

Prof. Cindy Gates
Fachhochschule Dortmund,
University of Applied Sciences and Arts
(translation Stephanie Adamik-Wilhelm)

ARRANGEMENTS

Thomas Koch has been working on abstract pictorial compositions for decades. His works derive their unique signature from the way he chooses his creative parameters, constant ones as well as variable and how he arrays them and keeps rearranging them continuously. These arrangements create the rhythms and variations of his vivid pictorial language.

His visual constructions consisting of constant parameters of diverse geometrical shapes, such as squares and circles, form new pictorial structures through an active interaction of lines and areas. Thomas Koch's works, painted in muted colours, hereby pursue a certain rhythmic style, characterised by repetitions and different variations within the composition. The variety of structures arises from the basic shape itself, for instance by varying and picking up given compositions, such as packagings. Through walls, lid and bottom the packagings protect a hidden interior. However, if they are dismantled and repositioned, they lose their original function. They appear as new to the viewer, reduced to their shape, as visual puzzles.

Acting as variable parameters for Thomas Koch are carefully chosen creative elements of deconstruction, which find their expression in the application of overlapping layers, their inter-sections and shifts. There are always several axes and vanishing points in one painting; the constructions seem to be instable, collapsing or even illogical. Nevertheless it is this irritation that, in combination with the consistent reduction towards the pure form, conveys the impression of an inner order; an order that is grounded in the artistic structures themselves.

Thomas Koch's series differ in experimenting with new materials and techniques for pictorial solutions: Pencil on paper or charcoal on canvas, collages and montages, rearrangements of series or constantly new compilations of sizes; from reliefs to photographs, from given structures to three-dimensional concepts made of glass, wood and acrylic glass. Each series has its own combination of colours, its own densifications, its own emotional atmosphere and its own dialectic in the balance of composition and decomposition.

The viewer seems to try in vain to sort out while perceiving. What in the painting is in front and what is in the back? What's inside and what's outside? What's at the top and what's at the bottom? Big and small?

Do the rectangular shapes symbolise outlooks or insights? And how do the paintings of a series inter-relate with each other? The masterly applied basic rules of composition here are continually interchanged in organised rhythms.

The vivid occupation while viewing is the decisive factor of Thomas Koch's art. The eyes skip back and forth between calm areas and restless linear guidelines. Gazing subtly conforms to the rhythm of the compositions until an inner order appears and guides the sight.

In: Catalogue THOMAS KOCH, Ordnungen 2005–2010, Verlag Depelmann, 30855 Langenhagen, Germany; 2010, page 5