag)

*“You are now nothing more than an eye. A huge staring eye which sees everything, which sees your limp body just as it sees you, looked at and looking, as if it had turned round completely in its socket and was contemplating you in silence, you, the inside of you, the dark, empty, slime-green, frightened, impotent interior of you. It looks at you and it nails you to the spot. You will never stop seeing yourself. You can do nothing, you cannot escape yourself, you cannot escape your own gaze, you never will be able to: even if you were to fall into a sleep so deep that no shock, no shout, no burning pain could rouse you, there would still be this eye, your eye, that will never close, that will never sleep. You see yourself, you see yourself seeing yourself, you watch yourself watching yourself.”* (Georges Perec: “A Man Asleep”)

chameleonize \  
 one minute born, one minute down / scales of entropy \ delicate borderlines / error breeds sense / social limbo \ there’s a ship sailing in your eyelid \ “See” - “Meer” \ stuck /

The measure of time had something to do with me - it captured this feeling of time going by, going by and never come back / ...Painting is not the embellishment of the walls, but apprehended as the most originally medium for forwarding messages. Just as codes and assessments of language once came out of marks and images on cave walls, they expose themselves here to their complete degeneration – or possibly even provoke it. / about the genesis of an unspoken narrative \ are we today probably /

...facts and figures... / W139, 4maler, 4wände (over 400m<sup>2</sup>), wallpainting... \ collaborative tunnel installation, narrowing, cut from street, 20meter length ... / the number of walls in the room presents the number of painters... / and:  
After Howl / Laura \ Dirk \ Medeina \ Dieuwke \ Michael / Lih-Lan \ Karim / Nadia / Jowon / Milan / Overslap-Inhalt / Mensch-Welt-Dualismus... \ ...might not have a choice at all. \ ...encounter each other on very ancient ground. /

COFFEE PAINTING SHOWER

Words can pretend to be the vehicle for interaction and the precise ground for empathy – but in the end they stay exactly that? An artificial created substitute that often fails to cope with the complexity of the world. / ...damit es nicht nach Schwurbel klingt... / ...oscillate between uneconomic ambitions and a shit-or-bust-maxim. / *“Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt.”* (Ludwig Wittgenstein) \

shoes painted with mountains / (un-)willingness and (un-)ability for fellowship \

//,for.g.  
T“Ten  
T. talk /

Genesis and Degeneration of Language / Especially the materiality of the language is, what stifles it: whereas a potential dissolution of that materiality leads to speechlessness almost automatically. \

Nur “find ich nicht gut” ist mir persönlich zu wenig. /

the dysfunctional potential of social interactions / investigation in misunderstandings / a need for (re-)actions... \ dependencies / ...alone or lost, being overwhelmed, getting stressed out, calming down, empathy for the paintings or being frustrated about the spatial emptiness – to name but a few... What actually „fills“ or „fulfills“ a room. \

D.h. ist die grobe Trennung ist zusammengebrochen. \ ...inverted into the negative. / importance of sufferance, enduring and cultivation of speechlessness / for example making a wooden carpet, thinking of Stonehenge... and then throw it away \

ALL THE KING HORSES AND ALL THE KINGS MEN...  
Couldn't put Humpty together again. /

Gegeben ist: eine Wand / Narrativ ist eine Form zwischen Subjektivität und Intersubjektivität sowie zwischen Formlosigkeit und Weltform. /

as with figures like in Philip Gustons self portrait Eating, Smoking, Painting” / ...whose withdrawal from contact, moves him into a state of perception... \ something new, something really old / conjectural lack of orientation \

*'When I use a word,' Humpty Dumpty said, in rather a scornful tone, 'it means just what I choose it to mean — neither more nor less.'*  
*'The question is,' said Alice, 'whether you can make words mean so many different things.'*  
*'The question is,' said Humpty Dumpty, 'which is to be master — that's all.'*

