

Interview with a mirror

# M I R R O R

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# W I B B O B

By Fiete Stolte

## Questions

I stand in front of the mirror, looking into it, and questions arise. I recognize myself, and partially I don't recognize myself. On the surface, a gesture is captured: wiping a covered mirror to reveal the image.

## Visibility

With *Mirror* (2012), there is a reversal. In those places where the mirror image reveals itself, it disappears the next moment. Visibility and invisibility confront each other.

## Beholder

Communication between artist and beholder takes place through the work. Everybody is reflected in the world's surface and seeks for his/her image.





(Previous page)  
**MIRROR**, 2012, etched zinc, 50 x 40 cm. Photo by Studio Fiete Stolte, Berlin. Courtesy the artist, Sassa Trülzsch and Sammlung Evergreen, Berlin.

(Opposite page, top)  
**SUITS** (details), 2012, two tailor-made suits (each consisting of a jacket and trousers), rescue sheet, and yarn, 210 x 60 cm each. Photo by Studio Fiete Stolte, Berlin. Courtesy the artist and Helga Maria Klosterfelde Edition, Hamburg.

(Opposite page, bottom)  
**PASSAGE**, 2010, neon, paper, 21 x 30 cm. Photo by Eric Tschernow. Courtesy the artist and Sassa Trülzsch, Berlin.

(This page, top)  
**SOLITUDES 1** and **SOLITUDES 2**, 2014, etched zinc, 50 x 40 cm each. Photo by Eric Tschernow. Courtesy the artist and Sassa Trülzsch, Berlin.

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**SUN / MOON**, 2015, still from video. Courtesy the artist.

## Contrasts

It is an attempt to grasp life and the world, to stretch them between opposites, to understand them. Opposites define a topic from two sides and make things visible. Charles and Ray Eames's experimental 1977 film *Powers of Ten* illustrates this quite well. Zooming out into the universe and back into the body's smallest atoms. An infinite back and forth of possibilities.

## Sisyphus

I imagine Sisyphus as a happy man because the rock never rolls back down the same way from the mountaintop. There is always an element of surprise. In which new perspective will the rock be rolled back up the mountain? Different perspectives and paths to the top or bottom are a challenge for someone who is curious. The gaze from the top into the distance, to the horizon . . .

This is not a straight line, but a curve; this too, like the surface of the rock . . .

## Sun and Moon

On the surface of a lake, I once observed the reflection of the moon; another time, that of the sun. This video installation consists of two video recordings that are fused into one image, whereby both celestial bodies move toward each other in a dance, and coalesce. I create a confrontation: an optical overlay of sun and moon. Time moves forward and backward.



## Fiction-Tango

A game with attraction and repulsion, closeness and distance. Two extremes. In reality, the sun and the moon move in their orbits, and unlike their behavior in this tango, they never actually touch. Through my work, I create a fictional space to enable a fictional closeness. As an artist I flirt with the idea of influencing reality with my gaze, manipulating it to the very limit of what is real. In the end, it remains a fiction for the sun and the moon to touch, a magical illusion.

## Touch

In *Drawing Your Mirror* (2013), I used casts of my hand made from graphite as a pencil. Drawing is touching the exterior world and leaving traces. This process of emergence simultaneously signifies a process of dissolution. The pencil wears away. But through use, each of the five fingertips becomes a mirror.

## Antagonisms

I view antagonism as a form of confrontation, but not necessarily as a clash of opposing ideas or beliefs. Rather, antagonism should be seen in a productive sense.

I leave a large part of my works in the realm of confrontation, without defining what might follow. It is a question I put into the space, and which resounds as an echo. I believe that I can't



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**DRAWING YOUR MIRROR** (detail), 2013, five 1:1 casts, graphite and brass stands, dimensions variable. Photo by Studio Fiete Stolte, Berlin. Courtesy the artist, Sassa Trülzsch, Berlin, and Burger Collection, Hong Kong.

(This page, bottom left)  
**NIGHT BETWEEN 7TH AND 8TH DAY/ 27TH WEEK/ 2009**, 2009, cast bronze, 200 x 97 x 5 cm. Photo by Bernd Borchardt. Courtesy the artist, Sassa Trülzsch, Berlin, and Burger Collection, Hong Kong.

(This page, bottom right)  
**POSITION**, 2010, two fluorescent tubes and a found lamp, dimensions variable. Photo by Studio Fiete Stolte, Berlin. Courtesy the artist and Sassa Trülzsch, Berlin.

