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catalogue „Residues“ - Ingo Fröhlich, **Kati Gausmann** and Juliane Laitzsch

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Residues – Traces, Signs, Shadows

Residues and crossovers, common features and differences denote constellations with multiple interrelations, and not only borderlines but also crossovers exist between one and the other – to echo Levi-Strauss, perhaps the similarities are different, rather than the differences, which resemble one another.

In the lucid exhibition of drawings and objects that Kati Gausmann, Juliane Laitzsch and Ingo Fröhlich are staging in Galerie Nord, the individual positions repeatedly open interim areas of contact and discrepancy, of similarity and uniqueness – and it is probably precisely here that the essentials emerge: between the poles and the rooms, when passing from work to work and from the work to the exhibition space and the viewer.

For the three artists, drawing is about being active within the field of eye, hand and paper. The drawing process lies at the centre of their artistic work, which is extended again and again – also via expeditions into sculpture or (public) space – in productive border-crossing between media and different disciplines.

Juliane Laitzsch investigates crossovers or zones of transition in her complex work, which always bears the echo of a dialogic principle – and this dialogue, logically, can also take place between two completely different systems of order and orientation. Thus, abstract schemes of varying origins and personal fields of response are capable of confronting one another unexpectedly, when the mapping of an area is cross-faced into the pattern of a mediaeval silk fabric, drawing our vision into a kaleidoscope of contradictory visual data, into a decentralised way of seeing. It is always a question of perceptual possibilities as well, of crossing and overlaying, of the blurring that develops when two spheres of the imagination are overlapped or different representative models are generated. The ornaments and patterns which Juliane Laitzsch brings into play frequently – and always in new ways – are like tools: the *mostrare*/showing which is inherent in the German word *Muster* (pattern) becomes a showing-oneself the process of seeing. In every work, wavering or oscillation emerges between the set grids, between interior and exterior views, between three-

dimensional space and two-dimensional planes, between precision and the incalculable. The pictorial continuum of the fold advancing into infinity in the series of drawings *Foldings* takes the eye beyond the limits of the picture into a three-dimensional space; the ornamental fold mobilises the plane surface, uncovering rhythm between regularity and its disturbance. An equally irresolvable interlock of plane and three-dimensional space also emerges in the large carved screen, which draws our gaze into an insoluble visual paradox: both sides show floral structures, one clearly axial and the other rampant. Both sides stand alone and yet they are interrelated, mutually carrying and defining each other; they are bound into, fixed in a multi-faceted interplay. There is no clear borderline between objects, the relation *between me and you* is movement, change, approach.

These complex, labyrinthine drawings by Juliane Laitzsch and Ingo Fröhlich's reduced line drawings converge in the question of identity and difference: repetition – in the spirit of Paul Valéry, the foundation to everything – is a feature of the design, the pattern, and also of Ingo Fröhlich's drawings. Drawings always have something to do with initialising, leading into the uncertain; they are a path or a track. When, in drawing, Ingo Fröhlich tracks down the possibilities, the endless diversity of the mark, the line or the space between mark and line, this deployment of the simplest of means leads to drawn questioning of the medium itself. Clear conditions, the "how" of the line, are defined in order to be repeated in a rhythmic process. The concept of repetition begins to sway as a consequence of this very repetition of the gesture. At the same time, Fröhlich reflects on the question of presentation when the postcard-sized drawings – as sequences – are framed on the wall or placed in a sculptural cupboard with pull-out tableaux, so enabling different perspectives of them in each case. An archaeology of drawing is tracked down in Ingo Fröhlich's archive of drawings; variation and constancy, monotony and diversity topple into one another. The hand draws by setting the pencil onto the paper, and this tiny period of concentration on a small piece of paper leads to ever unfathomable shifts, to subtle deviations in reproduction. The wilfulness, the arbitrariness of the drawing hand, the drawn line modulates itself and subversively puts the question of identity to the test. Ingo Fröhlich's rudimentary graphemes investigate the basic vocabulary of drawing with unheard-of reduction and at the same time they examine the interpretation or uncovering of the same as the mysterious "other". In his very refusal to represent anything in drawing, the question of the possibilities of drawing, of the line, of its potentiality and its multiple meanings is intensified into a primary, unquestionable significance.

Drawing is a process, time, the trace of a presence, the perception of time, an image of time.

The temporality of the drawing is reflected on an entirely different level and also very precisely in **Kati Gausmann's** works. Drawing is an elementary gesture of the body; in Kati Gausmann's shadow drawings it becomes a gesture of bodies. Shadows are strange phenomena, between something and nothing, ephemeral, wandering, intangible. If we believe the myth, the shadow was at the outset of all reproduction. Kati Gausmann uses her pencil to follow the shadow outlines of an object; the rotation of the earth, which we perceive as the movement of the sun, continually changes the shape of the shadow. The drawn contours form a dense weave of overlapping lines and interim spaces: a rhythmic and rhythmicised field of overlaps that echoes two motions, those of the sun and the hand. The progress of the shadow, the result of the earth's rotation, unfolds in Kati Gausmann's drawings as an undeceivable condition of our being-in-the-world, as self-reference and the principle of difference. What we see – the constantly changing course of the shadow – becomes visible as something that it is not. The shadow causes the drawn form to emerge through time, through the changing light, as if the object was drawing itself – form and recognition. The shadow drawings are the fixed traces of the course of light, of time and an action, which produces the emergent order, the *eidōs* of the world. In the case of the drawing *Heap*, a floor work, the pencil traces the contours of items of clothing that fall, one after another, onto a predetermined centre; the accumulation of outline drawings forms a compact weave of lines between the floor and the surrounding space, between presence and absence, between the contingency of the resulting formation and the previously defined instructions. The crocheted sculpture *123*, which was woven from steel cable, completely unfolds/consumes the line of the drawing in a spatial structure. Every loop is consistently doubled and yet it remains itself: in the margin, the tension between singularity and repetition – and in their irresolvable interdependence – the figure grows into the surrounding space, forming constant variations of space. Kati Gausmann investigates movement and action as form-creating principles, the gestures and movements of the drawing body, of the objects are in constant transition, and it becomes possible to experience, see and understand these transitions as changing materialisations. Time is only real in the interim space – that is, as a process of occlusion and attraction, of materialisation and dematerialisation. What has just occupied all our senses now disappears, and what was not yet visible appears. And this reciprocal process represents time, as the current of our experiences and actions.

In open dialogue with their materials and the given conditions, the three artists' drawings evolve with an immense haptic attentiveness, with great elementary respect. These drawings concern the essence of the fleeting; they are posture, situation, presence; transition and the borderline – in temporal synthesis. In a relaxed manner, with considerable lightness, the artists track down the production of images, demonstrating an eye for detail and a gaze into

the immensity of space: drawings as *fluid, borderline figures* of vivid thought, investigated only in the act of drawing.