



Willi Siber – The Surface of Light

Willi Siber's work resists clear categorization. Situated between painting, sculpture, and object art, it emerges from a sustained exploration of material, surface, and perception. At the core of his practice lies not a commitment to any single medium, but an investigation into the relationships between form, color, light, and space—and how these relationships are continuously transformed through the movement of the viewer.

The starting point for many of Siber's works is the close observation of natural phenomena: reflections on water, organic structures, or the shifting qualities of light within space. Yet these observations are never translated in an illustrative manner. Rather, they serve as catalysts for an independent exploration of materiality and visual effect. His works evolve through lengthy experimental processes in which materials are pushed to their limits. Wood, steel, resin, and lacquer gradually shed their conventional functions and acquire an almost autonomous presence.

Particularly characteristic is Siber's treatment of surfaces. Reflective epoxy resins, chrome-lacquered elements, and relief-like structures create works that change with every shift in viewpoint. Light is not merely a means of visibility but becomes an active component of the artwork itself. Colors begin to glow, shift, or seemingly dissolve; volumes appear simultaneously solid and immaterial. As a result, the works possess a visual instability that does not confirm perception but continually challenges and renews it.

This ambiguity permeates Siber's entire oeuvre. His objects oscillate between construction and organic growth, precision and openness, weight and weightlessness. They resist definitive interpretation and instead generate perceptual situations that repeatedly return the viewer to their own sensory and spatial experience. This openness also defines the formal language of his work.



Siber frequently works in series, exploring ever-new variations of structure, rhythm, and spatial organization within specific groups of works. Repetition, density, and displacement create complex surface landscapes that fluctuate between organic growth and constructive order.

At the same time, the works possess a pronounced physical presence. They do not merely occupy space but actively engage with it. Relief-like surfaces, fractured structures, and reflective layers respond to architecture, changing light conditions, and movement. Space itself becomes more than a setting for display; it becomes an integral component of the work. It is within this close connection between material investigation, spatial experience, and sensory perception that the distinctive character of Willi Siber's artistic practice resides.

The lasting impact of these works stems precisely from their resistance to immediate certainty. They do not require symbolic decoding but invite a direct physical and visual encounter. The viewer engages with them not only intellectually but also bodily—through seeing, moving, and experiencing light, reflection, and space. It is in this capacity that the particular strength of Siber's work becomes evident: it makes perception itself the subject of art.

Anna Bode