

Galerie Louis Gendre

ASTRID KÖPPE

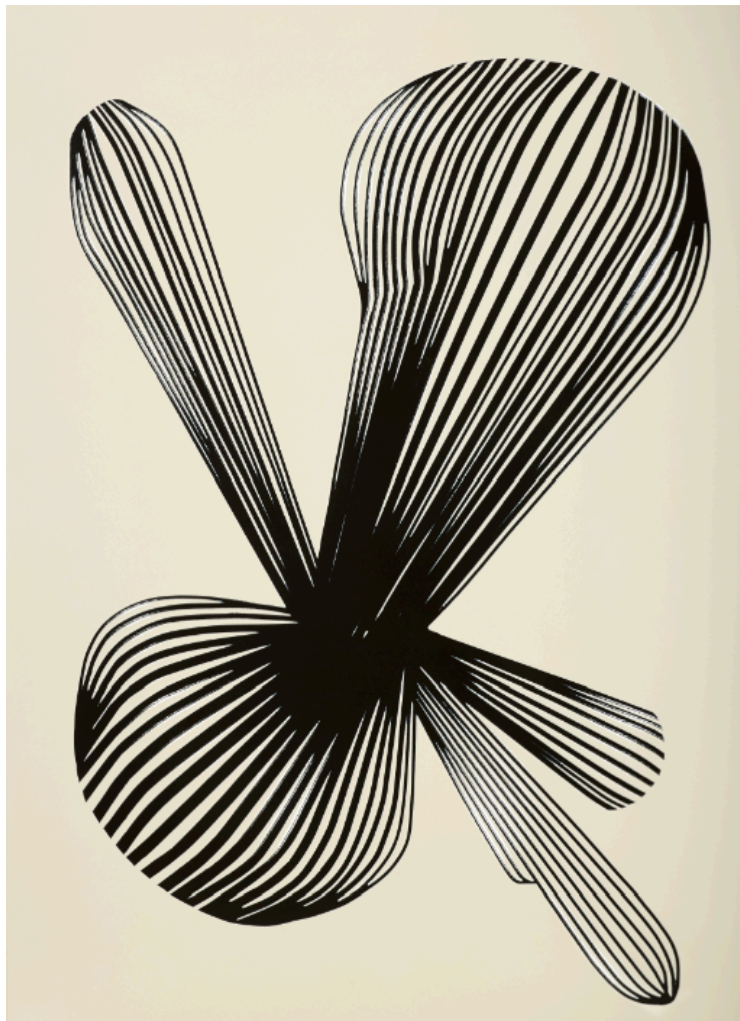
FUSIFORM

Fusiform means *having a spindle-like shape that is wide in the middle and tapers at both ends.*

This is also the title of her latest exhibitions and the one in the galerie Louis Gendre.

Astrid Köppe likes the word a lot and finds it funny but she especially appreciates the elongated shape and she uses it in many drawings. By coincidence, it corresponds to another word which is also the basis of her work, pareidolia which is *a psychological phenomenon involving a stimulus (an image or a sound) wherein the mind perceives a familiar pattern of something where none actually exists.*

