

## PIA LINZ

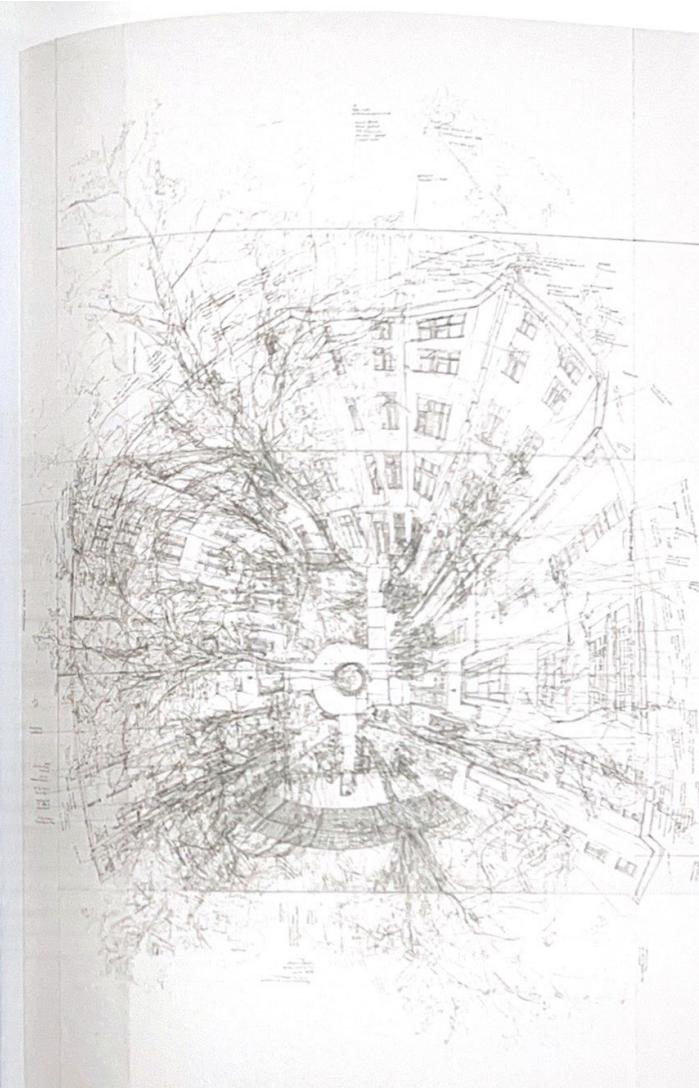
Entlang der rechten und unteren Blattränder der großformatigen Papierbögen sind mit Bleistiftstrichen Skalierungspunkte gesetzt. Sie entsprechen den Schritten von Pia Linz (geb. 1964) in Schuhgröße 39. Keine abstrakte Norm, sondern der eigene Schritt dient hier zur Vermessung der Welt. *Terraced House* (2005/2006) bei einem Arbeitsaufenthalt in London entstanden, ist das erste der „ortsbezogenen Zeichnungsprojekte“, die die Künstlerin bis heute weiterentwickelt. Gleich einer Kartografin durchkämmt Pia Linz ihr Terrain, um es topografisch zu vermessen und perspektivisch zu regeln. In einem Wochen und Monate währenden Werkprozess trennt sie zunächst das Gelände, die Häuser mit Etagen, Raumfluchten, Höfen etc. in verschiedene Repräsentationsebenen und erarbeitet Detailsstudien. Mühsam und akribisch, bisweilen meditativ ergeben, bannt die Künstlerin das Beobachtete auf Zeichenpapier, um es zum Schluss wieder zu einem einheitlichen Bild zusammenzusetzen. Das geschieht auf einem immens großen Papierbogen, dessen gezeichnete Fülle den Betrachter erst im Abschreiten oder beim Wechseln der Standorte überschaubar wird. Um werden Interne- und Panoramablicke eröffnet. Wir können eintauchen in Pia Linz' Wohn- und Arbeitsstätte im Londoner Eastend oder mit der Künstlerin in ihrer Berliner Heimat durch das *Vorderhaus 2.0G rechts* (2008) sowie den *Hinterhof in der Schillerpromenade 32* (2009/2010) wandeln. Der Bleistift wird zum Skalpell einer Anatomin, die Schnitte durch den Architekturleib legt und sein Innens seziert. Pia Linz zeichnet mit Druckbleistiften unterschiedlicher Minendicke und Härtegrade. In der Regel greift sie zur Stärke 0,5 mm und Härte B2, um die Architektur zu erfassen. Bei Teilen, die sie vom Haus aus sieht, sind die Minen weicher und dicker. Das schummriges Sfumato dieser (an)gewachsenen Elemente scheint lebendige Wandelbarkeit zum Ausdruck zu bringen und steht im Gegensatz zur metikulösen Präzision der Gebäudeteile. Zudem beeinflussen die Papiergründe den Zeichnungscharakter.

