

AN EMBLEMATIC FIGURATION

In the seventies I made myself familiar with the properties of the layered image, several fields – put together with repetitive elements – succeeded each other.

This kind of concentration gave me the ability to react quasi independantly to the preceding layer. In this working method I obtained freedom to raise the matter of new opinions or associations, directly and radically.

From the eighties I developed more emblematical and archetypical forms that found their origin in the consequences of and the reaction on the fundamental research. Archetypical forms developed into motives. Untill now , new motives appear. New motives are confronted with preceding ones and bring about new meanings in this way.

Like in a dream images are very clear, they have a bright form and at the same time we can't really reach them; we remain spectator of an apparent concrete event, but on second thought, we hardly can neither identify place, time and space, nor the meaning of the event.

The essence of art could be the way in which the ever repeating general notions can be concreted.

My engagement in contemporary art is the way in which I represent those general notions. Because of the fact that those notions are general, they can be recognised. Because they are represented in a specific way, they ask for attention.

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