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It's all in your mind. Remarks on the artist work of Rudolf Pötters

A parasol without its stick ends up on an oversized saucer, a skateboard (reminiscent of a ship in a bottle) in a 100 litres glasbottle. A thumbnail gets two wipers, and a garbage bag is knotted with a tie. Rudolf Pötters shows us familiar and everyday objects in new, sometimes useful, often useless, contexts. Various mediums such as as sculpture, drawing or photography are used. Perhaps like Isidore Ducasse once did (pseudonym Comte de Lautréamont): He described a young boy as “beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella”, a sentence which was later often referred to by the surrealists. Common objects were ironically, pictorially and associatively connected with an absurd humour. ¹ Despite this similarity, Pötters can't be necessarily classified in succession of the surrealists. Like other contemporaries too, he rather applies only a virtual surrealist method (the words of Thomas Zaunschirm). He uses the world's inventory as a toy. However, the rules of the game are not directly obvious. ²

Another term for Rudolf Pötters's combinational working method would be sampling. In so far, since (so called) postmodernism at the latest, sampling is an adequate method (reflecting time and its technologies) of art production. The question is no longer about originality/authenticity in the sense of artistic invention or even innovation. In fact more important is: It has become much easier for artists to cross former clearly divided lines between art and research, and develop a practice, which refuses itself to explicit categorisation, commercialization, and general exhibition programmes of art institutions. Artists and designers, who work on this interface of art and research, therefore ask important questions, that science alone could neither ask nor answer. ³

In this sense Rudolf Pötters works not only soloistic, but rather on joint projects (e.g. with Kathrin Delhougne) and as a co-curator of exhibitions at (former) art space Kunsthalle Meidling, Vienna. Thus both, his own work and co-projects are all about a multi-perspective of the artistic production and, at the same time, of the world. Maybe with this in mind: According to Batin, at the latest with Dostojewski, but probably already with Sterne und Carroll, multi-centricity and relativity in the unity of a work is introduced. Nonsense and sense, time constructions of reality, the preconscious, present and past, thought and emotion. All dimensions of human experience become in their aesthetic dimension origin and result of artistic creation. The artists thereby create a machine of mind and knowledge for those kind of people, who respectively can use this instrument according to individual skills and aesthetical experience. The relation is: Reality-aesthetical evaluation of reality-construction of artificial reality based on the aesthetic with the specific immanent means of the product (the form). ⁴

One of Rudolf Pötter's works is entitled “It's all in you mind”. Maybe in order to open up the horizon, which extends our acquired view on the world as a globe, whose central point is every “I” of us.

1 Die Gesänge des Maldoror (Les Chants de Maldoror), 1874, 6. Gesang – von Man Ray in seiner Fotografie The Enigma of Isidore Ducasse (1920) in ein mit Sackleinen verschnürtes Paket „übersetzt“ (vergl. beiläufig Pötters: *Air Boy*, 2005).

2 Thomas Zaunschirm, Der österreichische Maler – Über Peter Sengl, s. www.petersengl.at/index.php?id=11&L=1

3 Susanne Jaschko, Hybrid Encounters. Kunst und Forschung zwischen DNA und Programmiercode. Lecture Performance-Reihe in der Muffat-Halle München, Winter 2008/09.

4 Reinhold Sturm, Der „Virtuelle Realismus“ als post-postmoderne Aufhebung der realistischen Kunst der Moderne, in: *mel-art*, 31. 1. 2009, <http://mel-art.over-blog.de/article-27391761.html>