

**Alice Dittmar, Timo Herbst, Ulrike Mohr,
Katja Pudor, Oliver Thie, Nicole Wendel,
Natalia Blanch, Atinka Di Muro,
Ulla Hase, Kiran Katara, Philip Wittmann**

Vaste de mille et mille mailles



ODRADEK XL

06.09.2024 - 05.10.2024

At the initiative of Katja Pudor for the Berlin collective Frontviews and Kiran Katara for ODRADEK, an intense collaborative project has come into being. During Katja Pudor's residency at ODRADEK in the summer of 2023, it was agreed to set up a process to exchange the different practices of 6 artists from the Frontviews collective with 5 artists from ODRADEK. In February 2024, the Brussels nucleus made up of Kiran Katara, Natalia Blanch, Atinka Di Muro, Ulla Hase and Philip Wittmann took part in first exchanges in Berlin with Frontviews represented by Katja Pudor, Alice Dittmar, Timo Herbst , Ulrike Mohr, Oliver Thie and Nicole Wendel. Since then, once a month, the artists have drawn together for over an hour via online sessions. The idea was to develop a process of intercultural exchange around the practice of line art as a universal means of communication, in view of joint exhibitions in Brussels and then Berlin. In mid-August 2024, the Berlin artists embarked on a two-week residency at ODRADEK XL and mounted the 'Vaste de mille et mille mailles' exhibition from 6 September to 5 October 2024.

Taken from Else Lasker-Schüler's German poem *An Old Tibetan Carpet*, an assemblage of meshes refers for our artists to their desire to interweave the different paths of their designs. The choice of the weaving process for the September exhibition, which will be followed by the one in Berlin in January 2025, reflects the desire for encounters. This project of collective practice of the art of the line is based on the development of the elementary structure of the encounter. Through drawing, the eleven artists find a common ground facilitating a sensitive, non-verbal confrontation, the aim of which is to be able to express themselves in the most direct, affective and authentic way possible. This means that for them, giving themselves over to each other in the expression of signs, gestures and rhythms traced with various materials creates an aesthetic or alchemical atmosphere devoid of any competition or commercial value.

We believe that these exchanges around drawing are essential to enable the public to share in this need for sensitive encounters in which the artist reveals herself in all generosity. For the opening, Katja Pudor and Nicole Wendel are presenting a performance around four tables, in the spirit of assembling and combining common features.

Simone Schuiten



Kiran KATARA, *Encyclopedia*, 54 x 76cm, ink on old paper, 2023.

KIRAN KATARA (Brussels)

After a career as an architect, and after questioning the notion of the horizontal line in drawing and painting, my work over the past ten years has focused on issues related to writing and the drawing of writing. My practice places great importance on the medium and the economy of means, with a deep love for the black colour. Drawing is, for me, a tool of thought. The series "Encyclopedia" confronts the viewer with a work of "references" concerning a layout that refers to "unknown knowledge". The drawings presented here are part of a collection of signs drawn from my imagination, then catalogued and classified without any definitive logic, arranged according to a poetic rhythm, a visual writing. The latest series, "Murmuration", evokes the tension of interval spaces, enlargements, proximities and reorganizations.

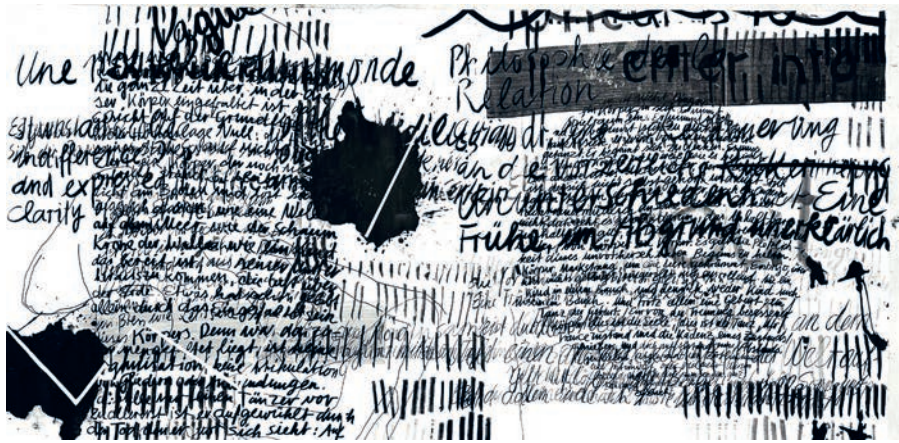
Kiran KATARA is an artist and is teaching (Drawing and Architecture) at the Faculty of Architecture La Cambre Horta at ULB.

