

5 December 2014–17 January 2015

IT'S ONLY BALLPEN ON PAPER**The Monumental Moirés of Caroline Kryzecki**

In the moiré drawings by Caroline Kryzecki, lines flicker before the viewer's eyes and create an illusion of depth. Yet the Berlin artist is not interested in the optical confusion, but instead with geometric design and the creation of a serial system, whose works are to be understood as separate specifications.

In her solo exhibition *Superposition*, Caroline Kryzecki debuts the extensive series *KSZ 100/70* (2014). It consists of thirty vertical 100×70cm drawings in ballpoint pen. On each sheet Caroline Kryzecki designed gridlines in two colors placed against one another at a flat angle. Two parallel lines, drawn with a ruler, are just a few millimeters apart. The number of works results from the ten possible (each utilized three times) color combinations of black, blue, red and green from the commonly available four ink colors. In this way, moiré drawings are created in the combinations of blue-red, blue-green, blue-black, blue-green, etc. They are condensed in her large-format drawings and Caroline Kryzecki again varies upon the system in her 200×152cm monumental format drawings in which the lines are also spaced only a few millimeters apart.

Caroline Kryzecki meticulously works through her self-developed system. She establishes a framework for the picture's development in advance and leaves the final appearance of the work up to the process itself. She does not envision the final expression of the image, just its construction method. The method is similar to computer-based algorithms that execute predefined instructions and automatically create a result. As Caroline Kryzecki executes the process manually, errors in or deviations from the initial parameters creep in, forcing the artist to adjust during the process of working. Her approach thus refers to the natural processes of a self-organizing system. Here structural systems arise based upon some specific initial situation. They respond to changes in the development process and then adapt their structure according to emerging environmental influences.

Therein lies the essential quality of Caroline Kryzecki's works, as this process reflects the natural process of human life. An individual's intentions are always dependent on his or her environment, which itself is also in a constant state of transformation. Change is inherent to the system. Caroline Kryzecki's works show the major potential of a manual geometric construction process, whose result unfolds a tension and expressiveness, which would not have occurred in a flawless computer-generated moiré grid.