

## THE INTENTION TO PAINT OR WHY ONE EATS

Certainly one could stop to eat - why also not? Whom it would disturb? Here and there, a few people fell in mourning - one then would die. Certainly - the mourning passes. A commemoration remains, which also fades more and more in the course of the years. And finally doesn't remain anything, not the smallest track.

One could therefore further-eat just as well. Then, there is not any mourning for the moment. One could even consider it extremely positively: the taste-nerves are satisfied conceivably and the stomach also. Afterwards, one needs no more so much thinks - at the meal I mean. One could concentrate on something else. To paint, that would be a good idea! One could let it also be just as good. Whom it would disturb? Here and there, a few people would be sad - one would paint no more. Certainly - the mourning passes. A commemoration remains, which also fades more and more in the course of the years. And finally doesn't remain anything, not the smallest track.



One could therefore further-paint just as well. Then, there is not any mourning for the moment. One could even consider it extremely positively: the optic nerves are satisfied conceivably in the brain, it begins to rotate and in the stomach also. One forgets that one maybe once would have to eat what again, because: the soul gets feed.

## INTENTION - AIM, MIND

Some think, an artist pursues a certain mind with his art, he has an intention. One even tries to press artists into this straitjacket „intention“. Only what then is with the freedom? And in the case of the freedom, how does it stand there with the arbitrary-ness?

Langer Freitag 9, oil on canvas, 60 x 40 cm

If one has an intention, if one therefore pursues a certain aim, maybe that is not at all so bad, maybe even quite good, because one has with it something like a framework, something at one itself can hold, a guidance and consequently a certain security. One can work more intensively on a matter through it and the intent purposefully executes. Before all things, one is not so very much subject to the danger to sink in the endless. The chaos finally does fear, because it rescues many unknown, the insecurity.

To escape a little the insecurity, one seeks at the best a topic which then is the motive for a picture. If one takes t. ex. as motive a chair, so one has, as long as the picture is not yet painted, a mind, an intention. If the picture is painted then, it is past with the intention. Now, one has to take a new motive, a new intention or one remain at chairs - possibly a life long - then, one can say: „Chairs are my intention as an artist“. However, it could be also sunflowers or a social topic. It is arbitrary! Even the most current, some contemporary one, the last war, some abstract one, the process it self or the square as topic, prevent not the arbitrary-ness. But all topics, every motive restricts, takes one the freedom.



Ecke Heinrich-Heine 5, oil on canvas, 40 x 60 cm

## PICKLE ON CHEESE-CREAM-PIE

One could let it be to take a topic, to choose a motive, a aim, a mind an intention. Then, one would be free. And one would be even more freely, one would do nothing more at all. Whom it would disturb? Therefore stop?

But, there something was after all? The pickle on the cheese-cream-pie. Which wonderful concept! What for a topic, which a motive! Only what is with the intention, with the mind, the aim? They say: Cheese-cream-pie is cheese-cream-pie. Pickle is pickle. One would not finish both one-grinds and it would not taste good. Did you try already this? No? And how you can then say, that it doesn't taste good? I will get a cheese-cream-pie for myself or bake one and I want to buy pickles or puts in. Then, I will try it: Pickle on cheese-cream-pie. That is an intent!

I don't want to prove with it, that it tastes good and not, that it doesn't taste good. It also doesn't matter to me, whether the turnover of pickles and cheese-cream-pies through it considerably is increased and whether a new world-reli-

gion develops from it. I only want to know like it tastes. That is the mind, the intention and involves only the artwork: „Pickle on cheese-cream-pie“!

To the luck, I don't have any lifelong intention paint like approximately chairs, artworks like: „Pickle on cheese-cream-pie“ would be normally not covered, to realise impossibly. Finally, I would have as painter as chairs to the art-market just becomes and past it would be with the beautiful freedom.

## GAMES UNTIL THE SERIOUSNESS

Now, some think that this of all sounds like a playing, nonsense, stupid stuff. That adds! As we know, everything starts with the game, already with the children, and seriousness becomes then very fast from the game.

Now, the work begins. Craft-like, organisational and formal questions pose it to itself: as one bake a cheese-cream-pie, how big should she be and which form she should have, I make a performance from it for the next show-opening and what is to be shopped or be found a sponsor maybe? The cucumbers: I take them completely, in disks or in strips cut?

And defiance, that it begins to become work, makes the mere thought of the pickles on the cheese-cream-pie desire.

And the intention? She interests me no more. I like to leave her to the chaplains, the bureaucrats and the politicians. The intention is not useful for the art, because she again-speaks the freedom-thought and the intuition.

And tomorrow, there will be Bismarck-herring for breakfast, after I will paint. What? - No pickles!



Ecke Pempelforter 1, oil on canvas, 40 x 80 cm

Klaus Dobrunz, probably in the spring 2000