

Inside is outside

Catalogue text Dr. Annemarie Zeiller, Translation: Anne Heritage
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(...) „Material Images“ is the name for the series of works made up of bicycle inner tubes, household rubber and silicon. Despite their plasticity, the objects hang or lean against the wall; they could just as well lie on the floor. The works only have one side to be viewed from and can thus be seen as pictures. The artist emphasizes the relationship of these works to her past installations. Although the latter are temporary, the material images are of an enduring nature. The concept of material and site are common to both.

The material used in art can have a functional role, as do the oil paints and canvas in a painting. It can also stand as a symbol of its own properties, such as felt and fat for warmth. Neither is the case for Friederike Warneke, who keeps all physical aspects of the material, including the smell and dust of the rubber, intact. The artist discovers specific possibilities of form in the material itself, for example, the elasticity of the rubber rings used in preserving jars. The structures with their peculiar materials - rubber inner tubes, household rubber and silicon cones - and their artistic form communicate with their surroundings and create space for the art itself.

The meaning of the material images is produced in the transformation rendered by the creative process. How this unfolds can be illustrated by observing the different states of a rubber ring. If it is lying on a table it encloses a circular surface. If stretched between two points, the extended material builds up energy and the surface almost entirely disappears. With the increased circumference, the surface does not expand, as one would expect; instead potential for power is created that works in all directions. This finds its optical expression in the white-sprayed structural fields. Of course time as a component is also involved, as the objects change very slowly. And thus normal life is mixed together with the transitoriness of modern industrial products.

A circular surface is larger than the surface of a square with the same circumference. A mathematician does not calculate, however. Faced with the problem of staking out the boundaries of the largest possible piece of property with a string of a given length, he will roll the string into a ball. By placing it on the ground and defining „inside is outside“, he creates an unlimited expanse. The point of this story is similar to the method Friederike Warneke uses to define space with her wall art. The space created by her work is not only the space taken up by her material images. Their surfaces likewise define the space in which the viewer stands. Art and reality become intertwined. The area of contact between both worlds can offer haptic experiences. The cool elasticity of the rubber, the brittleness of lacquer, the softness of silicon, the appeal of the entwined rubber edges, the flexibility of the valves, the fear of the rubber snapping back tap into the physical side of experiencing form and represent a fourth dimension.

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