

NIKOLAUS GANSTERER.....Viennese artist, performer and researcher Nikolaus Gansterer produces intricate drawings that resemble scientific networks and structures. He incorporates performance, blackboard assemblages and large banners or maps of what he terms 'bodying' as part of a practice that investigates micro and macro systems. Drawing, thinking and action are intertwined in dynamic astrophysical markings and diagrams, as evident in *Choreographic Figures Diagrams, Figure of Vibrating Affinity II* (2017). Here flourishes and entangled lines sweep across black paper: the effect is cosmological. Gansterer's compositions are not literal; rather each drawing is sensory and dynamic, alluding to different states and interrelationships. In a studio conversation with Florian Langhammer for *Collectors Agenda* in 2017, Gansterer remarked on his preoccupation with drawing: 'For me personally, an extended drawing practice plays a central role, not so much in order to mimetically depict and explain the world, thus making it more controllable, but rather to make phenomena – things and the relationships between them that are not initially obvious – visible, and as precisely as possible, for both myself, and others.' His notation systems suggest dimensions, experience and space. Using mind maps and memory of places he has been, Gansterer deploys drawing as an experimental mode across time, space and movement. Not surprisingly, travel and residencies are occasions when he conceptualizes new work and hypotheses. Previously, he spent over a year charting the psychogeography of airports and drew his own recollections of the city of Damascus.

..... For Gansterer, drawing has an immediacy that requires little technical proficiency yet allows for an exploration of the sensory. For example, his 'Translectures' are ad hoc performative diagrams and recordings, made using a variety of materials including pencil, chalk, ink, stone and paper. He writes with chalk on a blackboard, where words like 'thinking' and 'drawing' are accompanied by diagrams with coordinates, dotted lines, measurements and notations, props, rubbings and cartoon outlines that infer a quasi-mathematical language. Ideas are rehearsed, rubbed out and reinstated. By co-opting the lecture format in a transdisciplinary way, Gansterer conjugates drawing, improvisation, choreography and performance. In 1998 he co-founded the Institute for Transacoustic Research, an organization that uses methodologies from the arts and science to host events, hearings, performances, workshops and installations. The series 'Maps of Bodying' uses marker, pencil and crayon on canvas to evoke action and ideas in motion, indicated in graphic notations across large-scale wall hangings that resemble banners. Exhibited in a number of shows, including a solo presentation 'Drawing as Thinking in Action' at the Drawing Lab in Paris (2019) and 'Con-notations' at Villa Arson in Nice, France (2018), Gansterer's notations and visual algorithms use drawing as a way to think schematically: a method to find an atmosphere with its own vocabulary, circuits and configurations.

..... Natalie King



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1. *Translecture Untertagüberbau*, 2017, drawing performance, pencil, chalk, ink, stones, paper and various objects on blackboard, 70 × 100 cm (27 ½ × 39 ¾ in)
2. *Translecture on Con-notations*, 2018, drawing performance, pencil, chalk, ink, stones, paper and various objects on blackboard, 70 × 100 cm (27 ½ × 39 ¾ in), installation view, 'Con-notations', Villar Arson, Villa Arson Centre d'Art Contemporain, Nice, France
3. *Choreo-graphic Figures Diagrams, Figure of Vibrating Affinity II*, 2017, pencil and crayon on black paper, 31 × 40 cm (12 ¼ × 15 ½ in)
4. *Maps of Bodying (IV)*, 2018, marker, pencil and crayon on canvas, 222 × 144 cm (87 ¾ × 56 ¾ in)
5. *Maps of Bodying (VI)*, 2019, marker, pencil and crayon on canvas, 222 × 144 cm (87 ¾ × 56 ¾ in)

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Born 1974, Klosterneuburg, Austria. Lives and works in Vienna.
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