

## ARTIST STATEMENT

Peter Simon Mühlhäußer

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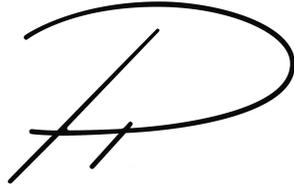
Throughout the course of my study I have been directly exposed to various possibilities of modeling the figure, developed by Western and European cultures. I have been influenced by an array of modern art references, and have adapted some of their techniques. Aware of these elements, I have combined them with reactions to my own life's observations in order to suit the personal content of my work.

Above all else, I strive to examine the beauty of the human form and reveal its greatest assets by way of concentration. At first glance, my work tends to remind the viewer of the diverse structures within the body. I would hope they also are made aware of the natural rhythms I find as key points in arranging the compositional pose. Within with the mission of aesthetics, I include generous detail within each piece - enough to remind the viewer that the figure holds a believable presence. I avoid presenting the human form in a minimalist fashion, or, broken down into simplified regions with hard edges – a depiction where details are neglected and replaced with suggestions of flat planes and arches.

Recently, I had showcased a body of work made up of highly idealized figurative forms of many types. The figures are not only modeled ideally in comparison to a canon, but set up in poses otherwise impossible to sustain for a period of time, if even at all. My purpose for these poses would serve in allowing a figure to appear over-mobilized, almost supernaturally. Such poses could perhaps be referenced to those dynamically juxtaposed by Michelangelo – figures mistaken for weightless spirits, or unlocked from anatomical limitations.

It is significant for me in my construction to visually drape my figures with unrestricted expression, each owning an emotion married to their stance. There should be an implication of theatrics – a super-imposed response to something clearly influential.

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Currently, I am exploring formal theatrics further, only with a heavier content and by way of introducing a multi-figure, cross-cultural installation of young boys. The content of this work is, of course, the conclusion of each of the languages embedded in their own shells. By arched way of performance, the viewer will be guided to face critical points of view, addressing the collision between cultural stereotypes and infantile mannerisms. Largely, the piece will present a global situation admitting to shared tragedy. Solutions to such problems will be considered found in the most naive source- that which is shockingly, the vehicle for tragedy.

I have found the technical supports for these figures to be critical for bearing such heavy artillery of thought. The traditional pedestals will be omitted from this installation and replaced with objects that become part of the work itself. Not only will these objects merge within the content, but they will draw in different branches of narrative within a context, concerning cultural status and infantile views of adult nature.

Compiling the world's problems and compacting them into a nutshell is an impossible feat, but I've undergone the challenge of taking random chapters of its social/cultural biography to reintroduce a pliable cure. The part that I find most intriguing about creating the installation, is witnessing the presence of both internal and external conversations merge among the figures. The boys are like zombies, undisturbed, almost completely thoughtless toward their programming, and yet entirely aware of their position with the others on a stage of performance. The spaces between them are almost thicker in language volume than the works themselves.

Within the past few years I've allowed my work to transform from blatant to subdued. The works I have produced this year are still reminiscent of interpretations shared at a general level, but don't provoke meaning at the initial stage of confrontation. I've found my current works to be personal relics that inspire me in many areas as an artist and a human counterpart to all others. I enjoy creating a form with my hands, but am thriving now on different levels by allowing thoughts and visions of my world to brew longer, induce layers, and perpetually challenge my audience.