

Tanja Martina Federl

Studies in IT, afterwards 20 years working in a bank.
Since 2009 professional artist.

Exhibitions:

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| 2016 | art'pu:l, Pulheim, Germany
Galerie Galliani, Neubiberg, Germany |
| 2015 | Aidshilfe, Munich, Germany
Stroke Ltd. Art Fair, Munich, Germany
Altes Gefängnis, Freising, Germany
art´pu:l. Pulheim, Germany
Art Innsbruck, Austria |
| 2014 | Gut Kerschlach, Germany
Arte Forli, Forli, Italy
artparma, Parma, Italy
Galerie Biancoscuro, Pavia, Italy
Aidshilfe Munich, Germany
Galerie Kunst- und Textwerk Munich, Germany
Kulturzentrum Trudering, Munich, Germany |
| 2013 | Galerie der kleinen Künste, Munich, Germany
Kulturzentrum Neuperlach, Munich, Germany
Hilton Munich Park, Munich, Germany |

In my work, I search for the structures of life, which are the necessary preconditions and also the product of life. Naturally evolving structures guarantee the provision of nutrients for plant life and create sufficient stability to cope with the demands of the environment. Artificially created structures ensure the functioning of our society and form the basis of people living together in a growing community.

In a society, whose boundaries are increasingly blurred, we are in search of structures to give us orientation. At the same time, we as individuals are looking for our own identity in the constantly expanding masses. Viewed from a distance, one can see the structured uniformity of the masses, however, upon closer examination, the apparent monotony is revealed as a collection of individual differences.

To make these structures visible I utilize photography, which I have collected while perceiving my environment or during various of travels, and compile them in a collage as my preferred method of art. Therefore the camera serves as an instrument that collects these individual elements. The photography as such, however, is not the art, the raw material is. The single photograph is not the work, but the raw material. In the subsequent digital compilation in which I partially processed hundreds of photographs, this raw material is compressed until the resulting essence, the actual statement, comes to the foreground.

Besides the classic collage that consists of cut-outs re-assembled pieces, I use digital methods for the warping and bending and special blending techniques.