

Miriam Prantl Text

Around 1920 Duncan Grant, Leopold Survage, Hans Richter along with other artists, tried to bring movement and light into panel painting. Grant was one of the british Vorticists, who created horizontal scroll-images that were viewed through a square opening, behind which, the picture was moved across two reels, while music was played. Their idea was to introduce music and movement, two types of time into a spatial image. Robert Delaunay brought together the interaction of light, time and colour into a theory of simultaneity, into a musical sense of colour and visual perception. Delaunay was convinced that, „ simultaneity in light means the harmony and rhythm of colour that grasp the human eye.“
(„Light art from artificial light“Peter Weibel)

The idea of combining different sensorial impulses, with the aim of deepening the experience of perception in space, is an important aspect in all of my work. To play off simultaneously different dimensions and attributes of space in my work, I have to examine each dimension seperately. In one sense, going through the eye, the visual, entering the sensory body to construct different perspectives and spatial concepts, in order to open up space into time.

Networks

This series of paintings („networks“) are like blueprints, a preparation and starting point in emerging from the two-dimensional space into an idea of a three-dimensional visual space. Using a grid to construct a series of coordinates, which allow me to visually manoeuver within the flat surface of the painting.

Integrals

In the next work group of paintings (integrals), I attempted to construct the fineness of space and to create spatial subtlety, bringing vision and feeling into a dialogue, and at the same time finding an equilibrium between physical reality and notional spatiality.

Manifolds

In this series of paintings („manifolds“) I didn` t endeavor to manifest space and light behind the grid of the painting, as in the previous work groups, or to navigate through these virtual spaces, but rather, I wanted to move back out, in front of the grid, hovering just above the surface of the panel. In order to do so, I used strong coloured grids and strips, which are applied on top of the canvas like super flat reliefs. The flat reliefs follow the law of three-dimensional space and start to interact with the space in front of them.

Lightpainting

In my light-installations I want to bring space, colour, light and time together and to link them into a network of perception. The colour dissolves the outlines of the space, the programmed sequences of the light-strips translate time into moments of colour and slowly changing colour combinations, which enhance the immaterial quality of the created space. Filmed sequences of light are projected , defining the space. Short self composed musical soundtracks, support the rhythmical flow of the film and light sequences, like the breathing of space in time. The light and colour space is a system of energy, a system of coordination, which allows our awareness to reform, to enter the energy of colour and light and to merge with it. The experience of our awareness, permeating with the frequencies of light, colour and sound, reminds us that we also consist of the same intrinsic quality. Jacob Liebermann, the pioneer of light therapy,says: „Light is the medicine of the future, we heal ourselves with the same essence of which we are.“

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