

## Artist Statement

In my artistic practice, I am preoccupied with the question of how to grasp the essence of external reality – making the overlooked visible is a central aspect of my painting.

Packaging, withered bouquets, torn paper, or toys are recurring elements in my oil paintings, which are primarily oriented toward the genres of still life or interior scenes. Objects that have lost their original function and now exist merely as surfaces gain new meaning for me precisely through this transformation. It is this threshold, where the functional shifts into the transcendental, that fascinates me and serves as a source of inspiration.

I am drawn to the intangible – transience, the supposed emptiness that is never truly empty, the destructive element that is part of everything. In my art, I search for traces of time and decay, for moments in which surface and substance overlap.

This may reveal itself in a torn-out magazine page that still hints at fragments of headlines or images – or in an object that now exists only as a surface, dissolving into its color spectrum in the light.

The painting process itself is a play between control and letting go. In certain phases, I follow only my seeing – without consciously looking at the canvas. The hand follows the eye; the image emerges in a state of flow. Only with some distance in time do I critically reflect on the result, in order not to censor the immediate expression too early. In later stages, I work on details, selectively bringing them into focus or allowing them to remain vague. Some parts of the image are meant to blur, while others come to life through sharpness. This creates a tension between abstraction and figuration, between suggestion and precision.

Digital sketches – including AI-generated drafts – serve as tools to develop new perspectives, to shift visual ideas or push them toward the absurd. My painting is not a depiction, but an approximation. It expresses my longing for depth within the surface – and for a visual language that gives form to the invisible.

The challenge for me lies in finding the moment when the image is saturated. There should always remain open questions, because in the unfinished lies a mystery that allows more space for associations than a closed form.

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