KATJA PUDOR (Berlin)

I work in the media of drawing and performance. The format of performance enables me to make processes of visual action directly visible in their temporal and spatial dimensions. The performative-drawing process is the connection of now-states that come together from an inner necessity, from direct perception. My concentration is focused exclusively on the actions to come. The sound that flows through me triggers my movements. The brushes on long poles extend my arms and make visible what I hear and perceive.

I examine the relationship between the sound, my body and its tension on the sense of hearing. How does my (resonating) body behave? How do the inner vibrations and outer tensions relate to each other? In my artistic practice, I position myself in a field of relationships with others. I connect with other artists, with time, with landscapes and with architectural places. With the beginning of each collaboration, a space opens up in which something common develops.

I started the selected work "Inside and outside at the same time" in 2023 during the residency at ODRADEK as part of a spatial installation in the exhibition space. After the deinstallation in Brussels, I finished this work in my studio in Berlin.



Katja PUDOR, *Inside and outside at the same time*, 160 x 320cm, ink on canvas, 2023.

NATALIA BLANCH (Brussels)

In a pendulum movement between various medias (drawing, painting, textile, installation, video, performance) I weave a work with and over time, putting together what is fragmented or even torn. In my weft, language -mainly poetry- and the experience of silence conceptually and materially structure a work from which to respond to the world. The works selected for the exhibition "Vaste de mille et mille mailles" explore encounters and interrelationships. Knots and intertwinings are at the heart of these pieces, to express beginning, end, break or link.

The series "Choreographic notations" reflects the connections between drawing, thread work (sewing, crochet) and writing. Drawn thread lines suggest straight movements in space while knots evoke rhythmic breaks, choreographed by Lisa Da Boit. The focus of the work "Colorful knotted time" is placed on its materiality: painting the threads, crocheting and tying them.

Natalia Blanch is an artist and a teacher (Transdisciplinary artistic humanities, Institut Technique Provincial at Court-Saint-Étienne), she lives in Brussels.



Natalia BLANCH, From the series *Choreography notations*, 21 x 29.7 cm, pencil on paper, 2023.

ALICE DITTMAR (Berlin)



My latest work "Memory carpet Brussels-Berlin" was created especially for the exhibition *Vaste de mille et mille mailles* and is the result of an exchange between ten artists and two theorists from Frontviews Berlin and ODRADEK Brussels who work with the medium of drawing. My drawing is based on a collage of 12 photographs that the participating artists and theorists provided me with of their favorite places in the two cities of Brussels and Berlin.

As with all my recent works, I reduct the motifs with up to three layers of ballpoint pen strokes, so that only the memory of the place remains.

Filling the format with many ballpoint pen strokes creates a void, which in turn reflects

the exhibition space and the movement of the visitors. I am interested in this tipping point between fullness and emptiness.

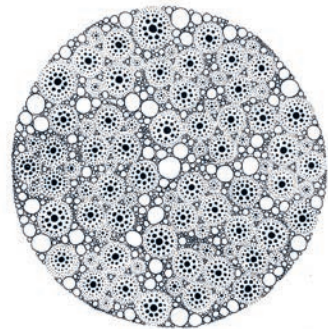
The "text bubbles" are also words/concepts that the artists have made available to me through their respective working methods.

I actually wanted to leave them like a star map, in which the individual stars connect us, but then I also painted over most of the writing, so that only a hint of writing and text remained.

We humans are naturally more interested in the mysterious, in what we can only guess at. That sparks our imagination.

Alice DITTMAR, *Memory carpet Brussels - Berlin*, 120 x 180 cm, ballpoint pen on photography, 2024.

