

Andrea Zehetbauer, gallerist zs art galerie, 2017
(translation Elizabeth Renken)

THE FASCINATING ARCHITECTURE OF THE SEEMINGLY TRIVIAL

Where do artists get their ideas? What is the stimulus for their creative drive? Is it sociopolitical issues or simply the fascination of existence?

For some it is the opportunity to play to the gallery: to create something grandiose, possibly never been seen before, that transcends the limitations of our own species – in short, something that eclipses other achievements. Those are qualities that drive and inspire visionaries of all kinds – not just, but above all, artists.

Thomas Koch is less pretentious, but nevertheless lets us read all of these motives into his work. His sociopolitical message does not pay homage to omnipotence, to the boundless nature of man. He celebrates the magnificence, the endless diversity of life in the small, seemingly trivial things. His creativity is nurtured by the props of the everyday world. This familiar refuge reveals a universe of forms and colors to him. The still life of his immediate surroundings, the coincidences of working, living and being are an abundant and constant source of inspiration for him. Thomas Koch's work thus experiments with ingredients from three-dimensional reality, flavored with the whims of the moment. With Thomas Koch, the act of painting becomes a virtuoso sensory game of deliciously colorful lines and surfaces. He condenses the spatial experience into the two-dimensionality demanded of a painting and at the same time leaves no trace of the original source, the initial inspiration for his idiosyncratic abstraction. It was, after all, only sparked by a constellation of forms, the decisive trigger for the genesis of a painting in the artist's mind, a work of art he constantly refines with apparently effortless lightness and alert sensitivity until it culminates in something entirely new, idiosyncratic – typically Thomas Koch.

His stories tell of a biotope brimming with possibilities, a microcosm that moves inexorably away from the everyday, that bears his signature in the formal language of his paintings, collages, objects – to create something new, composing idiosyncratic abstracts uncoupled from the original subject. And just like the endless vastness of chaos, Thomas Koch creates order in his universe. He gives it rhythm and structure, he arranges his interpretations much as we would arrange our bookshelves, in a pattern of squares. An archive of his imagination, his musical painting, where artistic tension breaks the bounds of diversity within the frame of the square and connects neighbor squares with one another. The square and occasionally the circle, the most balanced basic forms, underscore his need for order, for harmony in a visual language born of coincidence and intuition. His compositions invite the eye on a journey full of discoveries and even though they are open-ended, they nevertheless convey a sense of security and identification with the familiar.