

Martin Dammann, Native Maqari, Chloe Piene, Uche Uzorka

Ink and Graphite - Twitch and Tremble

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co-curated with Azu Nwagbogu

„Drawing is the first and final medium - with nothing in between.
Drawing is indistinguishable from sculpture - carving something out of nothing
- marking, chopping, hacking, pushing, pulling something into view.”
— Chloe Piene

Ink and Graphite—Twitch and Tremble brings together four distinct, influential international drawing positions. Each of the presented artists works in a wide range of Media, from Performance to Video as well as Painting and Photography but for each these artists, drawing is not only at the core of their practice, but it is also the most intimate and therefore most vulnerable oeuvre of their ideas and ruminations.

Native Maqari, Chloe Piene and Martin Dammann all offer works stimulated by pandemic conditions. Dammann's on the "Will-o'-Wisps lays bare the tensions between the limitations of what an image as a photograph can capture and what is realisable by recursively returning to an idea through drawings. He associates with the drawings a certain memorabilia or as artefacts of the pandemic conditions and the lockdown. In his words "Perhaps because there was something of the insecurity, the lostness, but also of the openness of this exceptional time in them." These drawings presented as an installation connect a cartographic line with the relentlessly patient auditory line drawings of Uche Uzorka. Uzorka, by contrast is isolated in the bustling city and recreates the chaos and polyphonic sound modules of his resident city Lagos. Uzorka marvels at how a great bustling city can be syncopated by a barely visible virus. His fine meticulous and recursive drawings are synchronised into our current timeline. Native Maqari makes lightning quick drawings of city life and portraits of fictional characters imagined and real during the intense Parisian lockdown. The urgency of the lines are redolent of his idol Egon Schiel but the voice of Maqari is singular in its audacity. There is movement, sexuality, eroticism and a sense freedom in these drawings. The artist is eager to leave the lockdown and return to a sense of freedom and normalcy. For Chloe Piene the series of drawings are in keeping with the primacy of her practice: brutal, suggestive, forensic and fantastical. Her work is loaded with paradox: intensity and brutality on paper that feels delicate and flimsy; fine figurative drawings of human forms but with transhuman body parts.

At a time when the gallery art scene is reduced commercial offerings Galerie Barbara Thumm offers a library of resource and presents a globalised world view connected through lines, twitching, trembling into one immense timeline.