

Stef Heidhues

Artist Statement

Things and situations that contain a certain ambivalence or sense of makeshift arrangement inspire me. Examples include construction sites, building skeletons unfinished yet in a state of decomposition. Provisional barriers, dented fences, washed out signs announcing a shop opening, a disrupted window pane of an expensive label. I am interested in the tension inherent in these situations - the fine line drawn between possibilities.

For me it is about beauty, but not perfection. The starting point for a piece can be a found object or a form I have in my mind's eye. My practice is very process oriented. I develop a piece of my work step by step. Although I always have an idea what the work shall look like later, it is the process that determines the final form. By dealing with a material I see how it reacts to certain conditions. I wrongfully use and exhaust the material's qualities purposely and let this determine the work's form.

I work on several bodies of work concurrently, which influence one other. I often start with drawings and collages to approach and encircle what is going to be a sculpture. Parts of the drawings also get used in my collages.

The collages and the sculptures are very intertwined. The working processes are very similar. As I make a collage, there is always the idea of spatiality in it, and sculptures can be seen as spatial drawings.

Recently I have begun to work with text. I collect phrases and fragments of texts such as citations culled from artists and philosophers, lines from songs or films which are important to me, or lines and questions I bring up myself. The resulting collages are assembled with single newspaper letters and have a blackmail-style quality. By anonymizing the claims and questions through the collage-technique, I isolate them from their original context and create a new one, which communicates directly with the viewer.

These collages develop in series and I show them as a series. Each one of them can also be shown separately if the series it belongs to is referenced. For 'what is your point of view', I combined questions concerning the relationship between minimalist sculpture and viewer with psychological questions. Another series, called 'neither either nor or' addresses ambivalence.

I see my sculptures and collages as multifaceted, layered subjects rather than as objects.

I want them to be in a state of tension they keep up themselves. They are self-contained enough to stand for themselves and open enough to allow their viewer a subjective approach.