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DREAM SEQUENCES OF FALLING, PLUNGING, FLOATING

For some time Rome has been the center of life for the young German painter Iris Borchhardt whose large format work has undergone an astonishing development in recent years. Even in her monumental format work, she succeeds convincingly in combining the human figure with visionary space representations. In her preliminary drawings she tries, in her own words, "to capture things and moods that appear significant to her... to understand form and function and to define an image representation." In her color realization of these experiences she maintains the nature of drawings as a central, perfectly controlled, element of style. Her human figures, depicted in motion, folded and shortened, document this ability, both in her works with small figures, as well as in her monumental compositions. Here the spiritual proximity to one of the main concerns of Italian painting since the Renaissance can be seen - especially when thinking of the frescoes of Luca Signorelli or Michelangelo. This affinity is strengthened by her approach to the problems of space, perspective and the third dimension. "On the two-dimensional, painted surface", so she formulates different spatial levels emerge, which, while intertwined, penetrate one another."

These imaginary space/time situations demand that the viewer get actively involved, that he recognize their contradictions and penetrate them mentally. "If successful, he will find a world in which the real and the visionary combine. Like sequences of a film, scenes of long shots and extreme close-up revolve in rapid cuts, body fragments are penetrated by swirling figures. In a futuristic manner, sequential movements connect physical closeness with spatial distance, which seemingly loses itself in endlessness. The artist conclusively confronts organic-anatomical forms with perspectively developed spatial alignments. At the same time the narrative line of her endless stories seems to move on numerous levels. Her use of color, however, does not serve to interpret the depicted in a realistic sense, but binds the spatial event into two dimensions. This is true for the orderly chaos of the masses of figures as well as for the architectural scenarios in the micro and macro-images in which they are moving about. When speaking of the image that is open on all sides, that, by chance, partially mirrors the world outside and her own inner world, that imparts space/time experiences between chaos and order, between the dynamic and the static, she is representing with her individual approach as herein briefly described, a new, unusual concept of imaging. The artist does not intend to make the perfectionist reconstruction of reality or the illusionary constructed space description an end in itself. Her art focuses on the human being with his interpersonal relationships. Iris Borchhardt describes her concern aptly: "The content of my paintings is life, - feelings which invoke the notion, as it were, of dream sequences of falling, plunging, floating. Not the "falling" body as a tangible expression of failing is emphasized but the spiritual condition associated with it.