ATINKA DI MURO (Brussels)



«Alongside my work as an architect, I'm interested in the process of «understanding through drawing». Drawing the structures of living or inert bodies that surround us and comparing their structuring patterns at micro and macroscopic scales. The work presented here is inspired by fractals: mathematical objects that present a similar structure at all levels of observation. This fractal is graphically declined in a quest to highlight the figure. The composition plays with its filling, clearly exposing or, on the contrary, confusing the primary structure of the drawing. The work is carried out by geometric construction, without tools, in black ink."

Atinka DI MURO, *Point*, 20 x 20cm, ink on paper, 2024.

TIMO HERBST (Berlin)

My interdisciplinary practice takes movements or choreographies from the artistic, everyday and political spheres as the starting point for multimedia installations that include drawing, video and sculpture. My focus is thereby usually on the process of creating a gesture or form. This ranges from the transformation of places and architecture; movements such as the creation process of a dance choreography; to the physical expression of dissent or gestures of public resistance.

At ODRADEK I shows a video projection on a drawing and a lithographic offset print: Film recordings of Rue Rambuteau in Paris are getting recomposed with the help of data processing of the movement taking place there: architecture forms flicker and fragments of the original films wander through the image in an always changing recombination of all elements merging with the drawing. In the print I analog entangle the architecture and developing elements over time of Parc de la Villette in Paris.

It's elements are being reorganized blending the forms into each other and playing with them in reference to Bernard Tschumi's *Les Folies* in Parc de la Villette. The print is part of a larger series where I used the printing plates also as the surface of a usable ramp standing in the Parc in Paris from April till July 2023.



Timo HERBST, *Aux Folies (La Villette)*, 160 x 100 cm, Offset lithography, 2023.

ULLA HASE (Brussels)

Ulla Hase lives and works in Brussels.

'I am interested in questions of physical and intellectual knowledge. For me, drawing is a way of questioning, positioning and researching. It also means knowing that I need every part of my body to understand and deepen my thinking about the world. The spatial experience and the time I devote to putting this process on paper are essential for me. This is a contemplative, sculptural work that emphasises the personal realm of experience, alongside the digital flow of images and information. I draw with simple pens. To draw is to think with the hand, without having to name something. Searching with the pen. Listening, hearing. To feel what is happening. Intensifying. Making it tangible.

In my encounters with the Berlin's drawing artists, I appreciate the emergence of crossovers and the desire to combine our practices to broaden our experiences. Materiality and density are the hallmarks of the drawings I've selected for the *mille et mille mailles* exhibition. The RGB material mix is the result of an enigmatic superimposition of layers drawn in red, green and blue, which resemble fabrics. In *Rag1*, the textile character is real, the warp and weft of the densely covered strips of paper intersect to form a whole, and the white edges of the cut paper invite a whole new reading.'



Ulla HASE, *Untitled (rgb material mix)*, 73 x 68 cm (framed 78 x 73 cm) Mitsubishi Uniball roller pen on Steinbach paper, 2019

ULRIKE MOHR (Berlin)



Ulrike Mohr is a visual artist. Based in Berlin, she works with the concept of drawing, space, time.

TIME IN A TREE, 2024

Next to the window, where the tree outside bends with the wind, the site-specific drawing of carbonized branches delicately maps the passage of time. These branches, remnants of life and motion, capture the ephemeral forces that once shaped them — wind, light, and seasons. In this intimate interaction between nature and space, the drawing reflects how movement is woven into the fabric of time. Like the tree outside, it exists in flux, a reminder of impermanence and the quiet rhythms of life.

Ulrike MOHR, *Time in a tree*, spatial drawing, charcoal, 2024

PHILIP WITTMANN (Brussels)



I often find that I prefer to imagine life rather than live it. In my work, I focus on creating pieces that capture and engage my imagination. To do this, I've developed a visual language composed of signs. For me, signs serve as an intermediary between abstraction and writing, independent of any particular spoken language. They "allow mental associations of a different order to that of written languages," as Celine Masson suggests.

These signs do not have a direct or precisely codified relationship with reality, setting them apart through their degree of abstraction. My aim is to stimulate the viewer's imagination, selecting or designing each sign for its aesthetic and expressive qualities.

