

Space - Rhythm - Structure. Art by Christian Eder

Eder's latest works take a fundamental look both at the potentials of color and sensory perception, and the limits of traditional painting. The starting point is always the challenge of how to cope with an area. The emerging interplay allows contrasts between color and non-color, area and line, shape and shapelessness to develop into dynamic picture arrangements, mostly in a square format.

In these newest works, the background is dominated mainly by contrasting black and gray stripes. On top of this, white lines emerge within shapely formations. These lines serve as a visual guide, an interplay between the colors of the foreground and the gray and black interplay of stripes in the background. The layout of the painting has been compacted through a long process of assessing and testing the colors and visual effects that arise from the juxtaposition of these narrow lines of color, ribbons, and stripes. The even distance separating each parallel line instills the painting with a sense of uniformity. Alternating stripes of thinly applied paint divide the image into horizontal and vertical sectors. Like a network or a grid structure, these stripes are what hold the system together. In contrast to this, the diagonals break open the inner balance of the painting structure. Vivid colors appear to expand, continuing on to the pale white of the walls. Fine, densely set lines of color overlap or transverse the gray and black stripe combinations, always at a right or an acute angle. In stark contrast, the colors develop their own visual life.

Unlike other works in recent years, these newest paintings are no longer the result of a well thought-out process, planned down to the very last detail. Instead, the focus is now on an intuitive process carried out directly on the canvas. This can sometimes be seen in small breaks or shifts in the lines, generating vibrations of color in the observer's eye, or by densely painted lines that seem to set the paint in motion and cause a new color to emerge in the eye of the beholder.

Customary viewing habits dictate that we always approach a picture on the wall directly from the front. However, if we change our position and approach one of these images from an angle, the dense lines begin to vacillate vividly. Contrasting colors alternate between the fore and background, merging with the adjacent line segments to create new color impressions, and instigating a feeling of constant motion. However, it is not the lines of paint themselves that move, but the human eye that is being stimulated into constant motion. The colors vibrate. The observer is invited to delve into the interactions of space, rhythm, texture, and color and to contemplate their own perceptions.

Christian Eder

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