

Tina Sauerländer on... Caroline Kryzecki

December 5 marks the opening of *Superposition* at Sexauer Gallery, featuring Berlin artist Caroline Kryzecki and her new cycle of mystical ballpoint pen-on-paper creations. Accompanying the exhibition is a monograph catalogue by Düsseldorf-based design studios Optik and Zweizeins, featuring a text by curatorial it-girl **TINA SAUERLÄNDER**. Like the other elegant opening soirees hosted by Jan-Philipp Sexauer, this is your chance to immerse yourself in the who's who of the scene. Sauerländer took Fridy Mickel a bit deeper under the surface of the art.

What attracted you to Caroline

Kryzecki's work? When I first visited Caroline in her Neukölln studio some years ago, I was very impressed by the power of her drawings combining line systems and geometrical forms. That day, she gave me a unique insight into her photo archive, which she had spread on a table and allowed me to go through by myself. There were images of abstract patterns and ornaments from everyday life: close-ups of house facades, lattices, supermarket shelves or stacked sun loungers. This was an 'aha' experience for me. She was obviously looking for some kind of structure, order and regularity within everyday chaos.

What did you write about her drawings? My text explains the connection between Caroline Kryzecki's moiré drawings and the idea of structuring chaos through repeating patterns.



SEXAUER GALLERY

**CAROLINE KRYZECKI –
SUPERPOSITION** Dec 6-Jan 17
| Sexauer Gallery, Streustr.
90, Pankow, Tue-Sat 13-18
(opening with catalogue
release, Dec 5, 18-21)

For "KSZ 100/70" the artist preconceived a construction method which she applied to each work of the series, repeating it with slightly changed initial parameters. This method resembles computer-based algorithms, which are often inherent to digital and Internet based art – but Caroline carries out her work manually. This leads to irregularities that force her to modify the initial parameters, making her series similar to self-organisational systems which adjust their structure according to external, environmental factors. These ideas of algorithms and self-organising structures are linked to many fields of our life today – from mathematics and physics,

to biology and meteorology, to economics and philosophy – to name just a few.

Why do you think it is important for a catalogue to have a text?

A contemporary catalogue text could serve as a means of getting deeper knowledge and background information about a work, and also contextualising it with other works or crucial developments of our time. Artworks are highly individualised artistic expressions, but also always a reflection of the artist's surroundings, his or her world and the world we all live in. A catalog text tries to merge these approaches and therefore could be a necessary tool within art and its communication today. ■