

UNSTEADY CONTOURS

Andrea Pesendorfer's works have a kinetic as well as kinesthetic quality that differentiates them substantially from the "static" nature of conventional images. Her image-objects resemble a kind of iconic membrane; they can respond to spatial movements and "reproduce" these, whether air circulation or the actual movements of viewers. In this respect, they have a dual status: they are autonomous, pictorial entities whose compositional, relational qualities generate an aesthetic effect, but also a membrane-like resonance field, an "image in motion," as the artist calls it. But each individual work has both a visual and sculptural presence as well as a kinetic, indeed performative dimension. Pesendorfer's work subtly challenges the viewer to access the work and exhibition space both phenomenologically and kinesthetically, i.e. through moving around and observing, whereby the spatial image subliminally directs and choreographs the viewer's movements.

Coming from painting, Pesendorfer negotiates—from a purely pictorial perspective—painting's fundamental parameters. A reduction to the essential, the painterly-elementary, however, also led early on to the idea of not adding anything minimal or reduced to the unprimed image support, i.e. the canvas, but rather, on the contrary, of removing or extracting material (individual threads) from it. Pesendorfer calls this process "painting by thread-pulling." Here threads are removed individually or in areas from a seemingly monochrome canvas woven from two differently colored threads, so that only one of the mixed colors remains and is made apparent. The pictorial, abstract composition, the retinal "effect" in the eye of viewer, is on the one hand derived from a subtractive process, the thread-pulling. On the other hand, what occurs in the image is augmented by a pictorial phenomenon that can certainly be understood as an additive mixing process. The image-internal dismantling processes are also augmented by a further level of visual appearance in the picture that incorporates the spatial dimension. Not only is there a splitting and separating of the fabric's essential color in the areas where threads have been removed, but the fabric also appears semi-transparent, that is, the wall behind it, like an agent external to the image, begins to work its way into and "co-author" the image. These transparencies give rise to a kind of dialogical interference between image, wall and space. In the eye of the beholder, the translucent white, for instance in the fabric-work *Schwarzweiß Diptychon* [Black and White Diptych], also reads as a covering; even seemingly unclear is whether the white belongs more to the image or the image background. This creates not only a visual but ultimately an ontological element of uncertainty and bewilderment. In this form of translucency, however, the spatial dimension of *Schwarzweiß Diptychon* not only has an effect on aesthetic events. As mentioned above, the work responds to the spatial-relational conditions per se. Depending on the setting, the image-object seemingly adapts naturally to the width and height of a given wall but also to the forces of gravity, so that the work takes on a "form" corresponding to the respective

spatial context. *Schwarzweiß Diptychon* seemingly senses and reflects the given space, confronting the viewer with a very specific situational expression.

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