

art on paper

prints
drawings
photographs
books
ephemera

Melvin Edward Nelson / Center for the Study of Political
Graphics / Rachel Harrison / William Cordova / R. B. Kitaj /
The Fetishism of the Book Object

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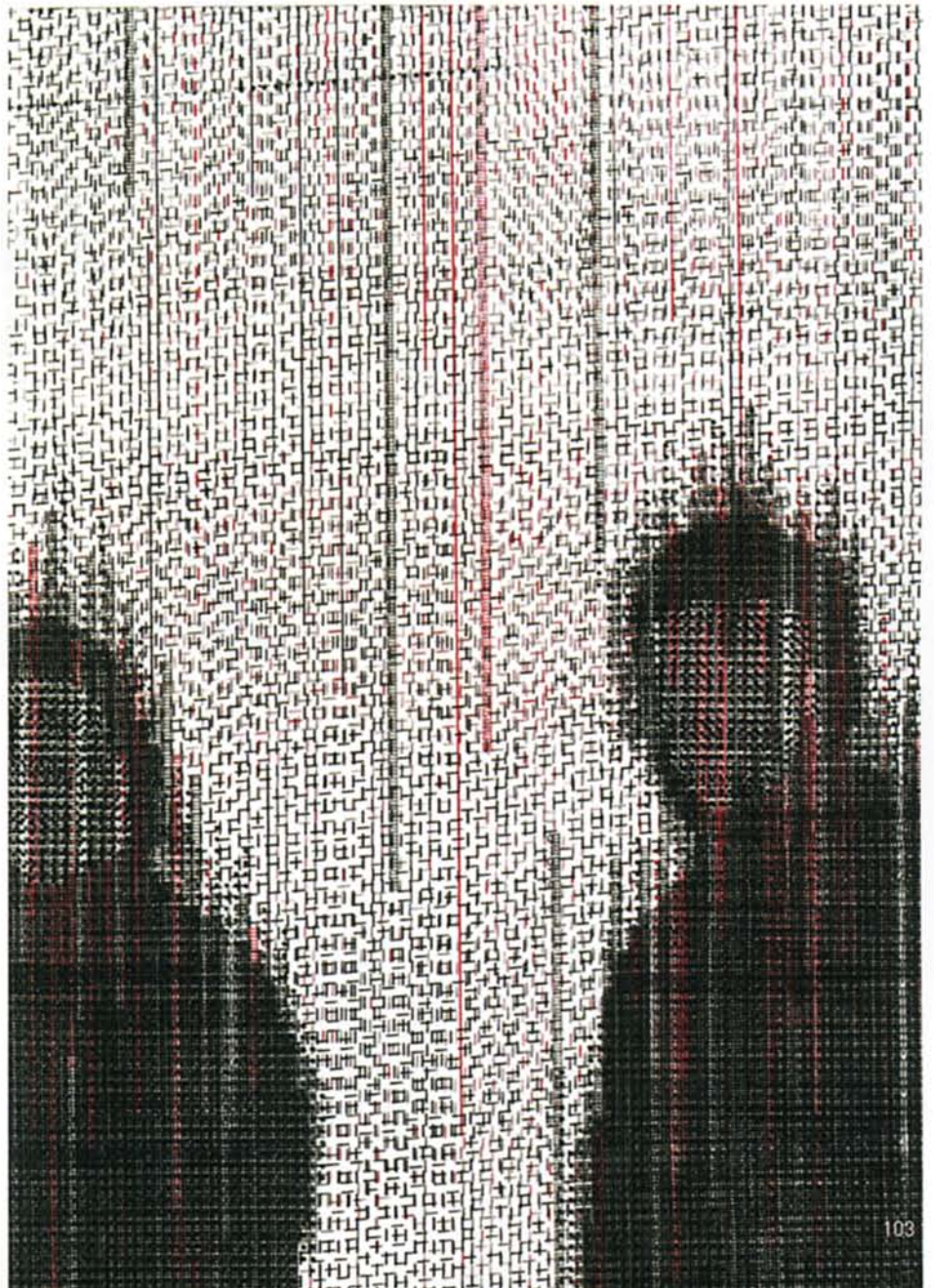
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**Dirk Kreckler at Galerie
Lorenz, Frankfurt am Main**

Dirk Kreckler's creative tool—the humble typewriter—is, like cassette tapes or Polaroid film, probably unrecognizable to those under a certain age. This fact endows his drawings with the melancholy implication of time's passage and provokes a sense of wonder: wonder at the sustained technical mastery the artist exerts over his chosen medium, where

errors can be made but not deleted. Taking a page from his professor's book—Thomas Bayrle of the Stuedelschule is famous for the rhythmic action of his repetitive images—Kreckler exploits the typewriter for both its possibilities and its inadequacies. He shifts the paper again and again to overlap certain markings and changes the typewriter's ribbons (using both brand-new and partially worn ribbons) in order to get the



Dirk Kreckler, *Untitled*, typewriter on paper (11 3/4 x 8 1/4 in.), 2008. Courtesy Galerie Lorenz, Frankfurt am Main

desired range of shades from each color.

