

Does painting – and abstract painting in particular – represent a certain kind of pathos for you?

Some of your recent works suggest facial features and thus seem to address viewers in a particularly direct way. Would you attribute a form of subjecthood to these works – or your works in general?

The title of your exhibition at Neu is *Master of Color*. I often think that your practice is about excluding traditional notions of painterly virtuosity. For example, when you apply paint on the back of the support \*or when you allow random results to become part of your works. At the same time colour is treated in a complex and delicate way in many of your works. Also in terms of materials—I am thinking, for example, of how you use pigments or transparent fabrics. Would you say that the ‘painterly’ aspect of your procedures can be located here?

In 2008 you did two shows which were both titled, *Pictures and Paintings*. You once said to me that it is important to you that your works function as pictures in a traditional sense. Could you elaborate a little further on this relation between ‘picture’ and ‘painting’? What role does the distinctive materiality of your works play here, especially considering that it could possibly contradict their character as pictures?

Magnus Schäfer, August 2011

\* on the backside of the work --- or--- on the back of the canvas