

*possessed
by the line*

'The rhythms keep on coming. They just do.'

Merce Cunningham, on 'going on', age 84

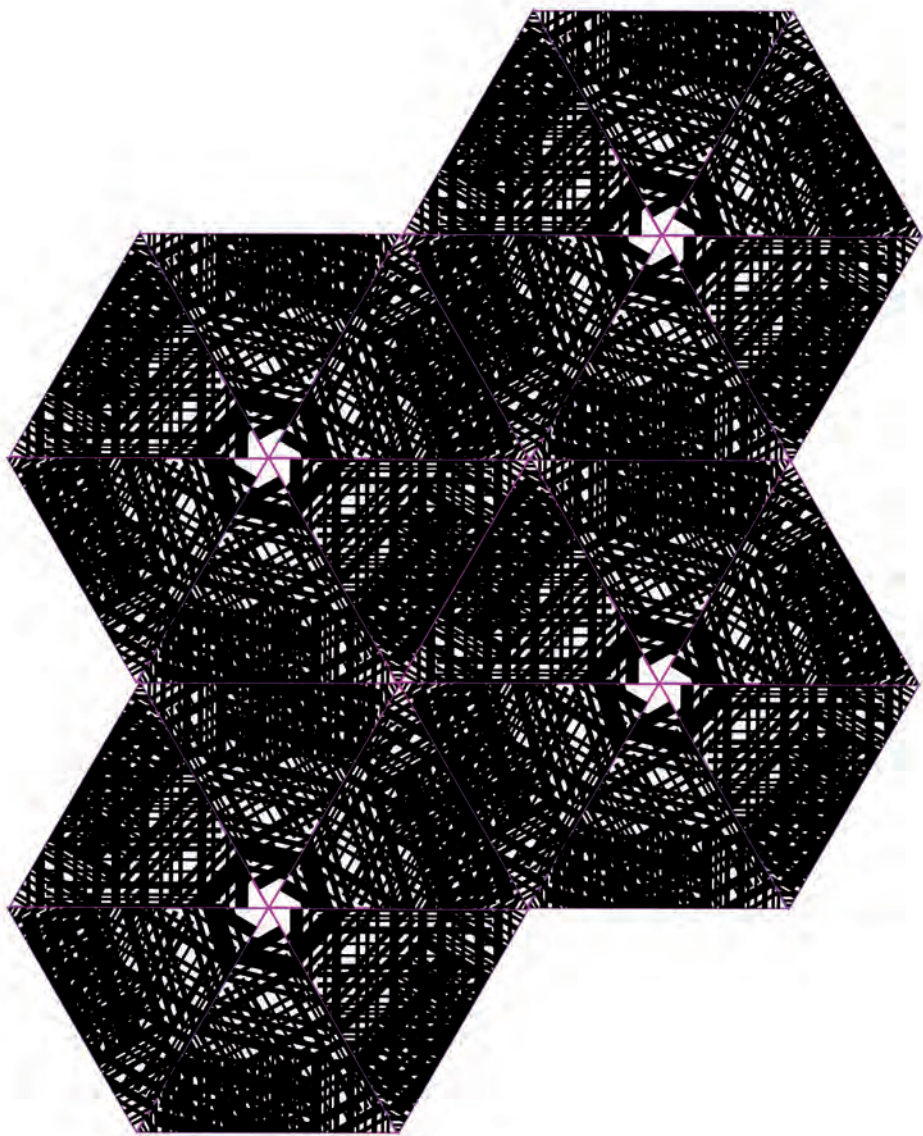
possessed by the line

with drawings and statements by:

Alena Foustková
Veronike Hinsberg
Linda Karshan
Heinrich Küpper
Juliane Laitzsch
Justin Quinn
Sebastian Rug
Owen Schuh

These drawings are based on a repetition of bar codes. Bar codes seem to command our society wherever we look. I have been interested in using bar codes, however, in a different environment than on the products and thus giving this beautiful and simple geometric icon a new and unexpected meaning. The utilitarian function has been changed into an aesthetic one.