My motivation is to lead the spectator to question themselves, and, if possible, place them in a position of uncertainty—even if it creates a sense of ambiguity regarding what they perceive».

Philip WITTMANN, *Emptied of meaning*, 60 x 50 cm, ink on paper, 2024.

OLIVER THIE (Berlin)

With drawing strategies I research on natural phenomena and try to make new insights perceptible.

Did the exploitation and disenchantment of nature begin with the cultivation of grain? With the series „Fragments of a deified nature" (Fragments of a deified nature) I investigate the surprising diversity of oatmeal, which is usually lost in the masses.

An overhead projector replaces me the microscope. The enlarged silhouettes reveal characteristics hidden in their tiny-ness. I study them by excavating the shadow images from soot covered transparent paper.

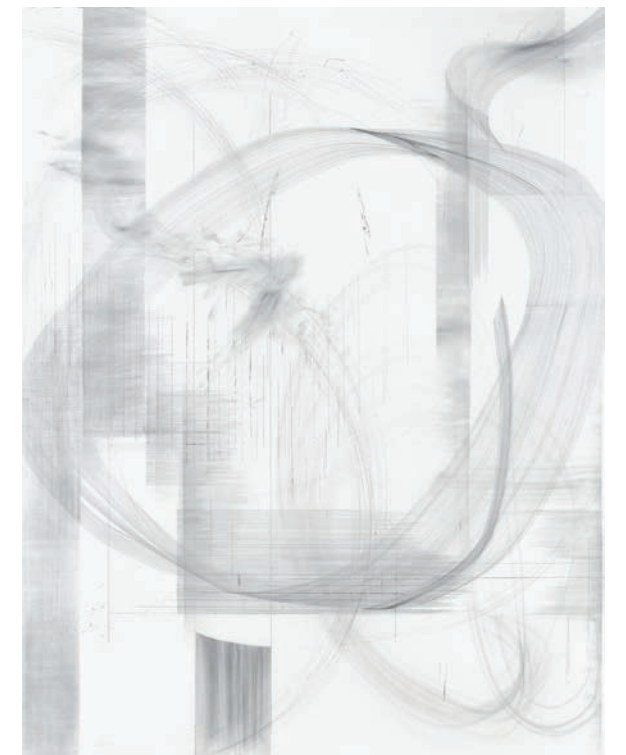


Oliver THIE, *Fragments of an idolised nature (Kaufland)*, 115 x 95 cm, Soot and shellac on glassine, stained wooden sticks, 2022.

NICOLE WENDEL (Berlin)

My works operate at the interface between drawing, choreography and performance. This artistic approach stands for an extended, open concept of drawing that interprets it in its dynamics as a process, as physical movement, as an emotional impulse and phenomenological investigation. Based on the sensitive observation of the body in its sociological, psychological and physical contexts, my artistic research focuses both on interpersonal space as a place of communication and relationship and on sites themselves with their inherent movement and storage of history.

The generous communication and sharing of drawing practices in exchange between the Brussels and Berlin drawing artists touches and enriches my own experience. Time and temporality play a central role in this encounter. I have selected one small-format and one large-format drawing that deal both explicitly with the phenomenon of time. In the series Notation of Time, I examine the field of time in a poetic and philosophical way. The original impulse is also part of the title and is written on the back. The large-format Coredrawing is the result of a performative-drawing approach through my body in connection with its (experiential) spaces. The pictorial space suggests a space of indeterminate depth analogous to the nature of the body, as if the picture itself is breathing. Together with the artist Katja Pudor, we will present the drawing performance Forms of touch at the opening in which we create a field of encounter through our own drawing practices.



Nicole WENDEL, *Coredrawing #10*, 200 x 154 cm, graphite on paper, 2021.

ODRADEK XL

ODRADEK résidence asbl

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vendredi et samedi

14h - 18h ou sur rendez-vous

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frontviews

Ce projet est axé sur le processus de 'work in progress' et sera documenté en permanence.
Une deuxième exposition aura lieu à frontviews à Berlin en 2025.

info: <https://www.frontviews.de>

ODRADEK Résidence asbl 2024 ©

Curatrice Kiran Katara

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