

Pia Linz

Drawings

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My subjective experience of places and paths often prompts such enthusiasm and disturbance in me that I wish to visualise this phenomenon. But what exactly do I raise to the subject? The place? My experience? My way of seeing? Myself and the place, as an overall constellation? In the course of the years, I have changed my standpoint several times and only gradually begun to notice that I am marking out the extent of territory between the inner and the external world.

Basically, in my works I distinguish between two types of portrayal. I develop the three-dimensional 'dome pictures' and 'box engravings', which belong to the group of projection works, from a fixed standpoint; from here, I capture the surroundings on all sides from a perspective viewpoint. Unlike 19th century panoramas, where the viewer himself stood inside, here the excluded viewer looks from the outside onto the miniaturised world of the 'dome pictures' and 'box engravings'.

My images of place from the 80s approach a cartographic method of portrayal. I collected information on the spot and then made it concomitant in a kind of area plan.

In 2005/06, during a year's fellowship working in London, I took up this working method and pictorial concept again - in a modified form - in my large-format pencil drawings. There, I worked for a long period of time on one immense drawing of the extensive Mile End Park: at first, I measured the whole terrain with my own strides and calculated an exact plan of the area on the basis of a scale of strides that I developed myself. On portable fragments of the plan, I made careful notes of my observations on the spot and thereby, I was drawn into the miniaturisation. Subsequently, I transposed these detail studies into a single large-scale drawing. As the innumerable pedestrian perspectives merge into a kind of bird's eye view, the park landscape is transformed into a free-floating monad, bound to the scale of my strides only by fine lines.

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