

**DS: Marginalien, that's the title of your exhibition, what does it mean?**

J: Marginalia (or apostils) are marks made in the margins of a book or other document. They may be scribbles, comments, glosses (annotations), critiques, doodles, or illuminations. For my project at Drago Sauna Kunstverein I am treating these side facts, the Marginalia as the main protagonists and the intellectual framework for the content produced within its margins.

**DS: Which aspects of your creative process do you want to underline in this exhibition?**

J: It's mostly about two things: one is how perception is generated. When we perceive something we immediately categorize it, without looking closer, as it has some familiar shape we put a stamp on it. I'm interested in this process and in the point where it breaks or it becomes fragile. And the second one is, that for me, art is rather an idea and a mental process than its physical outcome, the object. Therefore the studio seems so important, because it is the place where you transfer things from an invisible to a visible state, it's a compromise between the physical and the mental world.

During my research for this exhibition I've found an article that I really liked, the author quoted Hegel. The author says that there are two kinds of aesthetics: the natural one and the artistic one. The artistic aesthetic is human made and it is sort of necessary in order to capture the world and give it a meaning. The aesthetic of nature is intangible because it is not born and created through the human spirit. In the moment the artist depicts nature it might be sensed and understood differently, since it becomes humanized and understandable within our rational boundaries. Thus art enables us to understand the things that surround us in the way we can.

**DS: What's your relationship with reality?**

J: I don't believe in reality, I think reality is something made up. The idea of reality is something very human made and psychologically necessary for us. We need to put things in order and in categories. We need a supposed certainty, to explain and cope with our surrounding. Even science is a subjective attempt to understand and reveal small parts, to give us a deeper understanding about the world, but it is not complete. There are just fragments of something that we can never capture or understand in its totality.

**DS: How does your studio look like?**

J: Is a place where I gather things, sometimes without knowing why and the answer, might come years after.

**DS: What happens between works and working space? Is there a connection?**

J: Depending on the studio you have different facilities, which changes the works, if you have a small one for example your works will probably adapt to the production space.

**DS: Why is this relationship important for you?**

J: What interests me more about the studio space is not the architecture but to consider it as a performative space, where things come into being. Here ideas are transferring from the mental world to the physical one. It's a space of permanent recreation: in the moment you create something and reflect on it, you're already one step beyond and entering a new phase of (re)creation.