Alena Foustková



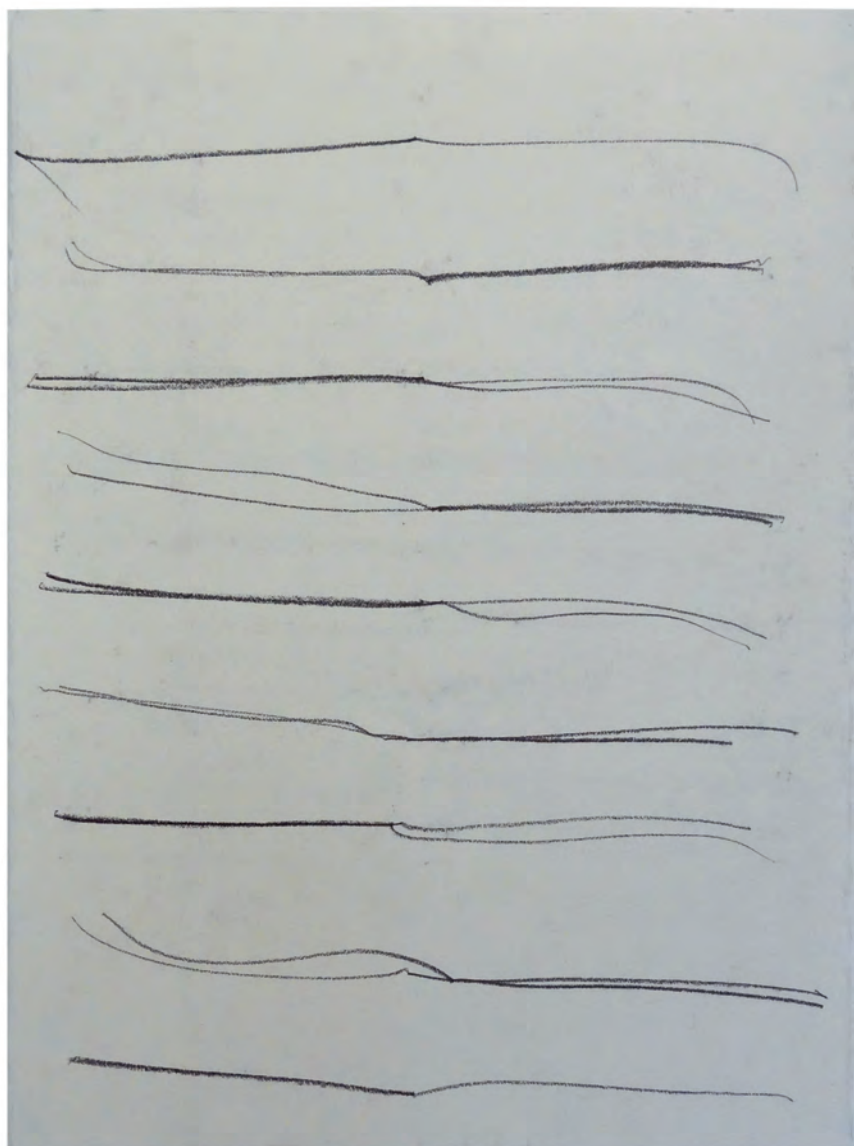
Coded society 1, 2011, pen and ink, paper, 76 x 56 cm



Beschreibungen (detail), 2010, ink on paper, 70 x 100 cm

Zeichnen ist für mich eine Raumanerkennung. Ich fülle diesen Raum mit Qualitäten, ähnlich der Raumtemperatur, der Luftfeuchtigkeit oder einer bestimmten Lichtqualität. Ich beschreibe den Raum indem ich das Blatt bezeichne, mache ihn eigen und mir damit zu Eigen.

