

ÉCART – TRACÉ

Sabine Wimmer - March 2019

Working on possibilities of distance, on the gap created by it and its forms, is my artistic concern.

Relating to my exhibition ABSTAND 2014 I was inspired by Marcel Proust's "Recherche" and I wrote a letter to him about the fleetingness and processuality, which was most obvious to me while studying and sketching clouds.

While working on these studies, I also learned something about Proust's way of seeing analogies, how to keep something free, to keep a detail open, as he describes it in a restaurant scene in the second volume.

It is about openness in Chinese painting as well, about simultaneity of formless and formative elements, as François Jullien describes it in "The Great Image Has No Form". In the picture of the Chinese painter there would be polarities. In the distance of two things to each other, a gap would arise that keeps opposites in tension. It would help reflecting the own position – as well as understanding the other side which would cause boundary shifts. In that gap new possibilities would arise, thinking gets down to work, as Jullien says.

This is the exploratory approach in my work as well accompanied by reading like Lucretius' natural-philosophical work "De rerum natura", Proust's extensive oeuvre "In Search of Lost Time" or Joyce's linguistic creation "Finnegans Wake".

Language in all its possibilities of translation – spaces on their own - has its own laws. I am developing my own art territory, my technique ("Scindura"), my letters and "Art Alphabets" - in reflection on literature and also on musical elements.

I understand ÉCART as distance, also as deviation - in the sense of the "clinamen" in Lucretius and in the inversion of the term ÉCART as TRACÉ, like track and line-guidance. The works have arisen as a search-in-between for the room H8x12. The related ratio of 2: 3 involved in the work, thus a space- concept was created.