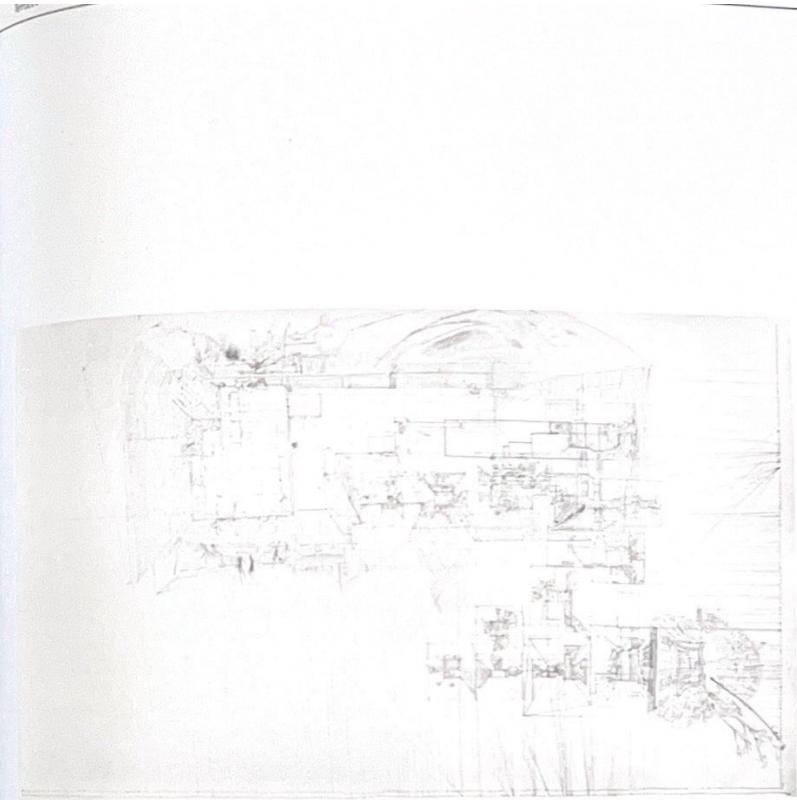
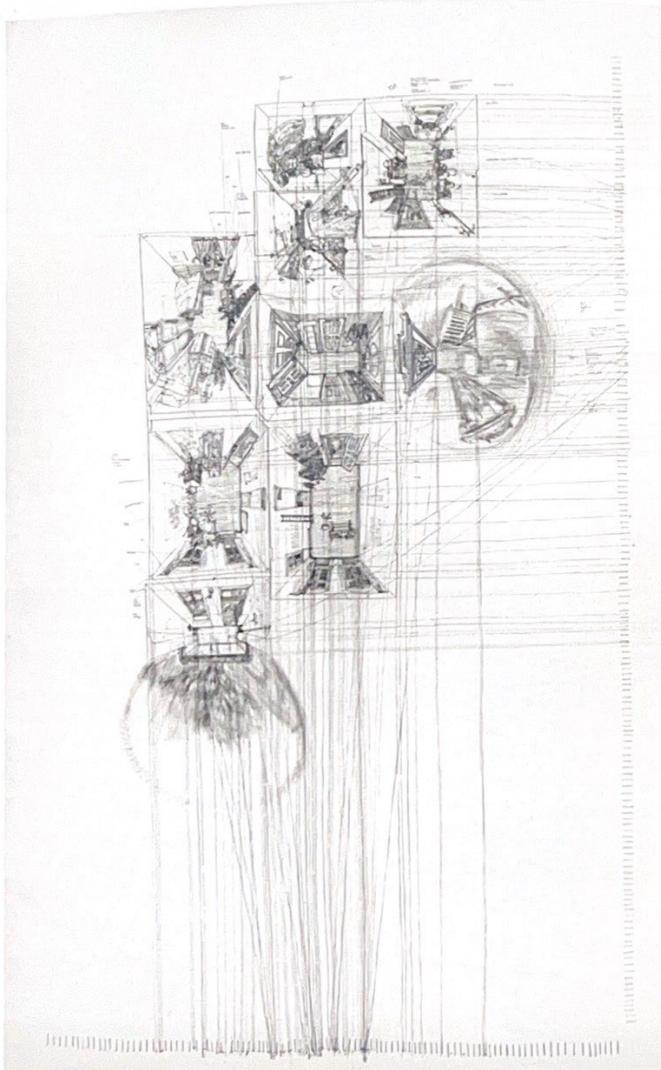
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Mechthild Haas

