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Peter Seibt, born in 1935 in Breslau, swiss by nationality but parian by choice, has been painting since he was 3, has stayed in a japanese monastery and lived with a nomadic tribe in North Africa. He first visited Greece in the 50s and has been living on Paros since 1992, he presides over IPAC (International Paros Artists Circle), organizes and teaches international seminars on art, has exhibited in Europe, the States and Asia and recently recieved an award at the Artoteque's iBiennial of Contemporary Art (2008-9) in London.

He has studied under important artists but is mainly self-taught in expressing his lifelong passion for art and is an unquestionably charming personality, not only as an artist but as an individual free of convention.

Having followed his work over the last 12 years it is clear that Seibt keeps a fresh approach and a wealth of interpretation not only in his paintings but also sculptures and digital art. His choice of Greece, in particular Paros, stems from the quality of light, the clarity of the atmosphere and the natural harmony of the island's environment.

The changing moods of the island's light inspired his 'springtime scenes', with intense and shining colours leaving the viewer with indelible impressions.

His work and range of expression is prolific, as is his use of colour and shape, in particular the human form. Male, female and hermaphrodite forms take part in Seibt's mythology, which is a mixture of ancient archetypes, universal symbolism and references to 'mother earth' and the ancient greek gods and goddesses.

Apollo, the god of light, plays an integral part in Seibt's work, expressing not only light as a phenomenon but also as the source of his inspiration. One could say that in Peter's work light gives birth to light, as his depictions surpass material limitations and break out into the surrounding space, transporting us from the visible to invisible reality.

His "Logbook" is an illustrated diary of impressions and stimuli of one year. A veritable achievement, consisting of 52 huge paintings each one split into 7 days, but the artist surpasses himself and his own definition of his "transreal" art in his latest works. Faithful, as always, to his ideals and the inspiration of light he creates a modern mythology of robot humans constructed by science to take part in an inhuman technocratic distopia. However all negative impressions are quickly dispelled by his masterful use of colour and the intrinsic numinous sensation which all his works have.

It is this sense which, as we experience it, confirms that Seibt, in agreement with the definition of real Art, manages not to mimic but to really portray the idea of light in his works.