

DRAWING CENTRE DIEPENHEIM

‘Embodied Lines’

Uli Kürner (D/NL) • Liesje van den Berk (NL) •
Nicole Wendel (D) • Katrina Brown (UK)

The experience of the physical body is the focal point of the group exhibition *Embodied Lines*. How can a physical action or physical sensation be transformed into and communicated by an image? This is the question the four participants address, each from their own different practices. All explore the body through drawing and vice versa. A dance, walk, or gesture can be the jumping-off point for a performance with graphite, a spatial interplay of lines or somatic drawing.

The works in *Embodied Lines* reflect, as it were, a heightened awareness of the body. Which highlights not only artistic research into the sensory capacity of the artist’s own body, but also the relationship between that body and its immediate surroundings, and the other. And reaches back to the essence of what it is to be human. *Embodied Lines* is an experimental exhibition that encompasses wall drawings, installations and performances made on-site that evoke introspection and interaction.

Katrina Brown is an interdisciplinary choreographer and works on the interface of performance, drawing and installation. In her work she explores ways to translate the movement of the human body into two-dimensional surfaces such as the floor, wall, skin, paper or the digital screen. Installations, site-specific wall drawings or registrations form the expansions of choreographic live performances that draw together movement, feeling, thinking and drawing. She works both solo and in relation to others, including choreographers, dancers, writers and researchers.

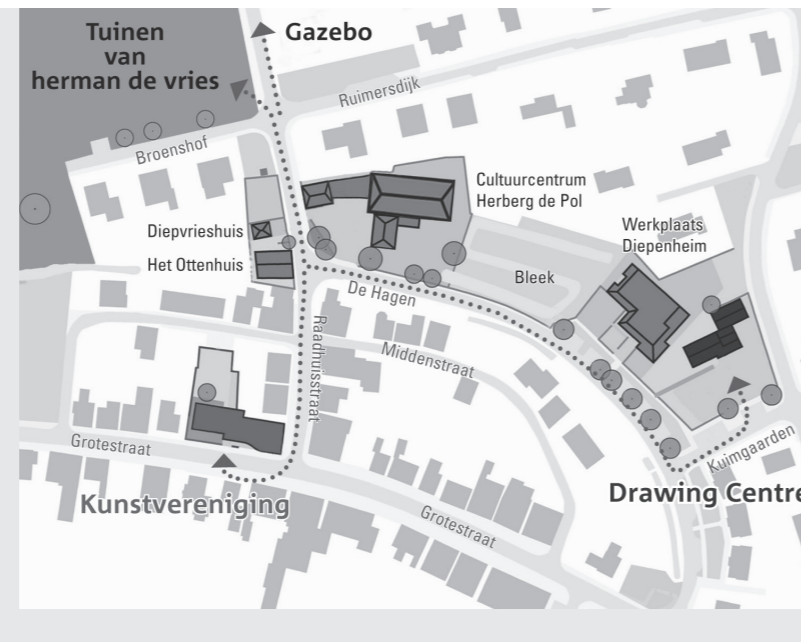
In Drawing Centre Diepenheim, Katrina Brown also departs from an investigation into her own moving body. One of the recent themes she explores is the ‘dorsal’, which is to say the body experienced from the back. How does a body orientate itself in relation to itself, the other and the world seen from the back? And what philosophical, choreographic or political meanings are raised by this notion of the dorsal? In Drawing Centre Diepenheim this research finds material expression in a site-specific installation that juxtaposes wall drawings and texts.

Aside from the drawings, an essential component of the exhibition is a live performance by Brown. It takes place during the opening on 21 September and will be on permanent display throughout the exhibition in the form of a video registration. *Embodied Lines* also presents two other videos of performances by Brown.

Katrina Brown followed the master’s programme Dance Unlimited at Amsterdam University of the Arts 2004-2006 and moved to the UK in 2010

21 SEP 2019 T/M 5 JAN 2020

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MONOMET

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Het kunstwerk staat bovenop het pompgemaal van het Waterschap Vechtstromen en biedt de gelegenheid om het ontwerp van het Gazebo van Urbain Mulkers vanaf hoogte te bekijken. MONOMET is geheel uit staal gemaakt, het is een mono-metalen volume. De titel verwijst ook naar een monoliet, een op zichzelf staande steen met een rituele betekenis zoals een menhir of een dolmen.

to teach at Dartington College of Arts. She is currently Senior Lecturer Dance & Choreography at Falmouth University Cornwall UK, where she also earned her practice-based PhD in 2018: intersect/surface/body: A Choreographic View of Drawing.

Nicole Wendel's work is also at the intersection of performance and drawing. Her artistic research is based on choreography and improvisation training within the domain of dance and also on a somatic movement practice. A guiding principle in her work is the attempt to visually record the volatility of change. Through physical and visual-spatial awareness, she investigates the relationship between movement in space and the emergence of a two-dimensional image.

Wendel uses performances, solo and in collaboration with others, to investigate physical functions and movements. These performances form the starting point for drawings in which temporary rhythmic movements are, as it were, solidified on the substrate, for example by (foot) prints or traces of graphite, charcoal or chalk. Nicole Wendel developed a new version of her performance: CORHYTHM, especially for Drawing Center Diepenheim. In this performance she collaborates with dancer Johanna Ackva. Using charcoal, together they create repetitive actions, creating an interplay of time and space between the two performers, the material, the presence and perception of the audience. The performance will be performed at the opening on 21 September; the residue of this action remains visible in the exhibition. A video registration of the performance will also be on display.

