

The Artist Group K2 – The Homogeneity in the Heterogeneity

The artist group K2 is a cooperation of artists who work mostly in a traditional way of painting, drawing, collage and sculpture.

The significant feature of this artist group is that each member use stylistic contrasts as a main characteristic and most important principle of design. Painting is in contrast to drawing, illusion of space to colour fields, elements of everyday culture to the traditional and so on.

This technique can clearly be observed on Jan Eeckhout's "short cuts". There is an icon of Madonna next to a comic figure, as well as a (film) idol next to abstractions etc. In a certain work of art that is divided into three or four pictures and tightly arranged, you will have an example for the phenomenon noted above. With this well-thought-of combination of stylistic contrasts within the composition and the simultaneous division of picture, Eeckhout creates homogeneity in heterogeneity (Stoeber).

Somehow " automatically" different aspects of content and levels of abstraction work together with Ahmed Borai's work of art. He achieves this by melting children's drawings, works of other artists, print medias and his own art of design into elaborate collages, paintings and plastic art.

You can also find stylistic contrasts in Rainer Landeck's paintings which penetrate each other in a different way, e. g. in his "stripe paintings" – a combination of realistic with abstract portrayal. Paintings will be interwoven with graphics and sometimes added by plastic elements. By the absence of the definition of a certain content, he intends to achieve a kind of timelessness.

Similar and yet in a different way, Johannes Kriesche makes use of his own techniques. In some of his paintings lyric and poetic moods can be experienced in a platform where theatrical moments are created. Figures shown in his paintings sometimes seem to be in unreal spaces. Abstract elements, codes, as regards its form and contents, as well as the combination of different techniques are used, e. g. that of paraffin painting.

Martin Praska treats his paintings ironically, which is the contrary of what the artist do we have dealt with above. This can be seen there where Praska's hare sometimes could have been painted by Dürer, sometimes where it could be a Playboy-Bunny. In Praska's pictures "Trojan horses" are hidden, showing us the absurdity of seriousness or seriousness behind absurdity. This irony - somehow used as a soft method of confrontation - also includes the making of stylistic contrasts.

To sum up: each of the artists of the group K2 individually deals with stylistic contrasts. Today this techniques seems to be appropriate.

Time is quickly changing, is experienced very discontinuously today, interrupted by breaches, expressed in the biographies of the individuals .

Therefore dealing with breaches in art seems to be an appropriate method using to describe our times.

Allowing breaches in art with the artists of K2 yet seems to co-exist with the desire for wholeness and the effort to create homogeneity. The fact that the artists keep to traditional techniques on the one hand, which tries to achieve modernity on the other hand, could be understood as a contradiction in itself. But the use of traditional techniques and simultaneously of stylistic contrasts seem to underline the desire to reach heterogeneity in homogeneity in an apparently closed traditional medium.