

KATHARINA HINSBERG

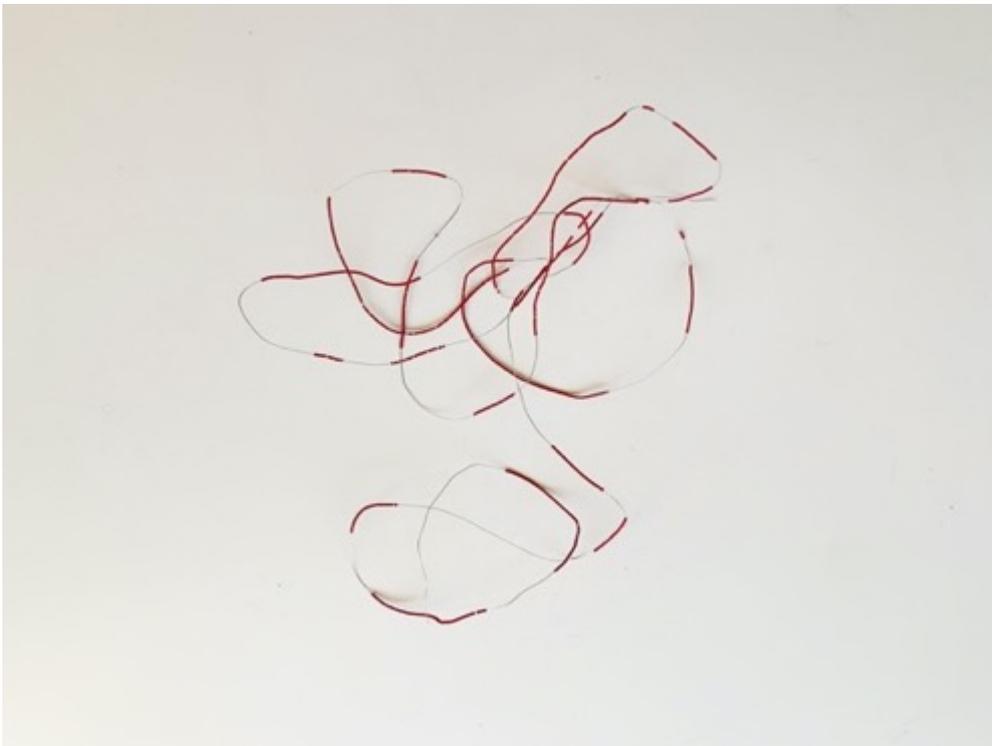
Points Coupés

8 September - 27 October 2022

"I speak of traces because I don't know exactly where the drawing begins and whether that is already drawing at this stage, or whether that is still drawing at all... It is searching, groping, roaming over the field and swinging out. (...) And the rhythm is important, the regular noise is something that carries me."
Exhibit. Cat. Katharina Hinsberg, Hors-Champ, Museum Schloss Hardenberg, 2002, page 144.

Since the mid-1990s, Katharina Hinsberg has consistently explored the possibilities and conditions, the space and the limits of the medium of drawing with her own artistic language. Her reduced works require concentrated vision that allows us to participate in the fragility and poetry, spontaneity and precision of her pictorial worlds. With her extensive oeuvre, Katharina Hinsberg is one of the most important conceptual draughtswomen of the present day; her works are part of national and international collections and have been exhibited in museums at home and abroad for many years.

The Points Coupés exhibition features two sculptural wire works with tiny red glass beads from the new work series *ppp* and non-representational works on paper whose



meshes of lines were either "traced" by the artist with scissors, a scalpel or a drill, or which she executed directly as a scissor cut without preliminary drawing.

The drawings created between 2015 and 2021 belong thematically to different groups of works (ajourés, lacunae, nets, perceids and hatchings), which continue to think about each other and keep each other in tension. The seriality within the drawing complexes is an important characteristic of Hinsberg's working method.

