PETER K. KOCH: Hybrid Objects

Peter K. Koch's works evade categorization within the confines of any commonly accepted genre, depriving the observer of descriptive access and refusing to subject themselves to classical ideas about painting and sculpture.

In terms of formal characterization, his works, which frequently unfold within space and stand in closely correspondence with that space, are more closely related to hybrid objects that exhibit pictorial and sculptural properties – while still remaining on the fringes. Koch uses aspects of painting and sculpture. When conceiving of his works on the basis of prototypes, colorful surfaces are transmuted into spaces. The fragments are alienated via pictorial re-categorization, leading to an independent form, an abstracted concept of space.

Throughout his process of artistic genesis, Koch's artistic oeuvre, with its recurring hard-edge elements, has successfully transitioned from the pure two-dimensionality of a picture or an object on the wall to spatial constructions located somewhere between minimalism and pop art.

In his artistic "citations," Koch employs such materials as wood, paperboard and construction paper, often arranged three-dimensionally and, with their cut-outs and cross-sections, calling for the ability to view the work from all sides. The works take on an artificial, almost aggressive colorfulness when petrol, magenta and sky blue are used as glossy paint colors in capturing them. The smooth surface of the applied paint seems to eliminate every trace of personalization, any sort of identifying artistic handwriting.

If at first glance Koch's spatial installations, such as his "Neuer Turm" (2011) and his geometric works, appear most notably precise and clean, upon closer look, the observer encounters calculated flaws – flaws pointing to the artistic process of creating them. In the Piezo ink prints, Koch consciously juxtaposes the smooth surface structure with a visual disturbance, namely, that upon second glance, the works reveal themselves to be based on photographs of crinkled paper.

In the end, Koch's creative methods of procedural appropriation – which often contain multiple levels, also in terms of time – lead to an artistic pictorial composition that generates hybrid objects by employing the process of elimination and using deconstruction and destruction as well as playing with conventional perceptions of painting and sculpture and seeking to erupt them spatially.

Gwendolin Kremer