

## paintings without painting

Uwe Bressnik came out of the intellectual school of Peter Weibel.

He never accepted the social dispositions of the seventies, his work takes place in the immanent field of art.

His objects are created from colored gauze fabric, which he binds into metal frames multilayered.

The viewer`s movement in front of these painting-objects leads to a moving moiré-effect, the used colors mix.

Transparency is another means in his room-objects, the artwork`s environment is integrated into the image.

The effect of Uwe Bressnik's work is pictorial, without having proceeded from painting.

His general approach to painting is evident in works that accomplish the transfer of video art into his own moving images.

These carry a screen-shape as a formal element or a monitor as a formal grammalogue.

Uwe Bressnik proves to be an imaginative negator of conventional painting and art conception as well as the video art of the seventies.

He searches for a new synthesis, searches for it in an extended area of art to which he turns back as did the video- and computer artists of the eighties.

However, he takes it a big step further:

He creates new images that move within themselves without the need of a monitor, and sets new pictorial accents on another stage.

Univ. Prof. DDr. Wilfried Skreiner

*about Uwe Bressnik`s Raster-Works*

*written for the catalogue to the exhibition "1988 - Mit Blick Voraus" Young Art in Austria, within the "Steirischer Herbst 88"; Neue Galerie und Künstlerhaus Graz, 1988*