Veronike Hinsberg



20/7/98, 1998, graphie on paper, 76 x 57 cm

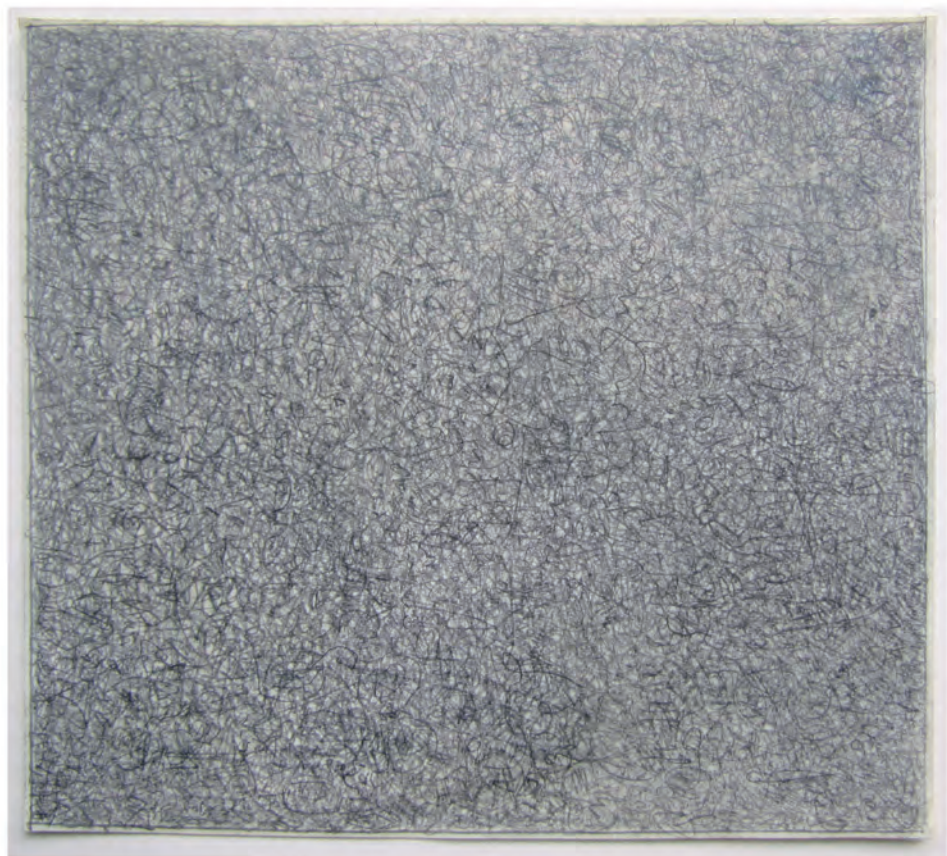
The length of the line is exactly as long as the time it took to be made. The precise start-and-stop of each line is a mark of those numbers and rhythms assigned to me..

Linda Karshan

Das wechselnde Spiel des Wassers hinter meinem Haus, die Baumrinde oder der Stein, sie alle leben von differenziert schillernden Farben, von Liniengewirken und phantastischen Formen. Die kleinen Dinge implizieren eine ganz große Welt. Der Mikrokosmos berichtet vom Makrokosmos.

Zitat entnommen: Ausst.-Kat. „Zeichenbücher“, Mus. D. Stadt Troisdorf, Burg Wissem 15.02.-27.03.2000, S. 44

