

In public spaces **Hannes Broecker** is looking for unconsumed, meaningful »images« within which the lower layers of our urban society are mirrored. He is interested in those places and situations within which the arranged texture of the urban space is roughened according to space, architecture and people and where traces of the continual collective usage show and the individual use of the city – also the one withstanding rules and standards – is becoming visible.

Streets torn open, a path blocked by bulky waste, sleeping places of homeless people, walls covered in graffiti, hoardings decorated wildly with posters, the signal colours of barrier tape – emanating from such visual impulses and the thus belonging realities Broecker is intuitively layering his images, objects and installations. Loud and abrasively the viewer is often confronted with impervious boundaries. Because it is not about the aesthetic cultivating of a trivial motif but the breaking of a familiar experience of every day life in order to rediscover ones own world.

His »windows« are fictitious recreations of real observances. Usually one can find those windows which are situated on pedestrian level everywhere within public space.

Not only in run-down areas, in ally ways or back yards but also in direct neighbourhood of cultivated right sides. Preferentially at those spots, where architecturally included windows which have lost their functions due to various reasons now enable a visual exchange between the inside and the outside. Beneath those windows there are many more which might have been of no avail right from the start and are only there in order to decorate the façade. In the course of time these windows become blind, are being dirtied, blocked up and littered. For an urban »stroller« like Hannes Broecker with a skilled view for such outer, these images set between deliberateness and carelessness, are an ideal starting point for his own world of images. As an authentic ready made they undermine his artistic ability, to analyse materials found within the urban field, forms and colours, surfaces and spatial structures, effects from light and shadow, the relation between dynamic and static and to compact those impacts in an autonomic and coherent composition.

The assemblages consist of the same material as their examples: glass, iron sheet, wood, foil, pieces of paper, cigarette butts, old plastic bottles and so on

and thus keep a prosaic, impersonal realism, which wants to communicate between street and gallery, between life and art. The motif of the window inhabits the metaphoric of the insight – from vista to blocked view – and is guiding the thoughts also to social and cultural milieus which have produced these »images«.

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