(Opposite page, top)  
**8 SUNRISES / 8 SUNSETS**, 2007, 16 Polaroids on cardboard and labels, 8,5 x 11 cm each. Photo by Bernd Borchardt. Courtesy the artist, Sassa Trülzsch, Berlin, and Burger Collection, Hong Kong.

(Opposite page, bottom)  
**THIS IS NOT THE EMBASSY OF ABSENCE**, 2015, brass plate, 29,7 x 21 cm. Photo by Studio Fiete Stolte, Berlin. Courtesy the artist.



give the answer. I can only pose the question, and very briefly, just before an answer, the work emerges.

### Answers

**8 Sunrises/8 Sunsets (2007)** is visual proof for a parallel space that is “handmade.” In this respect, the term “manipulation” fits.

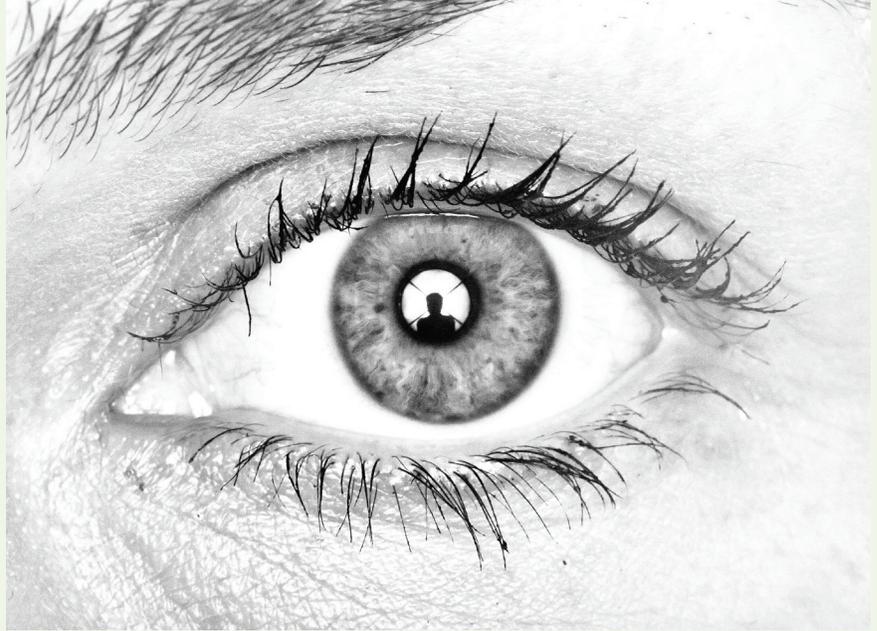
It can even be an answer to the defined and the normal. On a round-the-world journey within one week starting from Berlin, I saw the sun rise and set eight times. The Polaroids

I took of these sunrises and sunsets bear witness to my gaze on the world. Even when I stay fixed at a place, this new order remains valid and this means the decoupling from sunlight. In this way, while on the move, I can be simultaneously present and traveling.

### Absence

The possibility of absence creates a stage for presence. The meaning of sculpture, in its derivation from *sculpare* (latin: to carve (out)), represents precisely this tension. Through taking material away, an image emerges.





## Moment

**There is a flash and a moment is captured. The eye of the beholder looks into the mirror, and in it the beholder is mirrored. His/her silhouette is visible on the pupil. The eye as a window to the soul becomes the frame of a bust. A small photograph is made, a souvenir of the moment, of the gaze into your eye.**



## Fiete Stolte

Current exhibitions include “More Konzeption Conception Now” at Museum Morsbroich (Feb–Apr 2015) and a solo show at Kunstverein Göttingen (Jun–Aug 2015), which will include a comprehensive catalog titled *Hotel Absence*, with texts by Noemi Smolik, Laura Schleussner, Konrad Bitterli and Hans Ulrich Obrist. Published by Sieveking Verlag, Munich.



(Top)  
**EYE**, 2014, thermal sublimation print, 4.5 x 5.4 cm. Photo by Studio Fiete Stolte, Berlin.  
 Courtesy the artist, Sassa Trülzsch, Berlin, and Helga Maria Klosterfelde Edition, Hamburg.

(Left)  
**EYE (APPARATUS)**, 2014, mixed media, dimensions variable. Photo by Eric Tschernow.  
 Courtesy the artist, Sassa Trülzsch, Berlin, and Helga Maria Klosterfelde Edition, Hamburg.

(Right)  
 Portrait of Fiete Stolte. Photo by and copyright Chrischa Oswald.