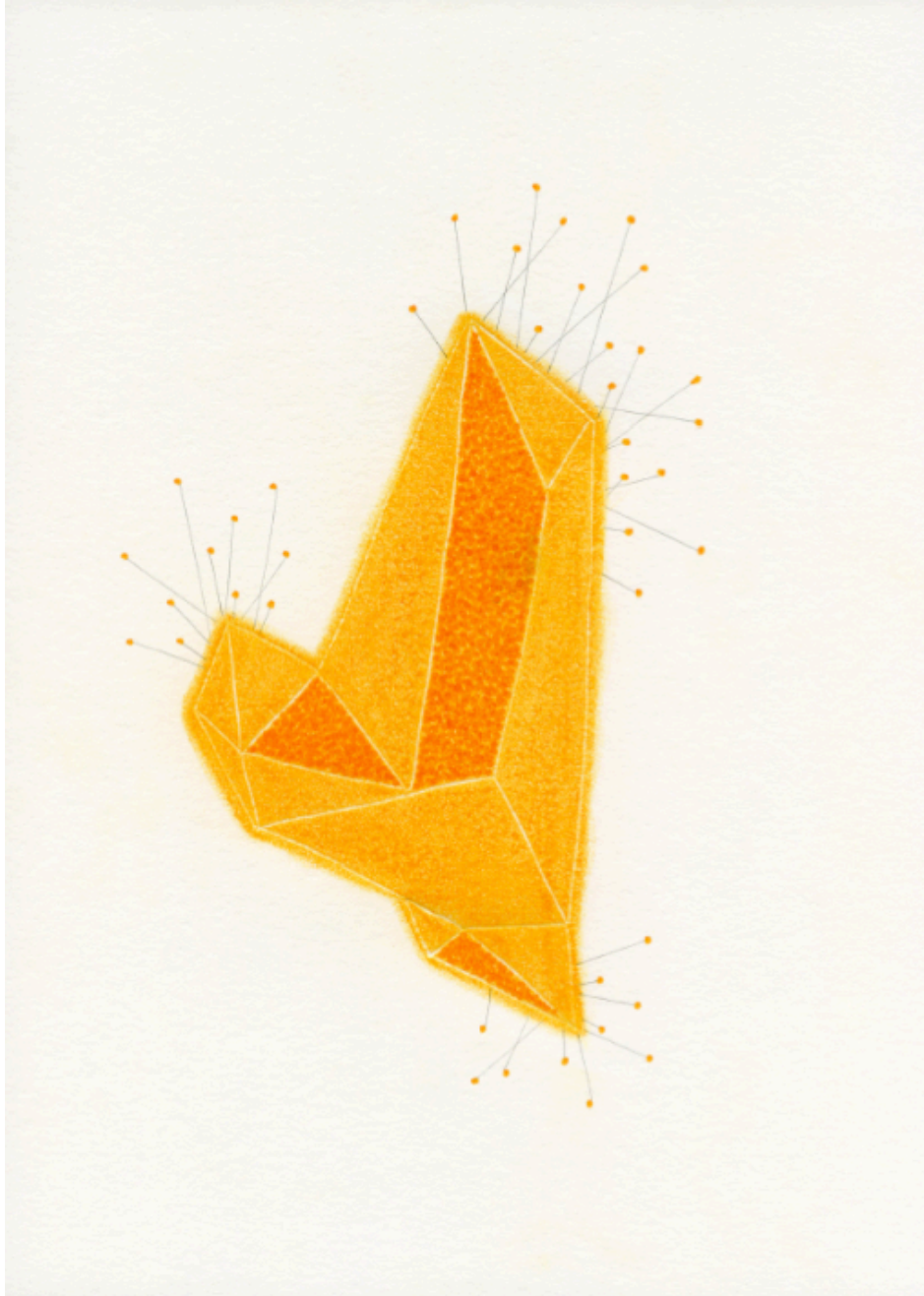
Actually, the part of the brain that is used for recognizing faces and forms and which is at the root of its associations is called the gyrus fusiform, because it is also in the shape of a spindle.



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Drawing is her great passion and it is not only an important part of her work but also the starting point of everything she does. These works on paper are all in the same dimension, i.e. an A4 format, used in the same way as the portrait.

