

Zeichnung?

Hanne Darboven, Michael Hakimi, Ane Mette Hol, Eva Kotatkova, Eva Raschpichler

29 October – 18 December 2011

In commemoration of the 250th anniversary of the firm Faber-Castell (partner and associate of the Albrecht Dürer Gesellschaft since 1964), the exhibition *Zeichnung?* will be staged in the rooms of the Kunstverein. This show compliments the exhibition *Ein Blick auf die Linie* with works from the Faber-Castell Collection and was developed as a joint venture between the Kunstverein and the Faber-Castell Collection. It has been on show since May 2011 in Graf von Faber-Castell's castle in Stein.

The exhibition *Zeichnung? (Drawing ?)* features expansive as well as conceptual works that perceive the drawing *per se* as a form of expression that captures both an imprint and a trace. Drawing shouldn't merely be understood here as graphite on paper; it can also express itself as a method within other media.

In keeping with this, a work by Hanne Darboven (b. 1941 in Munich, died 2009) from the Faber-Castell Collection comprising timetables and photocopies of notes, i.e. textual images to which the artist has appended further comments in felt pen, has been included in the show. Darboven sent this conglomeration of textual fragments to the writer Dieter Reichardt for his research into the tango. The poetic sheets of text are both a reflection of her serially rhythmical method of working, as well as symbolic images in their own right.

Opposite the display case containing the works by Hanne Darboven, Eva Kotatkova (b. 1982 in Prague, lives in Prague) performed a drawing exercise with her back to the wall painted with blackboard paint, using a drawing machine she had designed herself for this purpose. The chalk drawing of her own school building, which she generated performatively using the apparatus strapped to her body, refers to adolescence with all the attendant memories and also the attempts to 'do it right'. Kotatkova provides an insight into her analytical way of working, which invariably deals with the subjects of man and his perception.

Eva Raschpichler (b. 1980 in Bamberg, lives in Nuremberg) likewise investigates the traces of movement. Rendering the ephemeral visible plays a central role in her work: she photographs shadows and manifestations of light. Thus in her work *Ohne Titel, 2011*, she traces, for example, reflections in colour postcards that are projected onto a wall and resemble apparitions. The scrolling movements of the artist's hand can be anticipated in both her video loops that also yield an array of abstract light compositions.

The Norwegian artist Ane Mette Hol (b. 1979 in Bodø, lives in Oslo) approaches the question regarding original and reproduction, realism and illusion in her drawings. She makes use of the paper she encounters in the context of art as the templates for her drawings. Using chalk and coloured pencils, she meticulously imitates these papers such as faulty copies, packing and protective paper. Commencing with the blank sheet of paper and through the act of drawing, she transforms the sheet into packing paper by copying marks, which testify to its genuine use as floor protection during painting.

Space as a stage for drawing ultimately becomes apparent in Michael Hakimi's installation (b. 1968, lives in Berlin and teaches at the Academy of Fine Arts in Nuremberg since 2011). He has adopted a basic element of sorts for the exhibition: heating. When compiled, prints of a photograph of a radiator produce a "view of the line" which stretches into space as a skeletal structure and, in conjunction with other spatial works, opens up a course rich in perspectives around the exhibition.

We should like to thank in particular for its support of the exhibition:



Guided tours: Sunday, 13 November and 11 December at 4 pm (free).

Opening times: Wednesday – Sunday: noon – 6 pm

Admittance: € 2.50 / concessions € 1.50 /members free

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