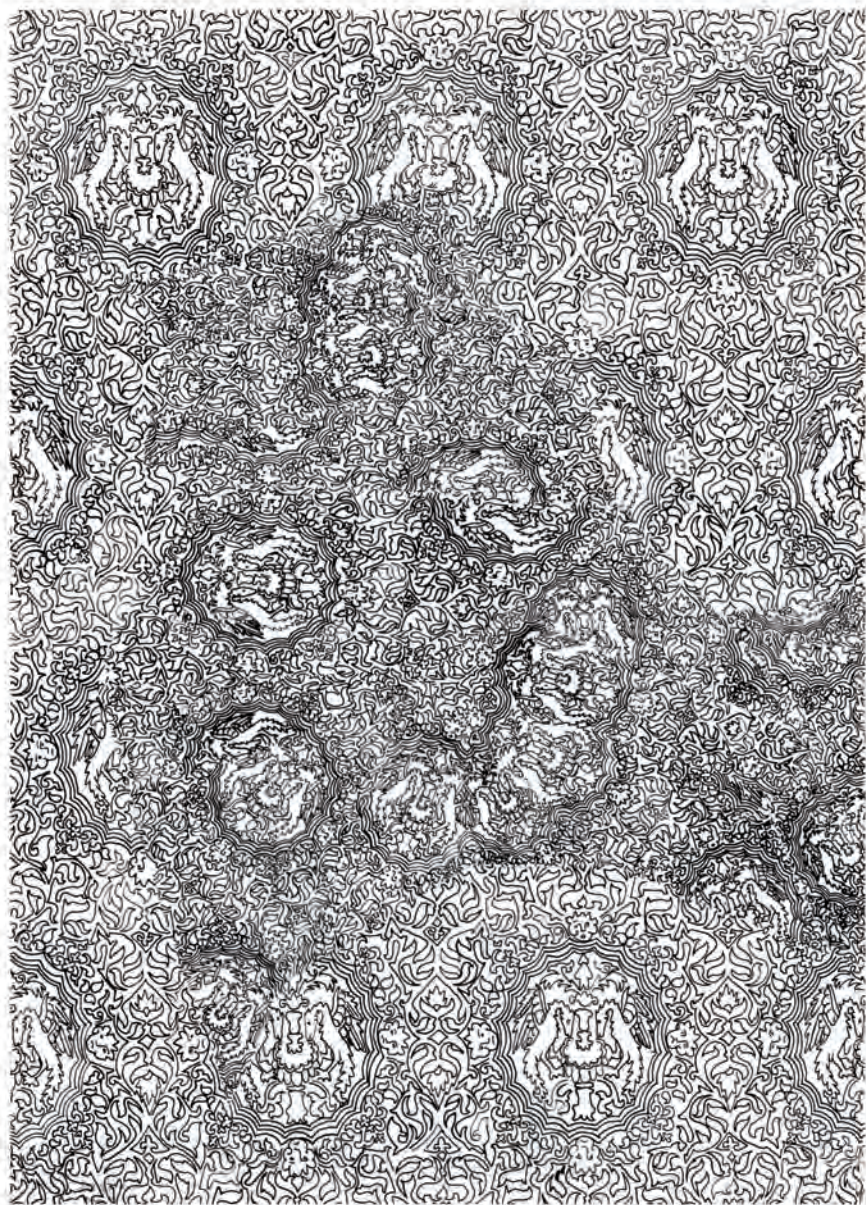
Heinrich Küpper



o.T. (90er Jahre), Bleistift auf Papier, 21 x 23,6cm

An der Zeichnung schätze ich die Handarbeit und die Nähe zum Gedanken. Sie ermöglicht mir den Übergang von einer Dimension zur anderen - vom Punkt über die Linie zur Fläche in den Raum.

