

Monika Sebert's works immediately catch the eye with their richly structured surfaces. They attract the viewer, arouse curiosity, and are then surprising in their details.

Their engagement with processes of change and with the influences of time is reflected in expressive sketches, which in small format, executed in wax pastel, already offer their own pictorial world.

But the artist goes even further. She uses materials and techniques from the field of textile design to achieve a convincing implementation in a larger format. Layers of different fabrics are skillfully quilted with the sewing machine and thus interpreted. The result is flat reliefs which, again painted over with acrylic paint or treated with rust, abstract the theme and the idea and lend them a new dimension. The effect of light and shadow, which in painting is primarily achieved by pastily applied paint, is generated by the interpretation of the soft material and results in a very individual visual expression. Cords, worked in between two layers of fabric, reinforce the relief character many times over. They are also further processed, i.e. painted over. The fact that the artist wants to exert influence on every aspect of the design is shown by the fact that the cords used are also made by herself. Only in this way can length, strength, form, structure and colourfulness be specifically matched to a work. In a process that is constantly being reconsidered, painterly and textile means are laid on top of each other, they got fused, torn open, overpainted until the desired expression is achieved: acrylic meets silk meets rust meets paper meets wax. The risk always plays a certain role in this approach: How will the further revision - textile or painterly or destructive - affect the pictorial language? How do we then have to think and act?

The world of colours is very much reduced, going as far as monochrome. Thus surface, line and form become more central. In particular, the line is emphasized once again at this point. It gets its face in a variety of ways. On the one hand there is the quilting line, which forms the relief and thus structures the surface, and gives rhythm and dynamics or statics. It often stands discreetly in the background. Then the already mentioned corduroy lines, which seem powerful, sometimes porous, sometimes closed and dense. And then there are the fine lines that add calm and soft tones to the surfaces. Both the front and the back of transparent fabrics are skillfully played with, individual stitches by hand thus become a long play of lines, miraculously joining together to form webs and surfaces.

The techniques each support in their own way the confrontation with the themes already mentioned. Time, decay, duration, traces of organic and non-organic changes, all this is experienced and recorded in the work process.