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# Sharp Contours Against a Soft Cloud

There is a paradox at the core of my drawing practice: What I do is both image-making and the avoidance of image-making. I hesitate adding to the continuous flow of visual material that we are subjected to daily, hourly, near-permanently. The creation of images, in my practice, is little more than an intentional side effect of my interest in the reflection on existing imagery: What is the image? Where does it come from? Why do we make it? How does it change in time? My work starts and ends with source material (usually from art history, that is, from the history of image-making or its margins): The source imagery remains clearly visible in the drawings, often placed at the center of the composition, isolated from its context, with an outline – a simple handdrawn line – providing clarity and sharp contours against the background of an indistinct cloud, inside of which digital image production is increasing at accelerating pace.

The proliferation, malleability and mutability of images and data in the digital era within the structure of the internet impel a perpetually expanding visual cosmos (with many a black hole, too). I use the internet as a collection without end, as a metaphor for collective memory in a constant/ongoing state of revision.

To create my work I am drawn to the medium of watercolor. Traditionally employed for preparatory sketches (for "finished" paintings), for plein air painting or for other quick renderings, watercolor carries underexplored conceptual and metaphorical properties. In the watercolor process, the joined forces of materiality and gesture work in analogy to the process of memory: water and pigment leave traces on the paper that provide the subject with legibility, while simultaneously questioning that very legibility. The resulting image, like a memory, is characterized by distortions, cessations and redistributions. Aspects of the subject are being reprioritized according to the subtle tectonics of the paper and the uncontrolled flow of the watercolor. It is the image itself that changes in real time, and it is the image itself that continues to change as long as it is being interpreted, which in itself is a practice of image-making.