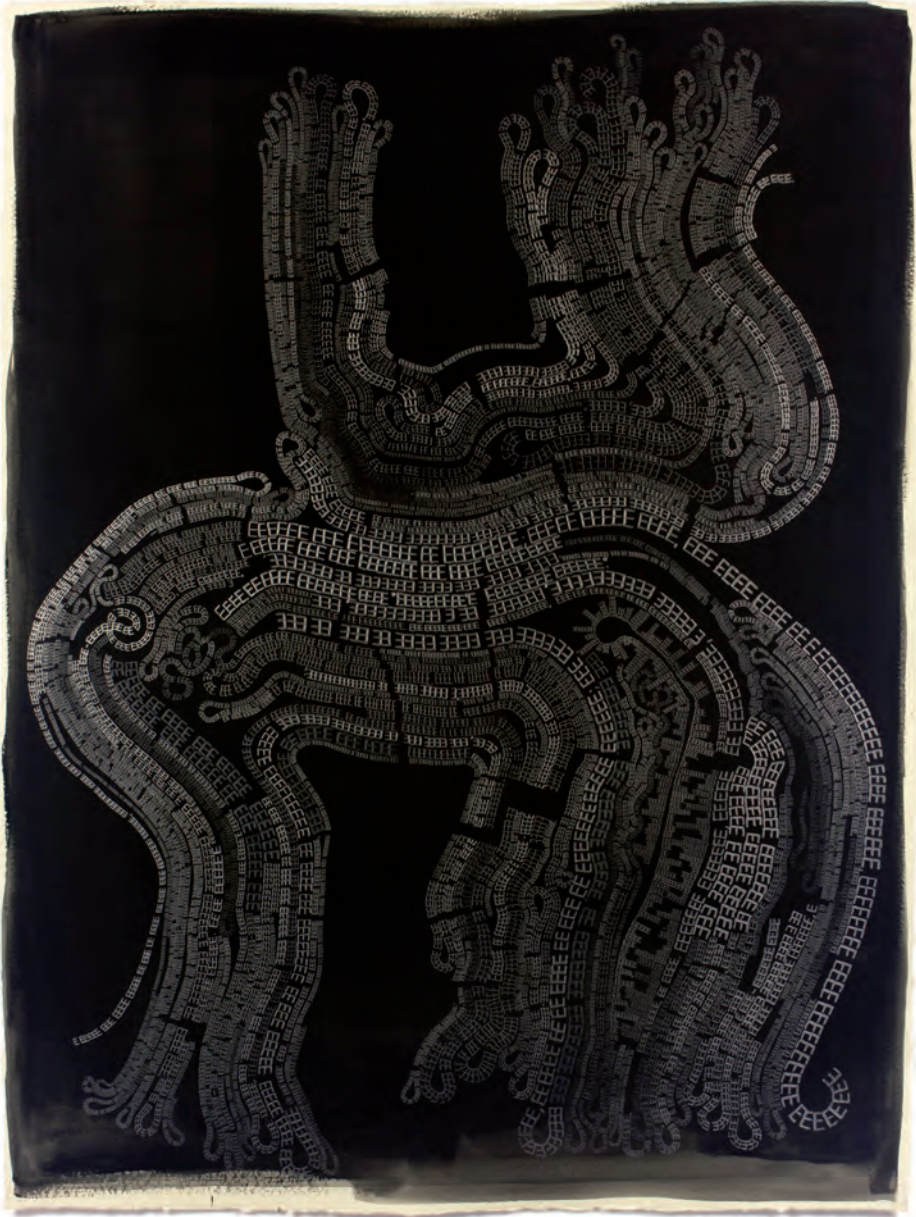
Juliane Laitzsch



Verwerfungen, 2008, Tusche auf Transparentpapier, 29,7 x 42 cm

These are accumulation pieces. Lately I have been thinking less about the source writings that I have been using, and more about notions of erasure, working within tight parameters and picturing time through repetition.

