Uwe Bressnik`s **"O.T. I - IV"** consists of four texts of art- and media-theorists that in the true sense of the word "revolve around the image". Printed out on the computer the texts have been reduplicated and set apart by that space which has to do with the concept of the image: "digital images", "screen images", computer-generated images" and "painted images".
The further these texts are removed from center point the more they sink into a flickering out of focus blur. Suggestive of depth they become fore- and background that is moving towards a vanishing point in the space of central perspective.
In the sense of concrete poetry the talk of the image becomes the image itself which has realized the contextual conditions mentioned in the text: silk-screen printing by machine instead of manual painting; a computer-regulated blur instead of evasive brushwork. Screened letters instead of painted color splash.
On the other hand out of the two-dimensional text a "spatial" image is created, close to an image constructed by central perspective in a traditional sense. Old and new enter a new ambiguous tension.

A similar bipolar code is characteristic for the **"screen IMAGES"**.
By special frame and form adapted to the monitor and also in the manner of image generation related do the electronic image (gauze tissue in the prime colors stretched on top of each other produces optical mixtures} the moire-effect brings about profound painterly associations.
This is also referred to in the titles that are associative of history: "sfumato" refers to Leonardo da Vincis ability to dissolve contours, "les nymphees" refers to the waterlily ponds of Claude Monet, the delicate highlight of impressionistic colorism.
Bressnik` s position appears postmodern, when in this manner he applies himself to tradition and with awink of the eye passes by the radical out that a media-theoretic dogmatism has created between the age of pre- and postmedia.
Simultaneously, however, he takes up an ironical stance towards the ideology of artistic originality and genius, when with his "screen IMAGES" he creates machines for the production of images that can only be "turned on" by the observer, i.e. by their movement literally create a flowing image-output. In reverse this can be viewed as a painterly simulation of the screen image esthetic, a contribution to the reality of a paragon between the digital and material world.
Uwe Bressnik invents a medium that represents immaterial self generation without a creator as well as painterly immediacy and the "making" of a craftsman; -without being any one of these.
Sign and signified continuously refer to each other and simultaneously undermine their fundamental difference:and it is on this second more structural level that Bressnik has precisely hit upon the ambivalence of love and hatred between the image and the screen.

<div align="right">Anselm Wagner   translation: Florian Eichler</div>

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