

Hermes Risen

a magazine with messages on esoteric subjects for today.

Art as a Form of Contact, an interview with Herbert Hundrich by Debbie Elliott

Hermes Risen magazine likes art, especially when it has a spiritual aspect to it. One of the artists being exhibited in the 'Home' exhibition curated by Wai Kit Lam is Herbert Hundrich. Hermes Risen talked to him about the impact of art on the senses.

HR: Herbert, your art work is very varied, from installations to pencil drawings and you have shown at exhibitions all over the world. I have to ask the cliché question: what is art to you?

HH: Art, for me, is a subjective statement.

Not knowledge, not certainty, not expectation, not ideology, not dogma – but a living process.

I try to see the world through my own eyes – and at the same time understand what shapes that way of seeing.

What is the world? How is it constructed? What structures sustain it?

What allows us to perceive the obvious – and what keeps other things hidden?

I am not only interested in what appears, but in what lies beneath: the systems that shape our perception, guide our decisions, and create the reality we take for the world.

I distrust the obvious.

What stands in the spotlight.

And even more those who direct the light –

and then assign a universally valid meaning to what is seen.

My work is a process in which I uncover my own position within this.

Not as a fixed answer, but as movement – as friction with what surrounds me.





Hundrich – The River _ Pillar of the Earth 2025_26

For me, art is a form of contact – my language, my way of communication. With the world. With others. With myself.

And it is always also an intervention: a questioning, a shifting of perspectives – with a view of what is, and what could be, if the perspective changes.

I work with different techniques, but they are never the starting point. They arise out of

the necessity to make something visible that cannot be grasped directly.

In the end, it is about creating spaces – spaces in which perception shifts, uncertainties are allowed, and openness remains.

Spaces in which the freedom of thinking and creating becomes tangible.

HR: We have a lot of knife crime here in the UK, so I was particularly drawn to your 2025 piece ‘A Knife is a Knife’, please tell me more about that particular piece.

HH: “A Knife is a Knife” is based on a simple, almost banal observation:

^ knife is a tool.



It peels potatoes, prepares food, makes everyday actions easier.
At the same time, it carries the potential to injure, to destroy, to kill.

What interests me is precisely this range.
Not the object itself, but what becomes visible through its use.

A knife does not act.
It is guided.

And in that guidance, something about the person using it becomes visible:
their intention, their state, their decision.

If you want to understand the knife, you have to shift your perspective – away
from the object, toward what uses it.
The question is not what the knife is, but:
What moves the hand that holds it?

At the same time, I am interested in the larger context in which this hand
operates.
No action takes place in a vacuum.

Which social, cultural, or mental conditions shape this decision?
Which tensions, experiences, and influences are already present before the
knife is even picked up?

The work does not attempt to provide answers or make judgments.
It shifts the focus – from the object to the human being, and from the
individual moment to the structures.

HR: Without the internet I would know nothing about your artwork unless
you were to exhibit at a gallery near me, how has the rise of technology helped
you with your art.

HH: Technological progress supports my artistic work – but not only
technically, above all conceptually.

The internet allows me to work in two directions.

On the one hand, it moves me through the world.
Gain insight into the work of others, into different artistic positions, into
diverse ways of responding to global questions.

I am confronted with perspectives that expand my own – sometimes confirming, often challenging.

This movement between global, European, national, and regional contexts changes the way I see, sharpens the way I think – it demands precision.

On the other hand, the internet allows me to make my work accessible beyond physical spaces.

I can reach people I would otherwise never come into contact with.

A form of exchange emerges that is not bound to place or institution.

At the same time, this space creates a constant simultaneity: everything is visible – now, immediately.

The downside: through overload, much risks becoming meaningless.

I do not only move through the world – the world also moves through my work. I see the world. And I am seen.

HR: Your artwork seems very natural and individual, but there has been much controversy lately about art created by artificial intelligence, would you collaborate with AI to create an art piece?

HH: My work is my life – and my life is my art. That describes the organic aspect for me.

I do not work linearly.

I jump – between thoughts, between inner and outer worlds, connect things that at first glance have nothing to do with each other, destroy in order to rebuild, contradict myself – preferably, to find out what holds.

AI functions differently.

It is structured, traceable, based on existing systems and patterns.

That is where, for me at this moment, the boundary lies:

I would not develop an artwork together with AI – as long as I can hold and

✕ de my pencil.

At the same time, I am interested in AI as a counterpart.
As a dialogue partner.

It cannot be persuaded, flattered, or emotionally influenced.
It responds consistently to what it is given.

This form of exchange is productive for me – almost confrontational.
It reminds me of working with a hard material like granite:
resistant, precise, without concessions.

Respect, for me, is not about defining limits, but about understanding how
something is used.

AI is not a substitute for artistic work, but a tool –
one that challenges and sharpens my pragmatic side.

HR: What projects are you currently working on, and what are your plans for
the future?

HH: At the moment, I am working on several projects that deal, in different
ways, with history, memory, and their impact on the present.

Specifically, I have applied for the design competition for the memorial
commemorating the victims of the communist dictatorship in Germany in
Berlin.

The underlying idea has been with me for some time – it is part of my archive
and is now – as it is my intention – being transferred into a new, public
context.

At the same time, I am participating in the annual exhibition of the
Künstlerbund Mecklenburg-Vorpommern in Güstrow, which opens on May 10
at the Ernst Barlach Theatre.

The exhibition title “Stacking High” forms a central reference point for my
work.

I am showing a sculpture titled
“The River That Became a Pillar of the Earth”
as well as several drawings from the same conceptual series.

⊗ the core is the condensation of events:

What initially appears as a flow grows, through accumulation and repetition,

into a massive structure – a pillar in which historical experiences, violence, and memory are concentrated.

The works examine this principle of “stacking” as more than an action: as a structural principle – material, social, and historical.

As part of the exhibition opening, I will also present a performance titled **“The Promise”**, which engages with the current cultural-political situation.

After these projects, I plan to return more strongly to a more open, free working process – as a counter-movement to these specific thematic frameworks.

To where nothing is yet fixed.
Into a space that has not yet been explored.

Discover more about Herbert Hundrich and his art at his website: [Projects | H.W.H. Hundrich](#)

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