

Bartosz Sikorski

Composition of imitation in abstract painting – “Five short pieces for LED-Painting”

The five wall creations (“Wandarbeit”) are composed from segments with varying content and visuals. The photographic feeds are LED paintings. The installation's painted elements are based on various, often contrasting principles of construction. The modular components disclose apparently infinite possibilities of variation for examination in regard to abstraction, form and system. Through technical methods the serial wall creations are explored, which appear to be paintings yet are not generated with paint. The works present themselves as carefully balanced almost lyrical combinations of opposites. In part the painting is reduced to its elementary coordinates.

Segments of the wall creations – “Five short pieces for LED-Painting”:

Concept of color The color concepts are developed according to color theory. Additive and subtractive mixture of color—two methods which usually are mutually exclusive—are confronted with each other. The starting points for the painted applications are the RGB (red, green, blue) and CMYK (cyan, magenta, yellow, black) color spaces.

Layers of color Transparency is created with thinly glazed color coating that covers all layers. At the same time the LED painting segments constitute another layer. The organic image carrier's elements are in contact and gear into each other. Individual shapes expand on two layers almost unnoticed: on the layer of the artisanal wood construct, which in turn merges with the photographic LED-layer.

Image carrier Through the method of icon painting—canvas laminated wood—individual image carriers are prepared for their task. This archaic form of base coating is thus carrier for high tech elements derived from the entertainment industry.

Pixel The pixel as a square is a digital compositional element. The pixels dictate the rhythm of the "Five short pieces for LED-Painting". The texture of the woven canvas is combined with the pixels to a kind of micro-macro-rhythmics and thus illustrates the movement and process.

LED-Painting This approach enables a debate with abstract painting without using the typical materials such as brush, oil paint or canvas. The LED images form through an experimental process which is susceptible to manipulation, but ultimately leads to a random, spontaneous result. This mutual relationship of chance and control is also in part the strategy of "Five short pieces for LED-Painting“.

The setting for the "Five short pieces for LED-Painting" is an argument with the theory of forms of music (Musikformentheorie). The following comparisons of music theory with the visual compounds of the piece are to be understood associatively, theoretically, but not illustratory.

1. Entrata

The incipient movement that is played before the main section.

2. Discantus

Is an artificial form of polyphony that emerged in the 12th century. It is the strictly executed counter-voice.

3. Passacaglia

The musical form of Passacaglia is an Ostinato variation

4. Scherzo

Is in movement. In part metric aberrance's within a three-four time are encountered.

5. Chain

According to the 20th century polish composer Witold Lutoslawski. Complex form, in which multiple chain links intersect.



"Five short pieces for LED-Painting", 2012, installation approx. 4x15 m (13,4x49,2 ft), lambda on aluminum and acrylic on canvas on wood.



"Nr. 1 Entrada", 2012, approx. 110x90cm (3,6x2,9 ft), lambda on aluminum and acrylic on canvas on wood.



"Nr. 2 Discantus", 2012, approx. 120x120cm (3,9x3,9 ft), lambda on aluminum and acrylic on canvas on wood.



"Nr. 3 Passacaglia", 2012, approx. 100x250cm (3,2x8,2 ft), lambda on aluminum and acrylic on canvas on wood.



"Nr. 4 Scherzo", 2012, approx. 260x170cm (8,5x5,6 ft),
lambda on aluminum and acrylic on canvas on wood.



"Nr. 5 Chain, 2012, approx. 130x300cm (4,2x9,8 ft), lambda on aluminum and acrylic on canvas on wood.

Thanks to Daniela Mautner-Markhof, Erwin Bohatsch and Rudolf Weisgrab.