

**stop (e) motion**  
ANDREAS STETKA

Drawing || Video

Opening Friday March 6th 6 - 9 pm  
Introduction by Uwe Oldenburg around 7pm  
The artist is present

Exhibition runs from March 7th to April 4th 2020

The vague and ambiguous, the fragmentary and the omitted, the play with expectation and disappointment, the paradox are the categories of Andreas Stetka's works.

Everything is based on intentional simplicity of the materials and the technical means, which are used.

As in the classic flip book, the video loops (stupiloops) consist of only a few pictures, mostly details of found photographs, which, when attached to a loop, suggest a restless movement.

The errors and irritations that occur during the development process, such as incorrect exposure or interference, are accepted or even searched for.

An atmospheric carpet of sound is woven from casually recorded background noises, which lies over the images and sets their rhythm and mood.

The video sequences do not want to tell a story, but try to open a hypnotic imagination space from which stories may develop.



His drawings - just like the videos - are kept simple. The means used are minimalistic: pencil and paper or watercolor paint with ink pen on graph paper, an echo of analogue times. The artist foregoes a realistic depiction. Rather, the drawing act itself takes center stage.

*"Drawing as a game with an uncertain outcome. Find the rules of the game and forget them when you play. Also yourself. You will clean up later."*

Following the moods or a "stream of consciousness", an attempt is made to obtain distillates from observing the outside world and the inner perception.

The sheets are associatively combined from different work groups and, in order, form something like an archive of connotations.

## PAS DE DEUX

The following rules of the game now apply:

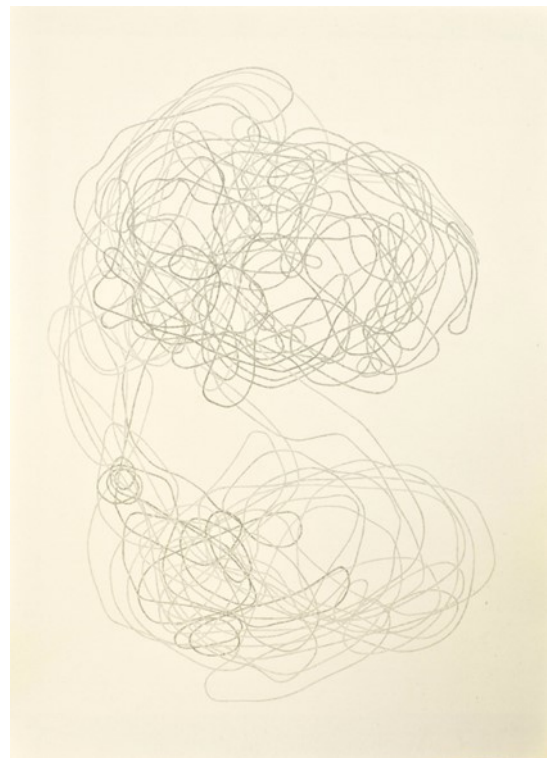
- a) Two parallels are considered as a straight line.
- b) Two straight lines should be drawn freehand in two pencil hardness degrees .
- c) The pencil leads must be kept in sharp condition during the entire drawing process.
- d) The angle of the drawing hand and the pencil to the paper must be maintained over the entire course of the drawing.
- e) The drawing area may be moved.
- f) Drawing starts with two arbitrary points.
- g) The lines that continue in millimeters at both points assume the function of the guideline.
- h) A parallel line is continually added to the two guidelines - roughly at a distance from the pencil lead thickness.
- i) The resulting pencil lines are continued alternately at both ends.
- j) The straight lines must not overlap - the incoming straight line must be underpassed when crossing!
- k) The drawing process is considered to be ended at the latest when the straight line threatens to leave the drawing ground.

It soon became impossible to display two lines on paper following the rules:

Analogous to the behavior of a divining rod, the pencils guidelines follow a curvilinear path that cannot be anticipated.

Like the paper texture, like the pencil tip that changes in the course of the drawing, may also play a role in the form of the day's own sensitivity. Or the higher beings (Sigmar Polke).

The nimbly growing lines gobble deeper and deeper into the drawing space (and simulate the inversion of the chronology of the drawing process as well as the meaning of what is marked).



NAKED CREATURE, watercolor on graph paper, 42 cm x 30 cm, 2019 PAS DE DEUX, pencil on paper, 70 cm X 50 cm, 2019

## ANDREAS STETKA

Born in Eggenfelden, Bavaria, Germany in **1961**

**1982-89** studies with Daniel Spoerri (master student), Academy of Fine Arts Munich

**2006/07** artistic direction of the exhibition series Art in Aquamarine, Munich

- *Unauthorized shooting*, Stephan Fritsch, Tom Früchtel, Heribert Heindl

- *Normal zero*, Maria Ploskow

- *circle around*, Monika Kapfer, Simone Lanzenstiel

- *Design trap*, Michael Hofstetter, Jo Melf

- *two moons*, Heike Döscher

has been a member of the STREITFELD artists' cooperative in Munich since its foundation

Exhibition of the past 5 years

**2020** stop (e) motion, Artoxin Galerie, Munich;

**2019** \* there is also beer and cheese, SCG Architects, Munich (G);

edition paraffin, Atelier Clemens en August, Munich (G);

11.17. Streitfeld, Munich (G);

Bubble flyer, Municipal Gallery in the Kornhaus, Kirchheim unter Teck (G);

gift, Alte Akademie, Munich (G);

**2018** Edition Karbit, Michael Heufelder Gallery, Munich (G);

ImMobile, streitfeld projektraum, Munich (G);

POSTER V, Galleria INTERZONE, Rome (G);

**2017** Where the WORD is, Schafhof - European House of Artists Upper Bavaria, Freising (G);

FACTOR X, 3rd Biennial of Artists in the Haus der Kunst, Haus der Kunst, Munich (G);

Studio community Robert-Koch-Straße, Planegg-Steinkirchen (G);

Edition Karbit, Michael Heufelder Gallery, Munich (G);

**2016** "Green" Edition Karbit, Michael Heufelder Gallery, Munich (G);

dispute field open, dispute field, Munich (G);

"Gretchen", art pavilion in the Old Botanical Garden, Munich;

**2015** Die WELTRAUM Century gifts, Weltraum26, Munich (G);

Edition Karbit, Atelier Hefe / Hottner, Munich (G);

Inside the city, artist publications as art in public space, Bremen (G); haiku sucht, Seidlvilla, Munich (G);

NIGHT PULS, LAp KUNSTKLUB, Munich (G); days of the electronic moving picture, Munich (G);

dispute field open, dispute field, Munich (G); The small format, Wäcker & Graupner showroom, Munich (G); PLAKATIV IV, Gallery Altes Rathaus, Worpswede (G);

**2014** Edition Karbit, Atelier Hefe / Hottner, Munich (G);

33 to 9, UBO9 Cultural Center, Aubing (G);

POSTER III, "Space 21", Salzburg (G); NIGHT PULS, LAp KUNSTKLUB, Munich (G);

dispute field open, dispute field, Munich (G); NIGHT PULS, LAp KUNSTKLUB, Munich (G);

Open studios, Städtisches Atelierhaus Dachauer Straße, Munich (G);

Landscape, Frida's Chamber, Munich;

G = Group exhibition