

## **Artist statement**

I see my art work as an investigation into the entropy of art and the artwork it self. The method works on the assumption, that a work entering the field of art produces a contextual added value. For each new work both network/work and the possibility of interpretation expands. This property yields infinite expansion in a finite space, it is made finite by the expansion it self. In a space of these proportions intuition makes as much sense as context because it is always contextualized by the method. I try to utilize this property to achieve maximum freedom of having to do everything, instead of having the option to do anything. The method works its ability to incorporate points of interest, which can be defined as not being part of the art practice. This means that the method has to constantly territorialize new space in order to generate new potential. Therefore the quality of the individual artwork is crucial. Hence my role as an artist is defined as being the consultant in charge of aesthetics and marketing. The implementation of this method into the art practice has, so far, lead to the following strategies:

- 1) Drawings/collages, as primary source because of accessibility and conversiobility (ex. lampshade, CD-cover, site-specific printouts).
- 2) Rules for production to investigate the connection between micro/work and macro/network (ex. copying the lines of one drawing onto the next).
- 3) Ad hoc sampling as a metaphor for the potential space.
- 4) Representative and contextual diversity to secure methodical potential (ex. CD-covers and lampshades).
- 5) Collaborate works and exhibitions to emphasize my position in relation to the methodical autonomy.
- 6) Sampling of the above listed strategies.