Could you touch on how Situationist ideas are woven into your approach to painting? Thoroughly investigate the various media you work with to finetune your concepts and techniques. The situationistic root of my work has to do with me being in a situation and finding, developing or conceptualizing ideas from there. How did you approach this situation in the making of your painting this time? The exhibition and related publication are made possible with support from the UAlbany Office of the Provost, Office of the President, the New York State Council on the Arts, The Andy Warhol Foundation for the Visual Arts, Foundation for the Capital Region, Nancy H. Kelly Foundation, and The Hyatt Liddle Fund for the Arts. Together, these funds help to support the New Museums annual exhibition program.


A Conversation with Ati Maier
Conducted via e-mail
by Corinna Ripps Schaming, curator
December 2010

Corinna Ripps Schaming: The very thing that attracted me to your work was your color. I used to dream about the color blue — ever since I was 6, and I always had a feeling for it. Color has always been important to me. It’s how I express myself.

Ati Maier: I'm not quite sure what you mean by arrangement. Color can mean a lot of things. It can evoke moods, feelings, emotions. It can be used to create atmosphere, to create a certain effect. It can be used to communicate, to convey a message.

Corinna Ripps Schaming: When I was a child, I had a wonderful Franz Marc print, and I was surrounded by the Blaue Reiter painters from the beginning. At the time, back in Munich, people were just interested in the color. We long to return to that time, when color was everything.

Ati Maier: I think you're right. Color can be everything. It can be the most important aspect of a painting. It can be the most expressive element. It can be the most powerful element.

Corinna Ripps Schaming: I think your paintings, that's what I thought of. The first time I saw one of your paintings, that's what I thought of. The first time I saw your paintings, that's what I thought of. The first time I saw your paintings, that's what I thought of.

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Corinna Ripps Schaming: So how does this relationship to color manifest itself in your most recent video? In Event Horizon (2010) you explore the idea that everything exists in a particular context and that context can be influenced by a variety of factors, including the viewer. In Event Horizon (2010), you use the concept of a quantum field to suggest that everything is connected and that nothing can escape the event horizon. What struck me most in Event Horizon (2010) was the way you used color to convey these ideas. I think your use of color is very powerful. It's very striking. It's very effective.

Ati Maier: I think you're right. Color can be everything. It can be the most important aspect of a painting. It can be the most expressive element. It can be the most powerful element.

Corinna Ripps Schaming: Could you talk about the show's title, Event Horizon, in relation to the video and to the other work in the show? In Event Horizon (2010) you explore the idea that everything exists in a particular context and that context can be influenced by a variety of factors, including the viewer. In Event Horizon (2010), you use the concept of a quantum field to suggest that everything is connected and that nothing can escape the event horizon. What struck me most in Event Horizon (2010) was the way you used color to convey these ideas. I think your use of color is very powerful. It's very striking. It's very effective.

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Corinna Ripps Schaming: I'm interested in trying to work conceptually with certain ideas in my animation work. In the animation work, I'm interested in trying to work conceptually with certain ideas in my animation work. In the animation work, I'm interested in trying to work conceptually with certain ideas in my animation work.

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A Conversation with Ati Maier

Co-organized by
Corinna Ripps Schaming, director
December 2010

Corinna Ripps Schaming: The first thing that attracted me to your work was the color. I had a strong reaction when I first saw your first painting. It was so different from any color I had ever seen before. The colors were vibrant and they seemed to glow.

Ati Maier: I was very aware of the color in my childhood. We had a wonderful Franz Marc print, which was one of my first influences. My mother sent me this amazing paper with a sticky side, and I loved the colors on it. The color was unlike any American kid's construction paper, so much more vivid, not fluorescent, more primary colors. I felt like I could create my own world with that paper.

Corinna Ripps Schaming: It's been about eight years since I saw my first Ati Maier painting, and I remember thinking, "I know this color." For me it became a way of entering into a specific German palette: to Der Blaue Reiter, the Blaue Reiter painters from the beginning. Their spontaneous, intuitive approach to painting. They marked a dramatic turn away from a Eurocentric, conventional orientation.

I'm interested in your recent video work, which is all about space. I'm curious about how you approach color in your paintings. I think there are a lot of formal and conceptual relations between the two media that are really soaring. Could you talk about the show's title, Event Horizon, in relation to the video and to the other work in the show?

Ati Maier: The universe is my place of origin. I became interested in the Black Forest since I was young. I have always been interested in the development of my personal space and in my personal environment. I like to look back in time the same way I like to go into the future. The viewer has the experience of being inside my paintings with regard to time and space. I have my own utopias? Maybe you're not looking back at all?

Corinna Ripps Schaming: I give the viewer the unique experience of traveling to other worlds. I visually walk through my paintings and I want the viewer to take their time to sink into the landscapes and space-scapes, and have their awareness will also shift.

Ati Maier: About Der Blaue Reiter: I don't think their ideas were about utopias! Maybe you're not looking back at all?

Corinna Ripps Schaming: Yes, but does this relationship or comparison involve spatial relations of the space in your recent videos?比例号! I'm always interested in working conceptually with certain ideas in different media. In the followup paintings, I'm interested in trying to work conceptually with certain ideas in both media.

Ati Maier: The color in my paintings is always moving, always changing. When I went to art school in Vienna, I had a very different approach to painting. It was more spontaneous, intuitive. My paintings were identified more with psychophysical models. I'm interested in the concept of the "event horizon" of a black hole. I'm also interested in new technologies. I want to act like a space pioneer and try to go where no one has gone before.
**Biography**

Born in Munich, Germany in 1962, Ati Maier lives and works in Brooklyn, New York for assistance with this exhibition. Special thanks to Joe Amrhein and Susan Swenson at Pierogi, Brooklyn for assistance with this exhibition. The exhibition and related publication are made possible with support from the UAlbany Office of the President, Office of the Provost, The University at Albany Foundation, University Auxiliary Services (UAS), The President, Office of the Provost, The University at Albany Foundation, and The Kelly Foundation, and The Andy Warhol Foundation for the Visual Arts.

**Art Work**

**Event Horizon**, 2010
Airbrush, ink, wood-stain on paper, 94½ x 53 inches
Installation view

**Remote Viewing**, 2010
Animation and sound: 3:08 min, loop (detail)

**INSIDE**: You know what a painting will look like when I start out. I think about paintings. How do you think of them? Do you have a sense of what they will look like or do you think about them as they evolve?当然, in pictorial space the boundaries are very strictly given by the measurements of the canvas or paper, and you can only work in two dimension. As you are experiencing space, you automatically follow in aimless strolls, the drift of a three-dimensional character. I am always on the metaphorical dérive, the Situationist practices of the hypothetical landscapes, finding some new space-scenes. Putting still and empty spaces against active and energetic fields, finding some new space-scenes. This is a huge challenge. I can now, even with reverence and admiration, take a step back from paintings and try to imagine the process of making a painting. I experiment with these practices by reacting in a subconscious way to images that are already on the paper. I experiment with these practices by reacting in a subconscious way to images that are already on the paper. Always, partly by chance and experiment. Again, I never waited for what would come my way. I felt that the paintings were not only images that could stand for or represent something, but were also an actualizing of the thing.