

ON THE WORK OF DAVID LIESER

In my work i am dealing with their emergence: with the illusion of ontological reality and universal significance in art and the referential system that is continued by the reception of art.

My work is a visualisation of this process – in parts and completely.
Elements of the emergence are sensations that i perceive, that i select and to which i give meaning through my current context and all of my imprints.

This selection happens consciously and unconsciously. In the digestion i perceive myself as a black box in the way i further select, process and recompose the sensations.

The complex intrapersonal procedures stay unconscious in my blackbox until it spits to my consciousness finished works, newly assembled truths valid for me. All of a sudden i see before me form, colour, content, proportion. 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.

In my pictures, objects and sculptures those processes are visible in various ways.
In the digital montage „Selbstbildnis“ the recipient and producer is visualized as an explorer with his tools and equipment in a net of impressions.

The sensational network is differently but always clearly seen in the series of „Blackboxprodukte“. This sensational network gives form to clear geometrical shapes which stand for the new realities and truths generated by the intrapersonal processes of each one's blackbox.

The Series „Blackboxes“ is the attempt of showing possible appearances of those entities.

In pictures like „Berge“ it is all about exploring the intersections of imprints in our blackboxes. Some are restricted to cultural circles others are global. To achieve this the degree of recognition is lowered to a minimum by strong abstraction of the motif. Is communication by the least common denominator possible by the representations through simple geometric forms ?

Cropped images, being it buildings, technical or natural motifs or graphical and abstract elements join together in collages like „Drohnenballon“. The connotation of those components and their relation evoke a firework of rays in our blackbox assembling very individual stories.

My work functions as a description of something not transferable and is only as a means of communication. My work never is denotation.