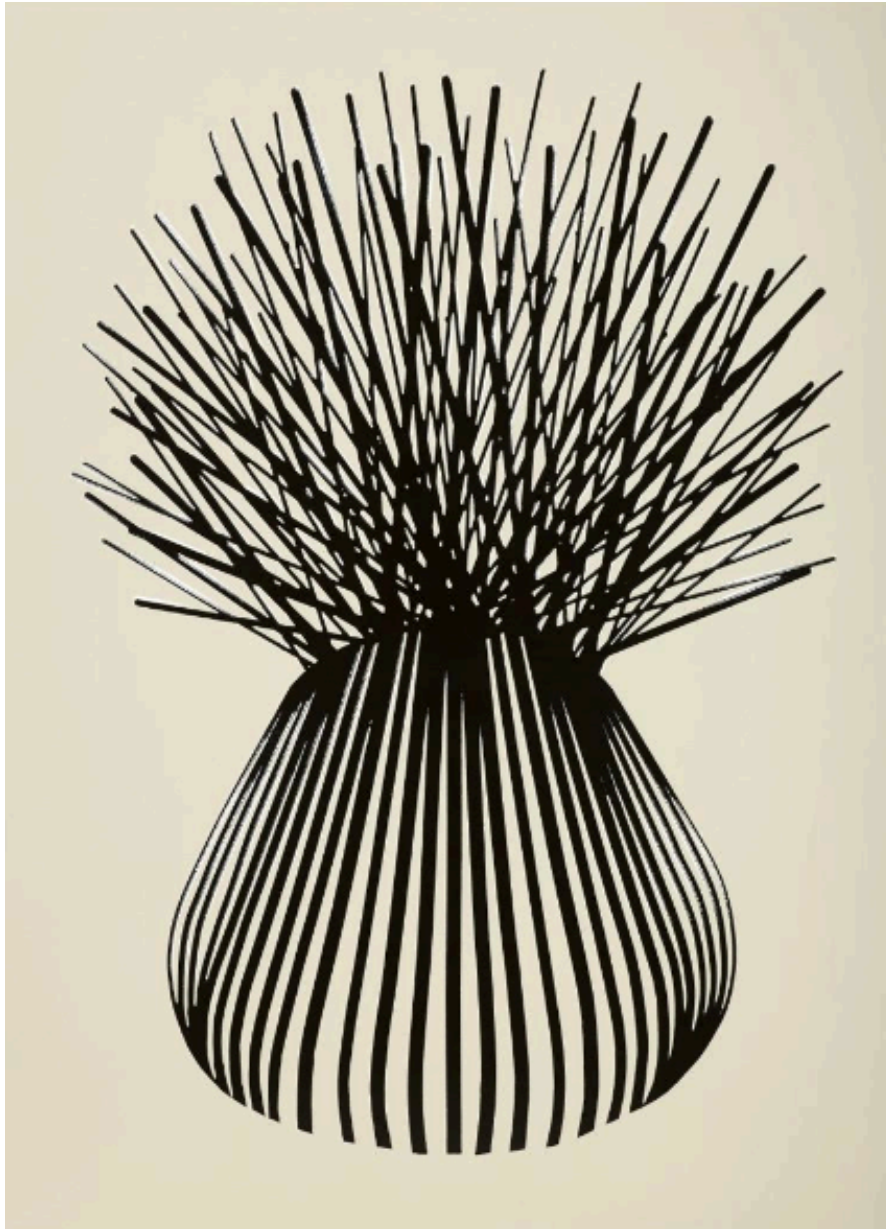


The shapes depicted are influenced by what she sees, but what she draws is rather more a subjective approach to her perception of the objects. The rigour and graphic economy are similar to the figure obtained in a pictogram.

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Astrid Köppe doesn't invent shapes but reduces them or augments some of their aspects and although the drawings then appear to be very precise and familiar, nonetheless they are very open to interpretation. She starts from the real in order to graphically extract independent figures in search of indistinctness. It is that space between certainty and doubt that interests her and that she cultivates. In order to guard this ambivalence which always occupies her attention, her indefinable drawings are always untitled.



Apart from her drawings on paper, Astrid Köppe likes to explore new directions and work with what she can find as new materials, in particular when she is residence abroad. This is when she refers to local handicraft techniques and preferably chooses the use of out-of-the-ordinary materials in order to discover their potential in the service of her art.

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In Germany, she works with company producing varnished enamels. This material is not usually used in contemporary art but only in Industry. The industrial enamelling technique is employed in the making of road and shop signs (porcelain enamel on metal). Astrid Köppe's contemporary artistic approach infuses her with a new energy leading to the creation of unique pieces inspired by her own drawings. In fact, far removed from urban signage, whose vocation is to communicate, her figures resist any attempt at unequivocal reading because they don't mean anything. As images of expression, first and foremost, they assert their own presence.

This enamelling technique was used by Laszlo Moholy-Nagy (who taught at Bauhaus) for those abstract constructivist paintings. The "glaciation" effect produced by this process "anesthetizes" the drawing and any indications of its gestation, including the "hand" (the individual touch expressing the artist's subjective presence in the work). Depending on the outcome, Astrid Köppe's work, like Laszlo Moholy-Nagy's, seems to favour "objective visual values" (Sibyl Moholy-Nagy) outside of any connection with some referent.



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Astrid Köppe lives and works in Berlin, she was born in 1974 in Kothen/Anhalt, Germany. She graduated from the Braunschweig School of Art where she studied from 1992 – 1999.

ASTRID KÖPPE

Private view on Wednesday, 15th of March 2017 at 6 pm.

Exhibition from 16th of March to 22nd of April 2017.

Open from Wednesday to Friday from 2 pm to 8 pm, Saturday from 10 am to 6 pm.

For more information or requests for visuals, please contact:

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