

RANDOM

Günter Pusch

Curator: Daniella P. Bacigalupo

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In Günter Pusch's work, nature, science and habitat unite to create spaces for internal dialogue. Within the originating mind, single elements co-exist without a logic, but this co-existence acquires sense in the act of expression. Günter's painting initiates as highly "matter-based" and expresses itself through frugality, abstraction and experimentation, but over time it becomes "Symbolic Realism"; realism because it does not diligently imitate nature, but rather confronts it through symbolic elements that represent an idea or a specific sentiment. Populated by motors, architectural spaces, flora and fauna, Günter's vision of reality is organised, and comprehensible, as an arrangement of organic networks, as a neuronal web, that is the direct consequence of the artist's experiential path and his innate passion for nature.

In the paintings, we find permanently architectural topos that are both industrial and organic. If we look closely, there is not a great difference between an industrial landscape and the network of organic landscapes: both are capable of "containing" or of "being inhabited". They are spaces that appear to be empty, universes in waiting, desolate; as in the "Industrial Archeology" series, I find in the current exhibition the phantasmagorical sensation of the "presence" of a memory. And this "sensing" blooms into a primordial feeling of the possession of being, which in turn depicts nature as recognising and re-gathering its own place even as it "co-exists". In Günter's creative entelechy, the electric motor is a forceful and practically ubiquitous object. Said motor is the instrument that enables the energy of an electromagnetic field, which is variable in time, to transform into movement. The entire world depends on the motors that sustain almost every type of electrical object created by mankind. If they break down, the entire structure ceases to function. Progress halts. The same holds for the heart, a new element, which in the artist's creativity assumes sublime relevance. The heart is the primordial motor of the human being. When the motor works, vital lymph flows throughout the organism and nourishes the creation of new elements, new combinations.

Like a healthy heart (itself a functional motor), the electric motor pumps the energy necessary for growth and, as in Herz-Aeste, it can extend, ramify veins upwards ... in nature ... if nourished, trees develop, create roots ... and the more roots they have, the higher they grow. Similar causality endows the tree with the semblance of a meditating woman, who in the blue universe (where blue by antonomasia relaxes the mind and associates with internal space, with thought, with harmony) allows a beetle – Goliath, the world's largest insect – to settle on her forehead, and to enter into profound connection, to the extent that the insect's legs can be mistaken for branches, the branches that issue from the woman's head.

Since Ancient Egypt, this coprophagous insect has represented, as has the skull in other cultures, the rebirth of self, the emergence from a world of death and darkness to a new life.

Places are populated, as in "Paradisvogel". Does the motor resting on the branch, bound to organic matter, ethereal as air, gather or load the energy necessary to transform and nourish an entire structure? Is it that the bird with its open wings dances vigorously for the motor to charge itself, or is it that the motor does the charging, and thus nourishes the habitat?

In my opinion, this instance is emblematic of what is possible when energy flows; it experiments spiritual liberty and psychological liberation. It instances a symbiosis in which all elements share and form a single landscape.

Daniella P. Bacigalupo

Sounds in exhibition: **Blanco X**, Umberto Pertin, Vittorio Achille u-inductio, voice Günter Pusch

Translation from Italian to English: **William Cooke**