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„*Conversations about the weather (Sirocco)*“ is based on modern digital exchange, especially conversations on mobile messaging platforms. Each artwork in this series summarizes instances that are exchanged via photos in a group chat. The work shows a group of islands off the coast of Greece. These images were shared by a friend who sailed in this region for several days in the midst of sandstorms. The Sahara wind, known for its journey from Africa to Europe, fundamentally changes the landscapes it encounters. Similar to the urban haze of smog, this atmospheric phenomenon envelops urban and natural landscapes alike in a diffuse cloud that softens contrasts, blurs sharp edges and renders the smallest details unrecognizable.

The sand particles carried by the wind merge with the atmosphere and alter the familiar landmarks and signs of daily life, making them appear ethereal and otherworldly, as if seen through a dreamlike mist.

„*Conversations about the weather (Sirocco)*“ is a composition that focuses on the transformative power of the Sahara wind. Amidst this tranquil expanse linger subtle references to the terrestrial world - faint silhouettes of islands that serve as poignant reminders of the photographic creation of the artwork, adding additional layers of meaning to the overall composition.

“26/07/20” shows a snapshot of a landscape taken through a window. The title refers to the date on which the artist received the original photograph and is part of a series in which the titles correspond to the dates on which the source images were taken. This deliberate temporal connection runs through the artwork, which is executed as a transfer technique. The series explores various motifs, with compositional elements taking precedence over specific themes. Although the landscapes and cityscapes are often shrouded in smog and human hands grasping objects recur, the emphasis is on the interplay of visual elements rather than narrative context.

In this series, which emerged from the exhibition “What a Day”, transfer painting techniques are juxtaposed with traditional methods, emphasizing the artist’s conceptual exploration. The decision to encase the artwork in a plaster frame emerged from a contemplative process that focused on integrating the two-dimensional image into the surrounding space. This sculptural approach reflects the artist’s background, which emphasizes spatial considerations. The resulting plaster frame removes the depth of the image, emphasizing the surface and inviting the viewer to engage with the tactile and visual aspects of the work in its spatial context.