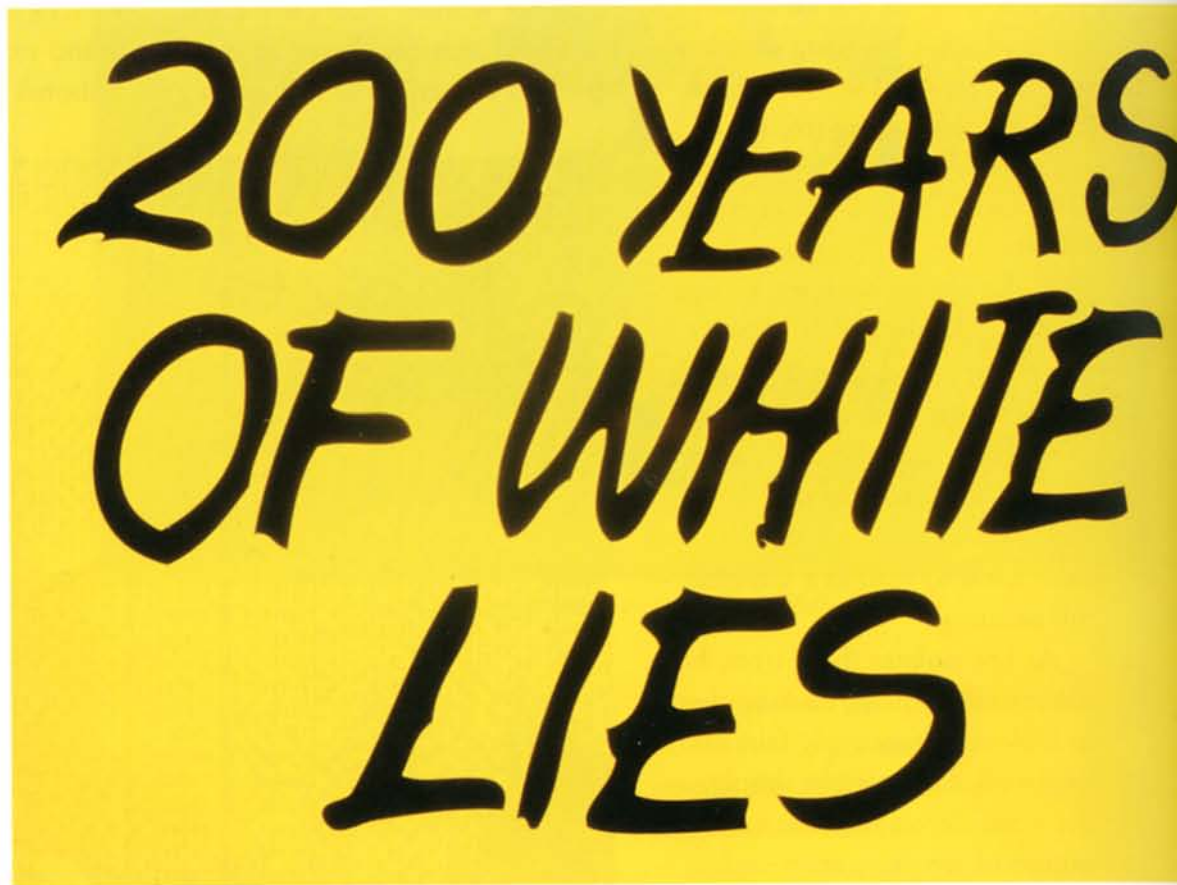
Krecker's images show a modern-day world full of loneliness, alienation, and isolation. In one drawing, a single palm tree constitutes a landscape; airplanes flying through empty skies appear in several works. Figures are usually represented in silhouette, either alone or standing apart, hooded, with no apparent interlocution. In *Untitled* (2008) a lone, skinny woman and her attendant speech bubble are rendered in closely packed m's on a background of plus signs . . . her bubble, though, holds no text—she just chatters nonsense, with no one listening.

Occasionally, real words are spelled out, but never as dialogue. *Flashballs over an Analog Landscape* (2007), a large red-and-black work, shows the empty facade of a Parisian *cité* (housing project), the site of violent race riots; the words "Youth," "Alienation," "Social Exclusion," "Poverty," "Hear the BangBang," "burning cars," and "THX:1138" can be discovered among the typed

characters. A similarly large work, *By Night Over the Sea* (2007), depicts a massive plane soaring in an empty sky. Though the words "Tourism," "Happiness," and "Freedom" can be discerned, it is strikingly obvious in the context of the other works that the image is an ironic commentary on humanity's

group of letters/symbols to create a work—evoke the uniform binary code that anchors them. Meanwhile, the images created from the marks of the retro machine somehow underscore how the digital revolution has given us a "freedom" that further isolates us all.

—Amanda Coulson



Sam Durant, *200 Years of White Lies*, electric sign with vinyl text [96 x 113 1/2 in.], 2008. Courtesy Blum & Poe, Los Angeles

futile attempt to escape a desolate reality.

Many of the images are based on pictures culled from the internet, and the repetitive marks of typewriter keys—since Krecker often uses a single or limited

Sam Durant: This is Freedom? at Blum & Poe, Los Angeles

Sam Durant's 2007 exhibition at Blum & Poe examined the racism and barbarism of America's founding Pilgrim