Justin Quinn



Twice Chapter IV or 13,694 times E, 2011, black gesso, graphite, 101,6 x 76 cm

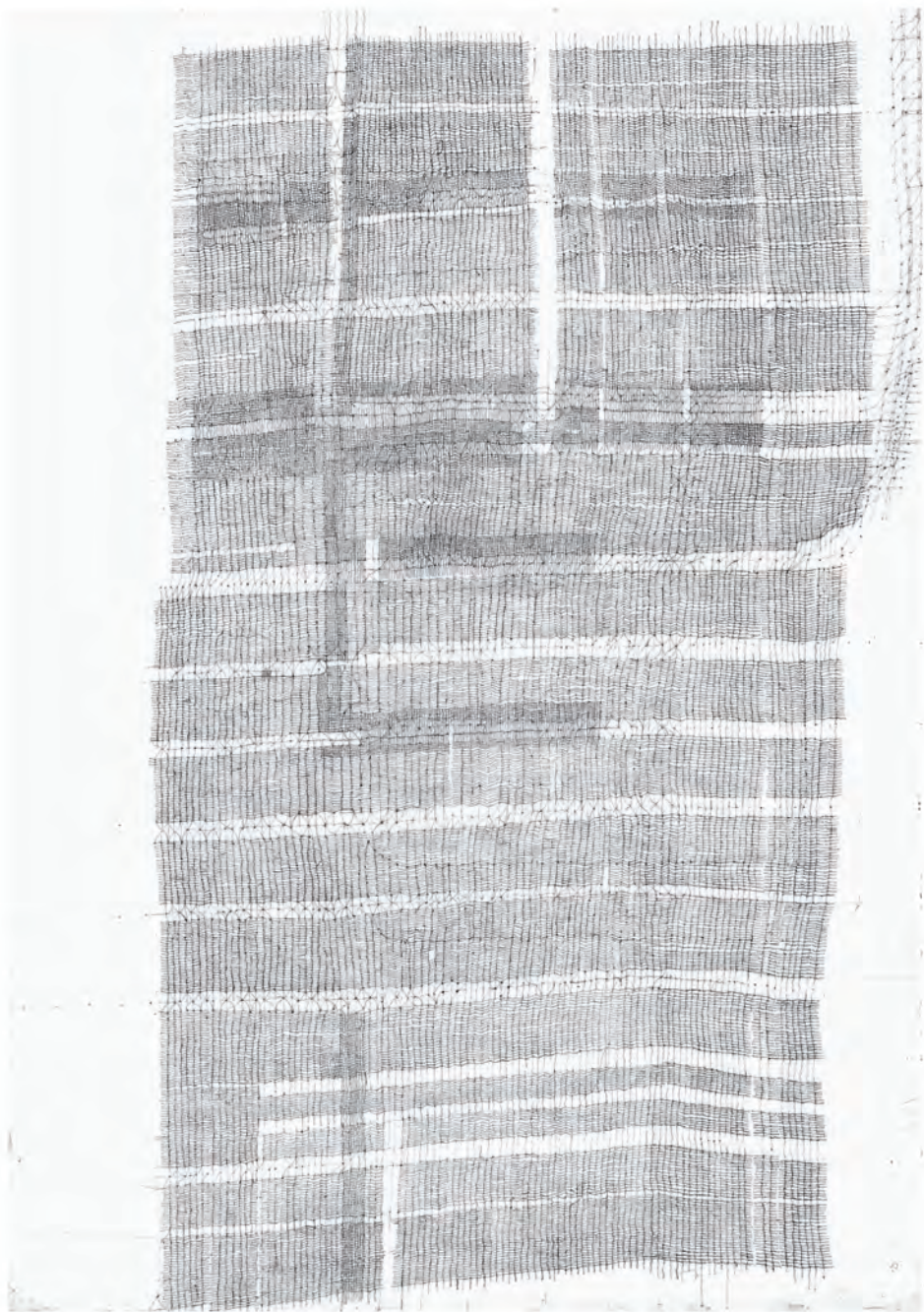
Fadenscheiniges Gewebe.

Durchsichtige Dichte und gestörte Regelmäßigkeit.

Allmähliche Gestaltbildung aus den Zwischenräumen der Textur.

Netz-Haut-Gebilde.

