

KATHARINA HINSBERG. *cutting edge*

26.05.2016 – 21.07.2016

Katharina Hinsberg is one of the most important conceptual draughtswomen of our contemporary era. Using her own artistic language, she consistently explores the scope and limitations of the medium of drawing. She became internationally renowned with her installational “drawing rooms”. Her works require a focused viewing, enabling us to be a part of the fragility and poetry, the spontaneity and precision of her visual universes.

From May 26 to July 21, 2016, Drawing Room will show nonrepresentational works on paper in an exhibition entitled *Katharina Hinsberg. cutting edge*, for which the artist has “plotted” the mesh of lines using cuts in the paper with scissors or a scalpel, or by producing cut-outs directly without preparatory drawings.

The themes of the drawings, produced between 2004 and 2016, belong to different groups of works (*Ajouré, Diaspern, Lacunae, Netze and Gitter | Linien*), which inspire and inform one another. Here, the serial aspect of the drawing complexes is an important characteristic of Hinsberg’s working approach. Moreover, the titles of the series, which frequently allude to the traditional craft of textiles, point to the fact “...that the artist carefully selects an appropriate lingual language to supplement her visual language” (as stated by Britta E. Buhlmann in her text for the exhibition *Lacunae*, exhib.-cat. Museum Pfalzgalerie Kaiserslautern, Kaiserslautern 2015, p. 65).

Hinsberg’s drawings on paper break with the familiar conception we have of the medium of drawing, as something that remains on the surface. The artist has critically examined the historical, technical and spatial context of the genre and has developed an artistic technique that explores the relationship between the line, the dot, the blank space and the intervals between them, in this way taking the drawing from the two-dimensional into the three-dimensional plane. The obliterated lines remain visible as an empty space and not only tell of their former presence but also of the process of erasure, the negation of the line.

Hinsberg applies lines to white paper using Indian ink, graphite or coloured pencil, later working on the paper with a scalpel and knife. With great concentration, she frees tiny areas from the carrier material, skeletonizes them and creates linear structures from what are in fact pure white surfaces, stretching the limits of the viewer’s perception. As a result of this transformative process, the drawn line becomes a cut line.

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The exhibition will show nine works, produced between 2014 and 2016, from the group of drawings *Ajouré* (French for “interspersed with holes”). The works were produced completely freely, as pure cut-outs, without any preparatory drawing. With the help of a large magnifying glass, Hinsberg sets one cut hole next to the other and changes the direction of the cut by rotating the paper. In this way, she achieves a fragile porosity, which consolidates to form a grid-like structure, mesh or perforated linear forms. A fabric of lines is created, which sometimes alludes to the spatial dimension and enables the discovery of floorplan-like scenarios and at other times is reminiscent of the scaly skin of a reptile.



The four-part work on paper *Diaspern I + 0/1, 0/2, 03* from 2004 examines the relationships between existent (drawing I) and no longer existent drawings (drawings 0/1, 0/2, 03).



The term *Diaspern* dates back to a special Persian weaving technique for silk production in Lucca in the 13th/14th century. The mono – or dichromatic fabrics, which often have a background and pattern of an identical colour but not the same haptic quality, were called *Diaspern*. In this group of works, the difference between what is conceived (image) and what is made (the pages beneath, in which the cuts leave only individual parts of the original picture), is tangible and visible.

Perception in itself is the superordinate theme or leitmotif of Hinsberg’s oeuvre.



When viewing the group of works *Lacunae* (lat. lacuna, gap, hole), the dialogue between the surface and the spaces is supplemented by optical puzzlement. The gaze oscillates between the background of the paper and the blank space, between the vertical lines and the horizontal sequences, between red and white. Here, the empty space is assigned an important role in the dialogic principle. It generates spatiality. It divides and connects, it creates contours and opens up the space, it becomes an interspace, serving as a contextual bridge for the imagination.

The only colour that Katharina Hinsberg allows for the lines in the series of works *Lacunae* and *Gitter | Linien*, is red or red-orange. For the artist, red (as opposed to

blue or green) precludes associations with nature and has a signal effect. In this context, Andreas Schalhorn, head of modern and contemporary art at the Kupferstichkabinett (Museum of Prints and Drawings) Berlin, points out the significance of the colour red in Hinsberg's oeuvre, which for her stands alone as a colour "and hence is not only colour and material but also a symbol of itself" (ed. Andreas Schalhorn, *Präparierte Linie, erweiterte Räume. Zu Katharina Hinsbergs zeichnerischen Arbeiten auf Papier*, in *Katharina Hinsberg, Itinerar / Traces*, ed. by Galerie Fahnenmann, Berlin, 2014, no page number).

Two works, produced in 2012, from the series *Gitter | Linien* will be shown in the exhibition. The white grid carries and encompasses the place of action of the red, cut-out lines, in the form of rotating, dynamic movements.

A large-format work from the work complex *Netze* from 2015 shows a dense, netlike structure. Andreas Schalhorn perceives in the works of this series "(...) the positive counterparts to the negative cut-out spaces of *Diaspern* (...)". A delicate fabric of lines is visible, in which the traces of the graphite pen have not been completely obliterated—so that the underlying existence of the drawing can be partially discerned.

Brief vita

Born in 1967 in Karlsruhe, **Katharina Hinsberg** lives and works in the Raketenstation Hombroich, in Neuss, Germany. Her studies of Fine Art in Munich, Dresden and Bordeaux from 1989 to 1995 were followed by a series of scholarships, including the Akademie Schloss Solitude, Stuttgart, the Kunstfonds scholarship of the state Rheinland-Pfalz, Künstlerhaus Edenkoben, Dieu Donnée Papermill in New York, MUKA Printstudios in Auckland, New Zealand and the Chinati Foundation in Marfa, Texas. From 2003 to 2009, Katharina Hinsberg worked as a Professor for drawing at the University of the Arts, Bremen. Since 2011, she has been teaching as a Professor of conceptual painting at the Saar College of Fine Arts in Saarbrücken.

Solo and group exhibition (selection):

2016 Hamburger Kunsthalle (G), Kunstmuseum Ravensburg (S), Galerie Werner Klein, Cologne (S), Museum DKM, Duisburg (S) **2015/16** Museum Pfalzgalerie, Kaiserslautern (S) **2015** Kunsthaus Baselland, Basel (S), Künstlerhaus Saarbrücken (S), Kunstmuseum Wolfsburg (G), **2014** K20, Düsseldorf (S), Galerie Fahnenmann, Berlin (S)

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Opening: Wednesday, May 25, 2016 from 7pm – 9pm.

During the opening, an artist talk will be held between Katharina Hinsberg and Dr. Petra Roettig (Director of the Gallery of Contemporary Art, Hamburger Kunsthalle).

Exhibition duration: May 26, 2016 – July 21, 2016

Opening hours: Tuesday to Thursday 12pm –7pm and by prior arrangement.



Translation: Gillian Morris, Berlin / Photo: Helge Mundt, Hamburg / Courtesy the artist and Drawing Room, Hamburg

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