In *Terraced House* sind die Einzelstudien auf relativ glattem Papier angefertigt, während der großformatige Bogen des Gesamtbildes eine stärkere Papierstruktur hat, was eine differenzielle Modulation des Grafitstrichs von Hellgrau bis Tiefschwarz erlaubt. In Pia Linz' Duktus, ihren kurzen festen oder zarten weichen Strichen, sowie den langen, zitternd gezogenen Geraden, die die Objekte der zeichnerischen Begierde im skalierten Netz des Zeichenblattes fixieren, wird die Hand der Künstlerin spürbar. Einerseits kann der Betrachter reale Räume studieren, gleichzeitig jedoch ist das gezeichnete Abbild Ergebnis der Wahrnehmung der Künstlerin und ihres subjektiven Erlebens. Vor uns stehen gezeichnete Miniaturwelten, parallele Wirklichkeiten gezeugt von Pia Linz. Hier paart sich objektive Niederschrift mit ‚tacit knowledge‘, dem impliziten Wissen, das in der Hand steht und im Zeichenprozess aktiviert wird. Diese Ambivalenz ist das Faszinierende an den „ortsbezogenen Zeichnungsprojekten“. Sie stehen am Rande des ontologischen Zweifels und bringen die Grundfesten der Bauten zum Wanken. Denn die Zeichnungen öffnen nicht nur eine triviale Raum-Illusion, sondern streifen jene Grenze, an der sich Reales und Imaginäres berühren. Flächengesetzmäßigkeiten sind überlistet, Oberfläche und Tiefe vertauscht. Im Zeichnen treffen Fiktion und Fantasie mit wissenschaftlicher Forschung und mathematischer Genauigkeit zusammen. Die Grenzen von Sein und Schein, von Innen und Außen, von Nähe und Ferne verschwimmen. Pia Linz' Zeichnung ist das Dazwischen, sie hält es fest.

Schillerpromenade 32/Hinterhof, 2009/2010





than in her monotypes, since the characteristics of the medium seem quasi made to express vulnerability and intimacy, but also loneliness, abandonment, and helplessness. Emin's searching use of line intensifies the effect of the material and technique. The line is not firmly outlined. It is deformed, susceptible, and permeable. It becomes skin, a sensitive interface between outer and inner worlds.

Stefanie Scheit-Koppitz

1: Rudi Fuchs about the work *Everyone I have ever slept with, 1963–1995*, in Jopling (ed.), *Tracey Emin, When I think about Sex*, exhib. cat. White Cube, London, 2005, p. 16.

### CLAUDE HEATH

Since the mid 1990s, Claude Heath (born in 1964) has been pursuing a project to explore and expand the instruments of drawing with a multifaceted oeuvre of drawing. Using unconventional means, the Londoner introduces the sense of touch as an essential catalyst in drawing processes. These processes aspire towards an extended artistic exploration of the world, over and above the visual.

