



FROM THE SERIES

IT'S NOT A PROBLEM,
THIS COULD ALSO BE A QUALITY

ANYHOW consists of five chapters. Inflated boxes cast in plaster, a deflated bed, a screen print in Vaseline and oil, an endless repetition of a 'residual form', the triptych WALKING INTO A BAR. All these works have a way of looking in common. Something is 'lost' but is brought back to the attention. This way of looking not only influences what I make, but also influences how this making develops in the process.

Besides the visual, I have examined textually what makes a work a work. Initially there was the idea that something intrinsic must be present, and that this intrinsic -residing in the material- gives a quality to the work. So that meaning and quality are connected.

Parergon of Derrida made me realize that meaning does not reside in matter. Matter is rather a carrier, or just a cause, but not the content of the narrative. Art, a work, a vision, taste and beauty, *la vérité* of all this, is a never fixed fact.

The works in ANYHOW acquire meaning through the textual as well as the visual. The titles play an important role. For me the research is not only about the physicality of the form, but also about what the form relates to. My aim is to connect the narrative with the visual.

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