Sebastian Rug



o.T., 2011, Bleistift auf Papier, 29,6 x 21 cm

I would liken my process to the strict rendering of an object from observation, except that the object that I am rendering is mathematical and has no physical existence beyond the occasion of its implementation. Rather than working from nature I am working towards it.

In this case my process is as follows:

Begin with a single Circle

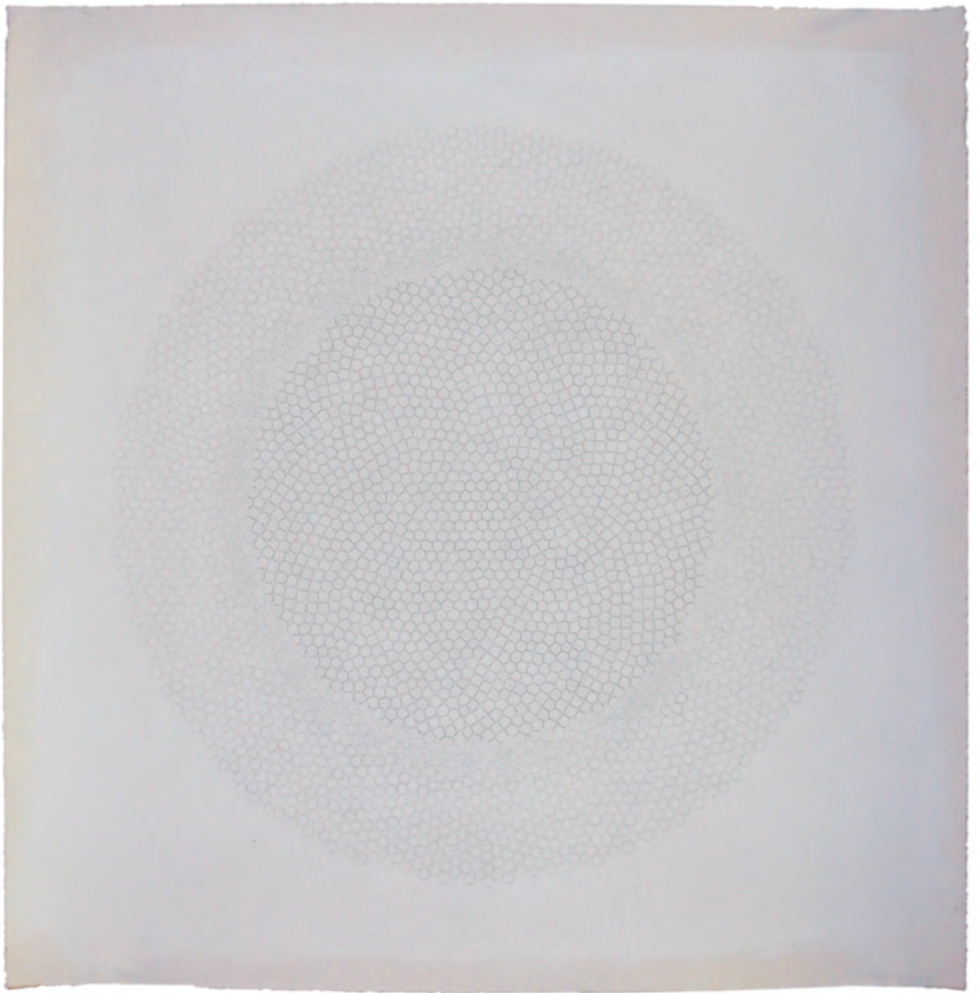
Draw subsequent circles as close to the first as possible.

Make every 10th circle slightly smaller

If it is unclear which placement is closest to the center, proceed clockwise from the previous circle.

Draw lines separating the circles such that each point bounded by the lines is closer to the center of its respective circle than to the center of any other circle.

Owen Schuh



Cells, 2011, silver-point, copper-point and brass-point on prepared paper (arches, acrylic silverpoint ground), 40 x 40 cm

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