In his earlier works, Heath invented various methods – with one hand on objects like a pot plant, for example – to put the object he felt down onto paper with the other hand. He did so without seeing the carrier of the drawing. The draftsman operates blindfold, mediating between the object and the paper. He makes every effort for neutrality: As far as possible, his previous knowledge, practised ability and habit are suspended. Heath performs a kind of tracking, following the scanning motion of his eyes with the pencil and noting them on film attached to the underside of the table. Here, he also draws his tactile experience 'blindly', sometimes simultaneously with both hands, so interrupting the classic hand-eye coordination: "My attention fluctuates between the right and the left hand. That helps me to project myself into the neutral space between the two."<sup>1</sup>

Claude Heath enters new territory with this kind of experimental set-up. Here, it is still possible to make discoveries! By saying farewell to academic conventions of representation, the process is open to new experiences and surprising results. An additional experiment: An indoor plant or a large cactus is recorded from different viewing angles. Heath does this by drawing individual views onto the corresponding, averted side of sheets mounted vertically onto a cross made of pieces of board. Claude Heath abandons the way in which we are accustomed to perceiving and drawing such plants, in order to see whether it is possible to reproduce them 'as they are'.

This rejection of the sense of vision and separation of the connection between the drawing hand and the eye leads to a conscious abandonment of the classical perspective position. Just as Heath changes his viewing points in the case of the plants, he also sets top view and elevation beside each other or merges them into one in his landscape pictures. Heath starts out from stereoscopic aerial images for his drawings of a Quarry, an Oil Refinery or the highest mountain in Great Britain, Ben Nevis. On transparent films, he draws plan-like images from a bird's-eye-view and combines these with elevations – the sum of his eye movements across the landscape that appears in three-dimensions in the stereoscope. The lines, sometimes abstracted into a kind of cartographic symbolic code, follow land formations and cloud patterns. Mounted around the corners in transparent acrylic glass boxes, the perspectives merge into a new illusion of the three-dimensional landscape.

The consistent decoupling of three factors is central to Heath's starting point in his drawings: the physical reality of the objects drawn, their visual perception, and the form that they take on paper. In a kind of drawing performance, Heath repeatedly works through this separation. What may seem autistic in its outcome or also like images "made by a three-dimensional computer programme that is taking a holiday from mathematics" (Claude Heath), emerges as a way of allowing things to unfold together with their physical qualities, rather than abbreviating them as the expression of a specific idea or aesthetics. Heath overcomes the frustrating two-dimensionality of the paper and enters into a negotiating dialogue with the objects. This dialogue unfolds as a drawing process in time and space and gives the objects a multi-layered appearance: "just one more way of performing the world".<sup>2</sup>

Fritz Emslander

1: Quoted from Fritz Emslander, Markus Heinzelmann (eds.), *Gegen den Strich. Neue Formen der Zeichnung*, exhib. cat. Staatliche Kunsthalle Baden-Baden, 2004, p. 67.

2: Cf. Andrew Patrino, 'Perspicuous by their absence: the Wimbledon drawings of Claude Heath', in Angela Kingston, Ian Hunt (eds.), *What is Drawing?*, exhib. cat., The Centre for Drawing, Wimbledon School of Art, London/New York, 2003, pp. 33–35, quote p. 35.

### PIA LINZ

Scale marks have been made in pencil along the right-hand and bottom edges of the large-format sheets of paper. They correspond to steps taken by Pia Linz (born in 1964) with her shoe-size 39. Here it is not an abstract norm, but the artist's own steps that are employed to measure the world. *Terraced House*, 2005/2006,