Hinsberg's drawing works on paper break with the rehearsed idea we have of the medium of drawing as remaining in the surface. She has examined the historical, technical and spatial contexts of the genre and developed an artistic technique with which she explores the relationship between line, dot, space and their intervals, thus transferring the drawing from two-dimensionality to three-dimensionality. The erased lines remain visible as a blank space and tell of their former presence, but also of the process of erasure, the negation of the line.

Hinsberg places lines on the white sheet with coloured pencil, graphite or ink and works on it later with a scalpel or knife. Highly concentrated and sensitive, she detaches tiny areas from the support material, skeletonises them and creates linear structures from what are actually purely white surfaces, which take the viewer to the limits of perception. Through this transformation process, the drawn line becomes a cut line. In a time-consuming process, Hinsberg thus explores the possibilities of the medium, material and line. But ultimately the independent play of the lineatures and their location between drawing and space remains the pacemaker.

Since 2006, the highly fragile works from the *Ajouré* (French 'interspersed with holes, pierced') drawing group have been created. The white sheets are pure paper cuts - they are created entirely freely without a previous drawing.

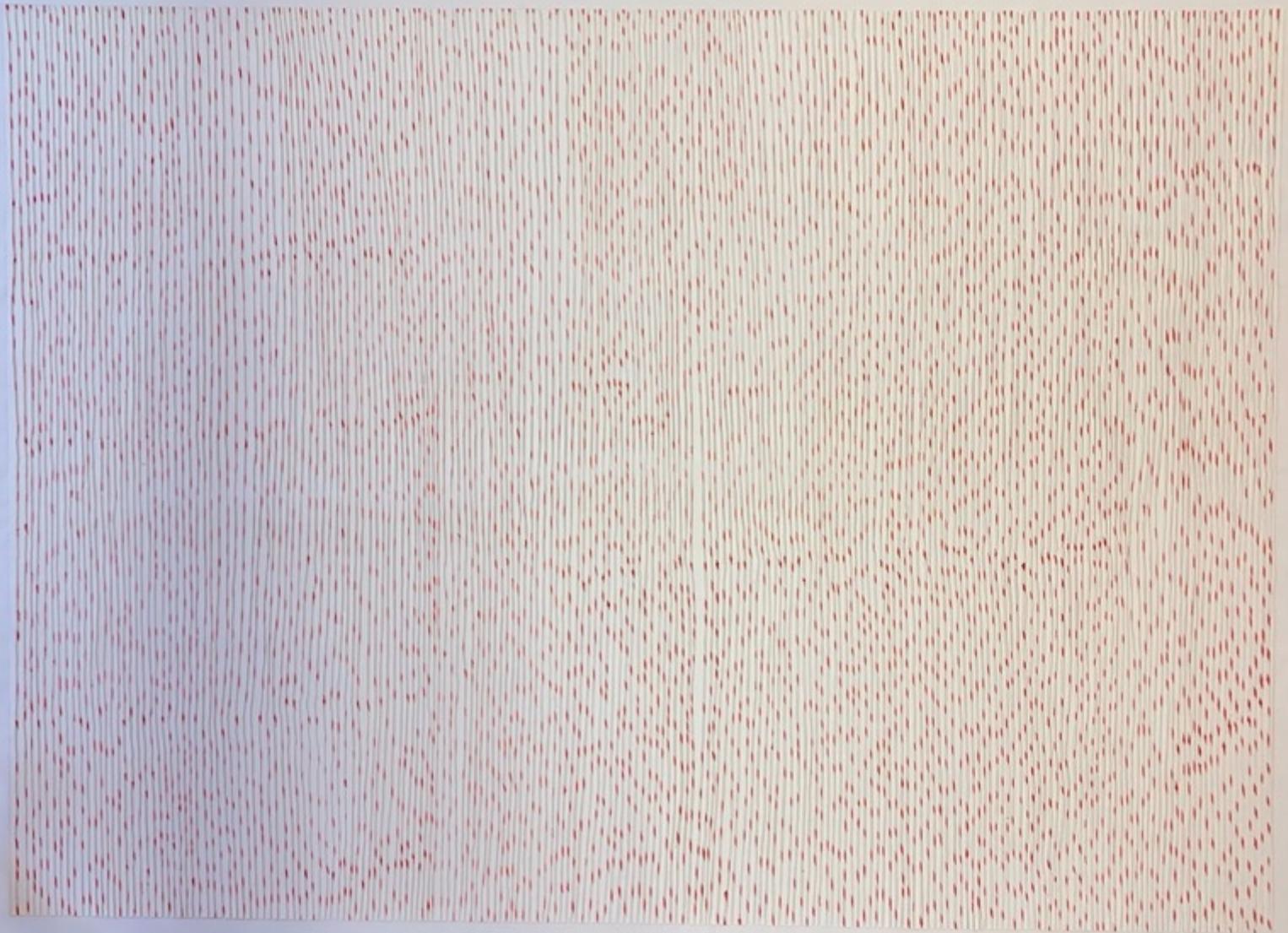
With the help of a large magnifying glass, Hinsberg places one cut hole next to the other on the paper and changes the cutting direction by turning the sheet.

