



Caroline Kryzecki: Between The Lines

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Category: Art



A "glitch" in the Information Technology and videogame world refers to a system error that has no negative impact whatsoever on performance, playability or stability. On the contrary, it is not uncommon for users to turn a glitch to their advantage.

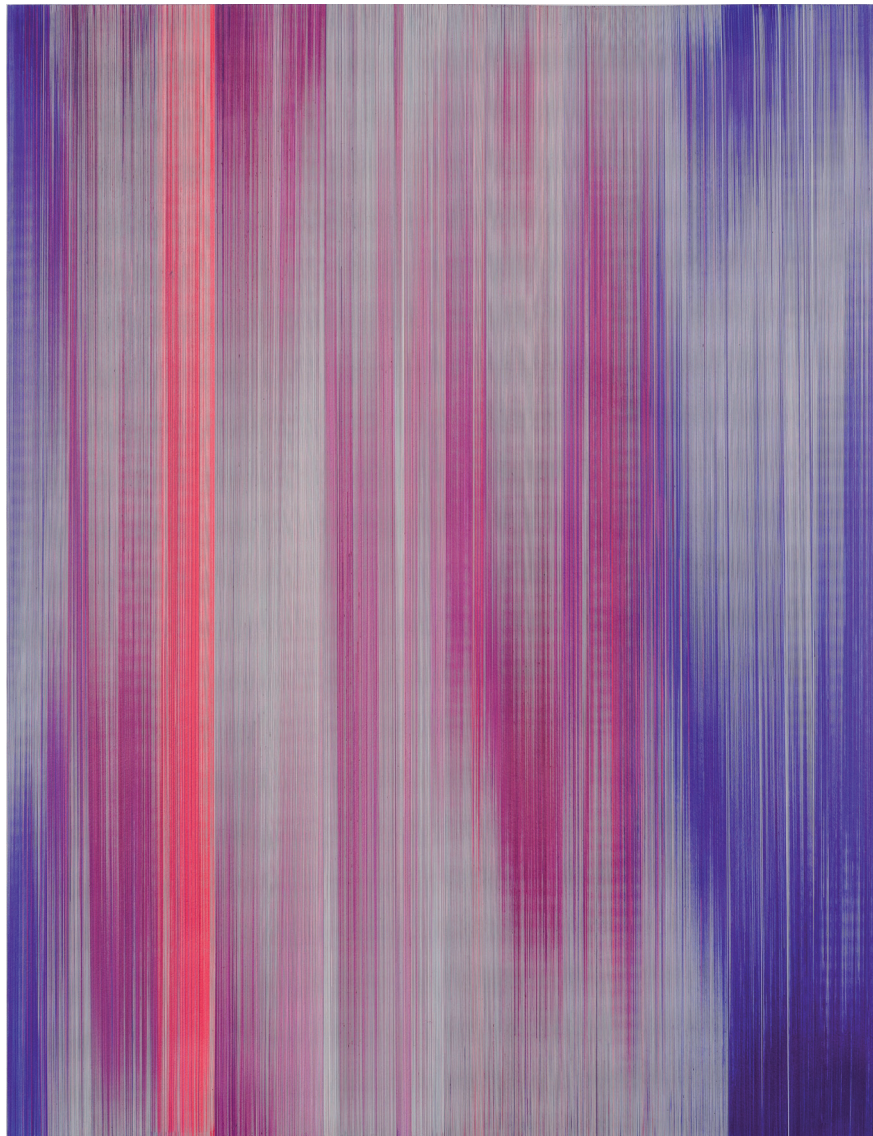
The essence of **Caroline Kryzecki's** (Wickede/Ruhr, Germany 1979) work, currently on show at Madrid's Bernal Espacio Gallery in her first ever solo exhibition in Spain, is partly that kind of glitch. That unforeseen error whose occurrence only reinforces the fact that human nature is present.



KSZ 50/35-51 Courtesy of: Sexauer Gallery, Berlin / Bernal Espacio Gallery, Madrid.

The exhibition comprises a collection of works on paper of various sizes (50 x 35 cm, 100 x 70 cm or 200 x 152 cm) in which the image is achieved using only horizontal or vertical lines and is based on a motif of repetition. These works are closely linked to the digital world by their automated appearance. A carefully carried out job in which each impeccably-drawn line is separated from the next by a mere 3mm and would seem, at first glance, to be the printed product of some digital data processing mechanism.

