

Inside The Studio: Jessica Muller (Netherlands)





By Saatchi Art · July 1, 2014 · Inside the Studio ·



INSIDE THE STUDIO

One of the most exciting ways to discover new artwork is to see artists in action inside their studios. To help you get to know the many talented artists on Saatchi Art, each week we invite you to preview an artist's works-in-progress, learn about what inspires them, and see their work hanging on their studio walls or in recent exhibitions.

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What are the major themes you pursue in your work?

The work starts from scratch: empty, meaningless. There is no such thing as a preconceived plan, not a preconceived image to match. Detachment of the picture. The entire existence is a timeless 'being', rising from from an accumulation of instantaneous snapshots which are timeless and boundless.

My paintings are abstract. The most dominant theme is to model the material into an unknown space. Derrida's philosophy of deconstructivism is a good comparison to what I mean. He talks about the meaning of texts which only can exist by all the earlier read texts. The real text is not a reflection of the reality (last text) but a

construction of all the texts already stored in our minds. Without these texts you are even not able to understand this last text.

Looking at a total page layout, all this knowledge is between the lines and in the margin. That means that this white contents a enormous amount of knowledge. This way of looking at a text is called deconstruction by Derrida. What Derrida does in words, I try to figure out in images. Abstract, because I try to find new spaces, not seen around me, but constructed on canvas.

- **What was the best advice given to you as an artist?**

Believe and be strong in your own path.

- **Prefer to work with music or in silence?**

Music brings me into another world. Sometimes that is needed, when I have to overrule parts in a painting I don't like, but also when I am too deep into difficult thought. Silence is beautiful. I need that very much when I have to observe and construct the ongoing process in my paintings. I do work on many paintings simultaneously, and they can speak in images more for themselves if there is silence.

- **If you could only have one piece of art in your life, what would it be?**

I would love to stay a long time in Donald Judd's 'Halls of 100 boxes', Marfa, Texas, US. I visited Judd december 2011 and it is still in my mind. I have read a lot about his work and I admire Judd's striven to be pure; in material and in thinking and feeling at the same time, without giving it more interpretations. For me it is the space of the boxes and the optical illusion which takes place in front of me, that creates total silence for me. (But, of course, this is a personal description....)

- **Who are your favorite writers?**

The focus on special writers changes in time.

When I was 8 years old, I loved to read biographies of Classical composers and travellers. Also the children's bible had a lot of my attention. In my twenties I became a fan of Milan Kundera, Clarissa Pinkola Estés but also Carl Jung. Then in the ninety's I changed to György Konrad, Chaim Potok and more writers related to a sad part of European history. Then the Indian world got my attention with the Veda's, Mahabharata, V.S.Naipaul, Salman Rushdi, Arundhati Roy but also writers like Robert Pirsig more in the zone of metaphysical searching. And the last years I'm finally into our own philosophers. Adorno, Hannah Arendt, and writers who can teach me in this world of philosophy and art like Anton Bremsbussche and Maarten Doorman and more about the social history of art, Arnold Hauser.