She thus achieves a fragile permeability and effects of movement that condense into a grid-like structure, a net or holey lineations.

The result is a structure of lines that sometimes connotes the holes and elevations of ajouré embroidery, sometimes recalls the scaly skin of a reptile and - depending on the cut and technique - can sometimes also evoke associations with abstract gestural painting.



In addition to the dialogue between surfaces and spaces, the works from the group *Lacunae* (Latin lacuna, gap, hole / missing parts in traditional texts) are visually confusing. The gaze alternates between paper ground and blank space, between vertical lines and horizontal rows, between red and white. Here, the blank space is assigned an important role in the dialogical principle. It creates spatiality, it separates and connects, it contours and opens, it becomes an intermediate space that the imagination is able to bridge contextually.



Two medium-format works from the work group **Nets** of 2019 show different fragile line connections and an open net-like structure, embodying the dialectical play between surface and space, light and shadow.



In both nets, a filigree structure of lines can be seen in which the traces of the graphite pencil have not been completely erased - so that the underlying existence of the drawing can be partially perceived. These very delicate, self-supporting three-dimensional structures can be seen in the exhibition, once fixed on a passe-partout and attached to the wall with a frame, and once unframed, hanging freely and permeably in front of the wall with the help of a fine pencil.

The artist also understands the drilling as a drawing process, which is not drawn on the paper but inscribed in the picture support. Hinsberg developed the preliminary drawing for the group of works *Perceiden*, for example, which was first realised as a wall piece in the Kunstmuseum Stuttgart in 2008, using thick graphite leads on paper.

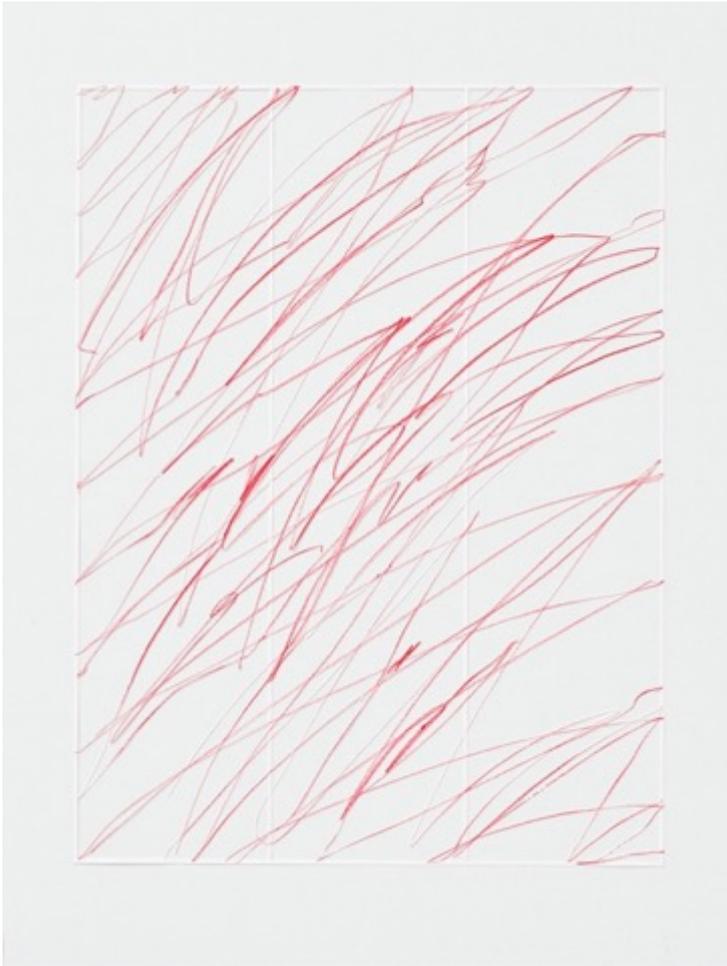
The drawn lines were then transferred to the wall at specific points by drilling through sheets of paper lying on top of each other. The course of the lines in the drawing is interpreted by the drill holes: the diameter of the drill corresponds to the width of the line, the spacing of the drill holes to the darkness and density of the drawn lines.