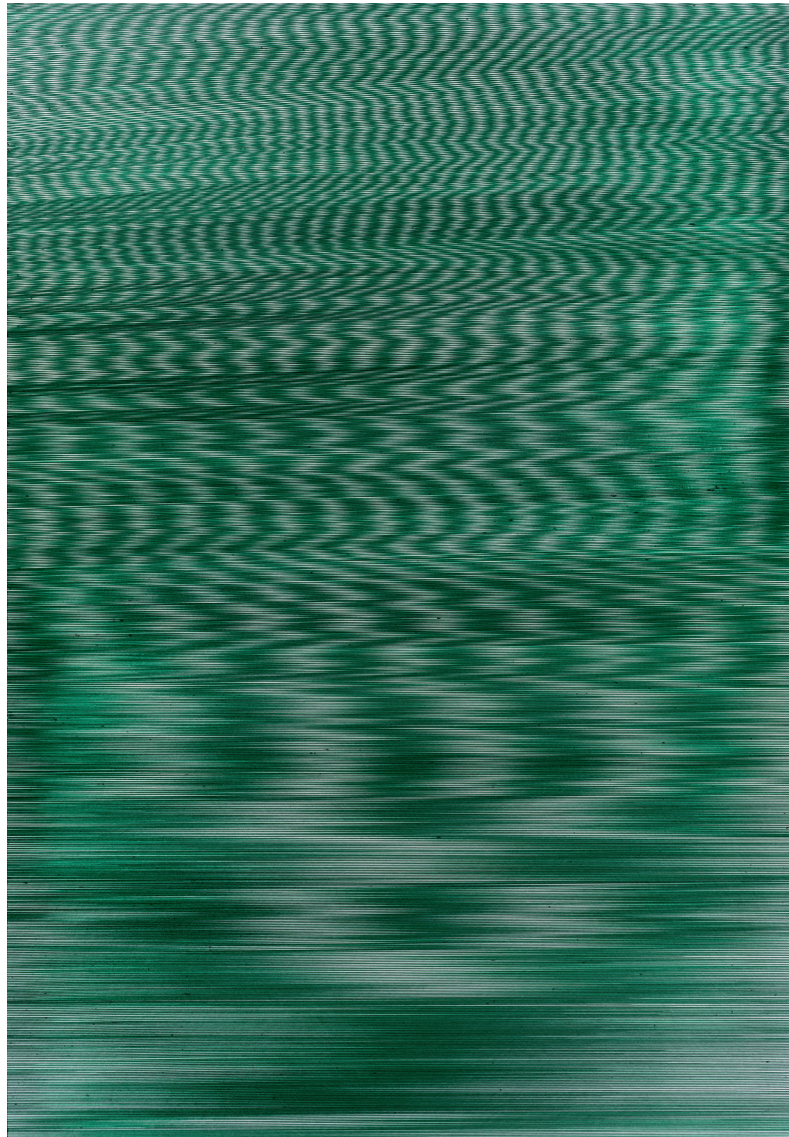
However, spotting that tiny defect in the system, that almost imperceptible line that is out of place, helps us to step away from a "digital" reality. Like when some discordant note in a dream makes us aware that we have just dreamed, those little mistakes in the drawing are what make us realise that what we are looking at is, in fact, totally analogous and hand-drawn with pens.



KSZ 200/152-06 Courtesy of: Sexauer Gallery, Berlin / Bernal Espacio Gallery, Madrid.

Kryzecki's methodology manages to stop time in its tracks, not just for the patently laborious determination to find her own language, but also because she is radically opposed to what modern society demands of us. In a world of fast and fleeting consumerism, chained to constant new starts and the incertitude of our "liquid modernity", as described by **Zygmunt Bauman**, the artist here reclaims our attention to detail and a reflection on a geometric abstraction that seems encrypted and apparently inaccessible to the spectator.

She alone has access to an algorithmic system made up of patterns of repetition, a system of codes all her own that, nevertheless, possess a huge power of attraction as much for their aesthetic beauty as for their ability to depict infinite horizons and to hint at realities beyond mere lines on a page. The works require close inspection and dedication although, in some ways, there is no secret message to decipher. The work is the representation of Kryzecky's interpretation of the parameters of her environment for which she needs to establish structures and to order the chaos of what is considered "normal". It's an intimate and delicate work that transports us into its universe.



KSZ 100/70-11 Courtesy of: Sexauer Gallery, Berlin / Bernal Espacio Gallery, Madrid.

Caroline Kryzecky's work has as a starting point an archive of the pictures she has compiled, focussing on landscapes and, especially, the decorative images we see around us in our day-to-day lives. These references have always been present in her work, linked to geometry in both her more abstract paintings and in others less so where the lines were always accompanied by figuration. Without following pre-established parameters, her trajectory sometimes involved experimentation with objects or sculpture-like pieces. But her art took a different and deliberate turn when she started a residency in Istanbul in 2010, arriving with absolutely none of her previous working materials or media at all. This was a voluntary gesture of closure that enabled her to discover a language with which to best express herself.

Blue, black, red and green are the colours she uses in her works - those being the four basic ballpoint colours - and she limits herself to the paper dimensions mentioned above. This self-imposed restriction has favoured the creation of her own personal code and has opened the way to the possibility of an infinite variety of combinations. And as she herself admits, this has served to expand her creative potential. In the same way that "error" became a powerful element in her work, she has been able to turn limitations into her greatest freedom.



View of the exhibition. Courtesy of: Bernal Espacio Gallery, Madrid

Demonstrating emphatically a divergence from other artforms based on shortcuts, she engages directly with each piece, tending and refining it until a language is obtained that needs no illustrations, whilst producing the most abstract and poetic version of the work. On entering the exhibition, visitors find themselves surrounded by the beauty of slow movement and transported to a lucid dream of infinite worlds.

(Translated from the Spanish by **Shauna Devlin**)

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Bernal Espacio Gallery, Madrid

26 October ~ 30 November 2016