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Drawings

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The activity of drawing – e.g. the interplay of paper, pencil and hand – should be experienced ›directly‹. Like when we are shaking hands, initially this direct perception – above and beyond itself – is impossible to share; there is no interspace, it is touching and physical (not spatial, not distant).

The cut is then an extreme, final activity of the drawing, which closes it at one end but opens it at the other. On the one hand, the concentrated, meticulous cutting out of the lines that have been produced is an emphatic reproduction; on the other hand, it represents a questioning of all the qualities that belong to the drawing, such as directness, expression, impetus, gesture, body, economy of means etc. It is cutting in the way one would cut fruit trees or fabrics: I follow the material's given parameters – the tools, the hand, the operating cycles, the currents of water, the 'latent buds', the grain of fabric etc.

The cutting is a drawing that charts or incorporates itself (through and through), inasmuch as it is inherent in the material. As punch marks or a hole, the drawing is present and absent simultaneously, it points to itself elsewhere: as an inner boundary to space, with an interim space. These holes are like hatches through which one thing permeates the other, revealing itself – and outlining itself on the other.