

"MANIFESTO" OF THE FISH

© 1990/94 von franz wassermann

DAS LOGO: DER FISCH

LOGO = WASSERMANN = KÜNSTLER

Through intensive work with various paintings and collage techniques, the fish has crystallized as the minimal form. Its strength lies in its clear function as a signal, its simplicity, and ambiguity.

- The fish – a symbol loaded – with specific meanings in various cultures: religiously charged in Christianity, the magic fish of the fairy tale, fish fingers in our frozen food culture, etc.
- Ambiguity of my LOGO (torpedo, bomb, arrow, penis, sperm, spear, rocket ect.)
- Stencils for easy reproduction

DIN A3/STENCIL PICTURES

THE PLAY WITH ART

Stenciling opens art up for mass produktion.

Art is more adapted to the user..

- Absolute commercialization.
The picture is fully adapted to the wishes of the buyer; it can be tailored to fit like a suit.
- Art can be bought by everyone.
- The viewer can influence the shape of my picture; the picture, however, remains my picture and my work because of my LOGO.

THE BIG PICTURES

The multi-stencil picture, The Big Picture, is – in contrast to the single-stencil picture (DIN A3) – an expression of my individuality and stands for uniqueness.

- The public has no way to influence these pictures; nothing can be changed.
- The appeal and the meaning of these pictures lie in the variation of a single stencil (THE LOGO).
- New stimuli are constantly being produced.

SERIES

1. THE WHITE SERIES

Material: grounded white, white paint, wedge frame, pencil, black wool, nails, needles, knife, and black oil pastel chalk.

Old, multi-colored pictures are painted over with a white grounding. Through the reduction of the colors the form is also reduced: the fish emerges.

- Here traditional canvas is still used, but – contrary to the old pictures – form and color are already in contrast reduced. The material becomes foregrounded.
- Only the colors black and white are used.

2. THE BLACK SERIES

Material: black waste bags, wedge frame, black felt-tip pen, nails, needles, black wool, black varnish, and black insulation tape.

- The canvas is abandoned; instead of it, black waste bags are slit open and mounted over the wedge frame.
- Consequent use of THE LOGO.
- Minimalization is increased by using black on black.

3. THE ORANGE SERIES

Material: orange waste bags, wedge frame, black acrylic paint.

- The waste bags are not longer cut up but stretched over the wedge frame as a whole.
- Black varnish is sprayed on through two stencils:
Stencil 1: Forms which have not been produced, but have been sought and found in everyday life (e.g. drain covers, punched yoghurt cartons, etc.)
Stencil 2: THE LOGO
- Destruction of the traditional, one-sided picture.
- A picture-sculpture, sprayed on both sides.
- Loops on all four sides make it possible to hang up the picture as people like it.
- Moreover, curtains, screens, and sculptures can be built.
- THE LOGO sculptures can also "swim" in the bag or pierce it.

4. THE FOAM RUBBER SERIES

Material: insulation mats in different colors.

LOGOS are cut out, THE LOGO is consequently used.

- The insulation mats are picture-sculptures hung on wall.
- Sculptures
- Fluorescent sculptures: LOGO forms are projected into room.

DEGRESSION

CONCEPT FOR A PLAYFUL TRANSFORMATION

The artist organizes a happening where he puts fish stencils and various materials at the audience's disposal. He has them spray or build pictures for the artist, which he eventually sells to the audience.

- The artist is host and entertainer.
- The audience is the slave: It submits to the art ritual and the artist just as it submits to commerce in everyday life, for the increase of pleasure.
- The way in which pleasure is increased in our consumer and leisure culture is critically exposed.
- The artist is paid for being the supplier of ideas.

Translation: Gerhard Buzas