In the series *Core Drawings*, one of which can be seen in Drawing Center Diepenheim, Nicole's drawings have a different genesis, inspired by close observations of personal somatic sensations. They lead to subtle graphic notations on the paper and drawings with a three-dimensional quality that seem to breathe. Wendel's impetus for these works is prompted by the theory and practice of American movement therapist Susan Klein, in which each individual body is seen as unique in construction and in movement possibilities.

The drawings entitled *Open Cube* can be read as a continuous series that refers to Sol LeWitt's well-known work *Variations of Incomplete Open Cubes* (1974): an inexhaustible series of 122 variations of an unfinished cube, of which there

are always some ribs missing yet without compromising the impression of three-dimensionality. The 72 drawings that Wendel has made so far function as diary entries—each one translates a physical sensation of an energy or experience of space experienced at a specific moment into the space of the one-dimensional surface. This gives rise to choreographies or improvisations on paper and in the drawing in which an architectural component, the incomplete cube, is present as variation.

Nicole Wendel graduated from the University of the Arts under the supervision of Leiko Ikemura University of the Arts in Berlin. In her work she integrates drawing with performance. She investigates movement and transformational properties through drawings, performances, film and photography. Her work has been shown in various exhibitions at home and abroad, including in Galerie1214, Berlin, Goethe-Institut, Paris and Espace d'Art Contemporain André Malraux, Colmar. She lives and works in Berlin.

Uli Kürner is both a musician and a visual artist. The walk is an important element for Kürner in his artistic practice. Kürner considers wandering or walking as an experimental form of drawing: for him, walking is like drawing imaginary lines as he passes through the streets. Kürner's walks are guided by sound. For example, he makes audio walks through the 'sound landscapes' of the city, wandering through the streets as he listens to them. As such, predetermined conceptual "scores", "agreements" and "rules of the game" determine his walk: The ambient noise determines the walking route. Which direction does the sound come from? Where is the volume loud, where is it soft, high, low? What shape is the sound environment? The walking process is recorded in drawings, notes and sketches, during the walk itself or in mind maps afterwards. Later, in the studio, they are developed into abstract registrations, diagrams or into autonomous works.

Kürner developed the experimental site-specific installation *SONGLINES*, which is largely inspired by walks in Diepenheim, especially for Drawing Center Diepenheim. The title 'songlines' refers to an age-old Aboriginal method used to record, remember and pass on information about the environment through singing. In Kürner's installation, both very recent and older drawings are brought together on "timelines",

in combination with a variety of materials, such as watercolour- and textile adhesive tape on aluminium profiles, plastic sheets and cardboard that are attached to the walls and floor as bright areas of colour. The result is a fragmentary and associative whole that can be read as a network or fabric in which all of the elements interweave, or as a "meta-drawing": complex, layered and collage-like, like the street sounds themselves.

During the extra programme of Embodied Lines on 13 October, Uli Kürner will organize a sound walk in relation to his work, for people to join in and experience the sound landscape of Diepenheim.

Uli Kürner has been working as a visual artist and musician since 1990. Kürner studied at the Utrecht School of the Arts (HKU) and the Hilversum Conservatory. His visual arts and multimedia projects, including sound performances, have been exhibited and realized at various locations, including ACEC, Apeldoorn, Dapiran Art Project Space, Utrecht, and during various International Noise Awareness Days. He recently completed a residency period at the K.F. Hein Fonds in Utrecht, in collaboration with Anna van Suchtelen and Carien Vugts. Uli Kürner lives and works in Utrecht.

Liesje van den Berk investigates the relationship between body and environment. Utilising the sensory experience of both material and body, Van den Berk reacts to the environment through drawing, by means of her individual physical presence, but more often in relation to the other, or an audience. How does the body physically respond to the environment? What material traces and markings does the body leave on a surface such as the floor or paper? What do the memories of a temporary physical presence or the expression of an identity at a location look like? Such questions result in an artistic practice in which drawings and performances always unfold interactively, and over time.

In Drawing Center Diepenheim she shows recent drawings that she developed during a residency at DRAWinternational in France, where she was able to deepen her research. The monumental drawings *The ground collapsed long ago*, and *Memory of the Gap* can be read as translations of personal sensory impressions of an environment into graphic notations on paper. The series of works *Ascend*

and *Descend* are a drawn study of the memories of the movement of the body during a walk. Van den Berk describes her working method: "Slowly, I walk up and down the mountain and capture the movement in drawings and in words with a voice recorder. Depending on the slope of the hills and how hard my body has to work, the pencil lines go from strong to light and vice versa. To allow the texture of the mountain to play a role in the drawings, I fasten the paper to the side of the mountain. And continue this intrinsic movement research in the studio using the audio recordings."

As part of the Embodied Lines extra programme, Liesje van den Berk is organizing a performance on 13 October. Another important characteristic of her practice will be discussed in this performance: the interaction with the audience. By creating an interactive situation, Van den Berk offers a framework for creating non-verbal encounters between people with different cultural and social backgrounds. Embodied Lines shows a few short video fragments of recordings of such performances.

Liesje van den Berk studied at the Utrecht School of the Arts. She recently completed her residency at DRAWinternational, in Caylus (FR), where she investigated the social dialogue she wants to achieve with her artistic practice through drawing. Her work has been exhibited in Zone2Source, Amsterdam, Center for Young Art, Ghent, Tetem, Enschede, ZERP gallery, Rotterdam and the Cacaofabriek, Helmond. Liesje van den Berk lives and works in Amsterdam.

Curator: **Nanette Kraaikamp**