was produced while working in London, and it is the first of her 'site-related drawing projects', which the artist has continued to develop to the present day. Like a cartographer, Pia Linz combs through her own territory to measure it topographically and order its perspectives. In a working process that goes on for weeks and months, first she divides the terrain, the houses and their various floors, sequences of rooms, and courtyards etc. onto different levels of representation and develops a number of detail studies. Industriously and meticulously, sometimes in a quasi meditative manner, the artist captures what she observes on drawing paper in order to reassemble it ultimately into a single, unified image. This happens on an immense sheet of paper. The viewer can only survey this mass of drawing when he walks along it or keeps changing his position. Interior and panorama views are revealed to us. We are able to immerse ourselves in the places where Pia Linz worked in London's East End, or join the artist as she strolls through the *Vorderhaus 2.OG rechts* (2008) and the back courtyard of *Schillerpromenade 32*, 2009/2010, in her Berlin home. The pencil becomes an anatomist's scalpel, cutting through the body of the architecture and dissecting its insides. Pia Linz draws with pencils of different thicknesses and degrees of softness. As a rule she uses a B2 pencil with thickness 0.5 mm to record the architecture. For other parts that she can see from the house, the leads are softer and thicker. The dull sfumato of these organic elements seems to express a vital changeability and represents a contrast to the meticulous precision of the buildings. In addition, the paper used influences the character of the drawing. In *Terraced House* the individual studies are made on relatively smooth paper, while the large-format sheet of the overall image has a more noticeable structure, which permits a more differentiated modulation of the graphite lines from light grey to deep black.

The hand of the artist becomes tangible in Pia Linz's pencil strokes; her short and firm or delicately soft lines, as well as in the long, tremulously drawn straight lines that fix the objects of her graphic desire within the scale network of the drawing paper. On one hand, the viewer is able to study real spaces, but the drawn reproduction is also the result of the artist's perception and her subjective experience. We come face to face with drawn miniature worlds, parallel realities created by Pia Linz. An objective notation is coupled here with 'tacit knowledge' – the implied knowledge that is innate in the hand and activated in the drawing process. This ambivalence is the fascinating aspect of Linz's 'site-related drawing projects'. They perch on the edge of ontological doubt, causing the foundations of the buildings to falter. For these drawings do not only unfold a trivial illusion of space, they also touch the boundary where reality and imagination meet. Planar laws are outwitted; surfaces and depths are interchanged. Fiction and fantasy meet with scientific research and

mathematical precision in the drawing. The boundaries of being and semblance, inside and out, proximity and distance become blurred. Pia Linz's drawing represents an "in-between" that she holds onto.

Mechthild Haas

### HANNES KATER

It is the year 2009: A "draftsman drawing at his kitchen table" in Berlin gives us an insight into his drawing practice. He draws in crayons on a sheet of paper, A4 format. For the moment, we will leave it to speculation whether the "mural drawing with integrated, in any way. The author avoids the 'label' artist. On his homepage, Hannes Kater (born in 1965) introduces himself as a "drawing generator". We gain energy from both single-pole and multi-polar junctions from this machine common in electro-technology. It is tempting, therefore, to interpret the mural work as a model drawing for generators. They also function – as far as the use of the line is concerned – as assistance with the "complex ruler ...", which one requires as tools ...". Following these lines, one soon notices with some irritation that the black numbers 1 to 3 end in nothing at the bottom and the red sequence from 1 to 4, although it remains in the centre, also appears to skip step 3, or at least it is impossible to locate the number. At least the red 2 and the handwritten word "write" in the blue circular area assert the familiar text-image relation within the constellation of drawn symbols. As neither the numbers, nor the lines – sometimes with added arrows – between the abstract and figurative symbols are capable of explaining "what we think, and how, about what is depicted", one gratefully accepts Kater's own suggestion that his "symbols [should be understood] first and foremost neither as a description of relations between abstract entities nor as formal play with symbolic elements", and turns to the alternative: according to which the aim of "the continually developing system of representative norms" is "not only to facilitate the clarification of concepts, but also of emotions". Those who pay homage to rationale of straight lines face an emotional crisis, anyway – commonly known as frustration. Anyone prompted by the appearance of the draftsman at the kitchen table to cross boldly from thoughts to emotions takes the risk of short circuits between the poles in this laboratory of advancing, developing systems. Since neither researchers nor users can get by without tools with which to create a comprehensible two- or three-dimensional version of all the knowledge that has been collected from every conceivable field of an imaginable universe, archived and laid out according to every conceivable pattern of tabular, lexical, prototypical or