In the following text Hinsberg describes her procedure associatively:

"I translate and reproduce a hand drawing by transferring its lines as a sequence of dots with a drill into an underlying stack of sheets. The lines break down into details and spaces and gaps are created between the punctual holes. Pauses. These holes are sight-lines are stitches. Is the image then where the holes are not? The paper becomes porous and permeable. View and reverse side will correspond (on one side/on the other) and can be turned - in the same image.

As a pause between holes, the drilled image recedes so far from its drawn model that the motif shows itself as both: as something made and as something that - as an image, in absence - only hints at itself, in pauses, holes and spaces in between. Drilling is a drawing process that does not inscribe itself but (through and through). But the image is not there, it only appears that way and arises in the difference between the thought and the made."



Hinsberg's most recent series of works, **Schraffen**, is based on hand drawings she made on paper with a red coloured pencil and expressive gestures. The artist cuts away all the empty spaces between the red lines - only scaffold-like webs remain. The fleetingness and floating character of the web of lines thus become comprehensible, but also the lively and untamed energy of the underlying spontaneous gesture of drawing.

The term "hatching" refers to a method of depicting terrain in topographic maps in which specifically arranged and designed strokes are used to illustrate slope or the fall of shadows.

CV

Katharina Hinsberg (*1967 in Karlsruhe) has her studio at the rocket station Hombroich near Neuss. After studying fine arts in Munich, Dresden and Bordeaux from 1989 to 1995, she received scholarships from the Akademie Schloss Solitude, Stuttgart; the Kunstfonds des Landes Rheinland-Pfalz; Künstlerhaus Edenkoben; the Dieu Donnée Papermill in New York; the MUKA Printstudios in Auckland, New Zealand or the Chinati Foundation in Marfa, Texas. From 2003 to 2009, Katharina Hinsberg held a professorship for drawing at the Hochschule für Künste in Bremen. Since 2011, she has taught as a professor of Conceptual Painting at the Hochschule der Bildenden Künste Saar in Saarbrücken.

Institutional solo and group exhibitions (selection):

2022 Kunstmuseum Villa Zanders, Bergisch Gladbach (E) 2021 Um Museum, Bongdam, Hwaseong, Korea; Staatliche Kunstsammlungen Dresden (E); Museum Ritter, Waldenbuch (G) 2020 Museum für Konkrete Kunst, Ingolstadt (G) 2019 Saarlandmuseum Moderne Galerie, Saarbrücken (E) 2018 Kunstverein Konstanz (E); Kunsthalle Tübingen (G) 2017 Sammlung Klein - Kunstmuseum Stuttgart (G) 2016 Hamburger Kunsthalle (G); Kunstmuseum Ravensburg (E); Museum DKM, Duisburg (E) 2015/16 Museum Pfalzgalerie, Kaiserslautern (E) 2015 Kunsthaus Baselland, Basel (E); Kunstmuseum Wolfsburg (G) 2014 K20, Düsseldorf (E).