

PRIVATE PROPERTY in the works of David Lieser

If Martinez in his installation is talking about property, he uses this term in the sense of the french economist Pierre Joseph Proudhon. He talks about property that creates a monopole and so he can say „property is theft“.

My work is looking at another kind of property. Instead of things that can be possessed (real and tangible) i am thinking about inalienable intellectual property in a natural and intellectual realm.

My work deals with and in those natural realms of property – spaces of individual space of perception and signification. How does it work in itself and how does it work in interaction through communication? They make the illusion of ontological truth, the generally accepted validity in arts and the referential system that perpetuates by its reception, subjects of discussion.

This property is boon and bane at the same time – besides personal wealth of inalienable cognition it means at the same time impossibility of sharing or communicating this wealth. Nobody creates a piece of work that can be seen in a special way and nobody is able to see a piece of work in a certain way without all of our mostly subconscious filters and interpretations of our imprints. We stay alone in our showcase.

Within this area lies the process of emergence of my works. In My work I do visualise this process of emergence.

Elements of this emergence are sensations i make and which i select and give meaning to by my current context and my personal imprints.

The selection happens in conscious and unconscious. In the digestion process i see myself as a blackbox – in the way i am further selecting, processing and reassemble.

The complex intrapersonal processes stay in my unconscious as long as my blackbox puts final works newly assembled truths in my conscious. Suddenly i see form, colour, content proportion before me. The rest is execution.

In the moment of reception of my work by a beholder, a further blackbox is collecting sensations.

The beholder sees a piece of work, also being influenced by his imprints and his context, by individually perceiving, selecting and giving meaning. Instead of a prescribed reception of the „piece of work itself“ he in this moment creates a new piece of work accessible for only him. The beholder becomes the creator.

The (self created) impulses and stimuli of the perception determine the beholders further actions, they become references forming new works being now shapes of endless receptional creative processes.

The works „Sender 18.1“ to „Sender 18.5“ show how objects of reflection (for example my work itself) function as transmitters. Their beams though are not generated by the transmitters themselves but by the selective reception of the transmitter by the beholder and his giving of meaning.

The receptional network of rays is clearly seen in the shown work „Blackboxprodukt 18.1“. From this network clear geometric form is described by the processes in the blackbox emerging as new individual truth/reality.