

Drawing in Space

Anne Lindberg



shift white, 2013

Egyptian cotton thread, staples
30 × 9 feet × 18 inches
Dolphin Gallery, Kansas City, MO

Recently, I began studying the piano again after some 35–40 years. I have found that I am drawn to minor tones, modal form, and dissonant chords—sounds that cause you to pause and wonder where it originates culturally. Someone told me recently to play each of the modal scales on the piano (Dorian, Lydian, Phrygian, etc.), and to ask myself what continent or cultural tradition from which it seems to resonate. I did that for months, tuning my ear to extremely subtle differences.

Overall, my installations address color as a powerful expression of the subconscious, the spiritual, the physiological, and the optical. They are essentially built with color and air, filament by filament through space. They begin with a sense, a presence.

shift white was composed of two tangible materials: Egyptian cotton thread and staples. The conditions of natural and electrical light, as well as the intangible internal structure of the work, made it dynamic and ephemeral, disappearing and reappearing.

shift white was made specifically for a gallery space at a time of intense personal loss and became a metaphor for that loss and transcendence. I created an extremely subtle architectural gesture that slowly emerged and lifted out of the corner, and then reached and expanded to the right to become an intricate wall drawing.





drawn pink, 2012

Egyptian cotton thread, staples
35 × 6 × 10 feet
Bemis Center for Contemporary
Art, Omaha, NE

Curated by Hesse McGraw, the 2012 exhibition *Placemakers* at the Bemis Center for Contemporary Art brought together nine artists engaged in interventionist and transformative

acts that make places. Working in multiple media—video, photography, installation, sculpture, and digital forms—each artist occupied and reimagined a specific site.

Artists included: Isabelle Hayeur, Tim Hyde, Anne Lindberg, Cybele Lyle, Iñigo Manglano-Ovalle, Jason Manley, Zach Rockhill, Quynh Vantu, and Letha Wilson.



My work, *drawn pink*, was a 35-foot long wedged flash of intense fuschia/orange/red that filled a corner of the gallery with color, rushing into the distance as one entered the space. This suspended luminous gesture cast a hot pink light into the raw industrial space, and offered immersive engagements. Optically this work is immaterial; materially it is fundamental. The intense tension in

which the thread was held during the three-month long exhibition was only momentary. With the quick snip of scissors, the color fell into a dense mass on the floor, evidencing its original taut position. Color was instantly compressed and tension released into what I called *fallen drawing*.



drawn together, 2014

drawn above

Egyptian cotton thread, staples
55 feet x 66 inches x 18 inches

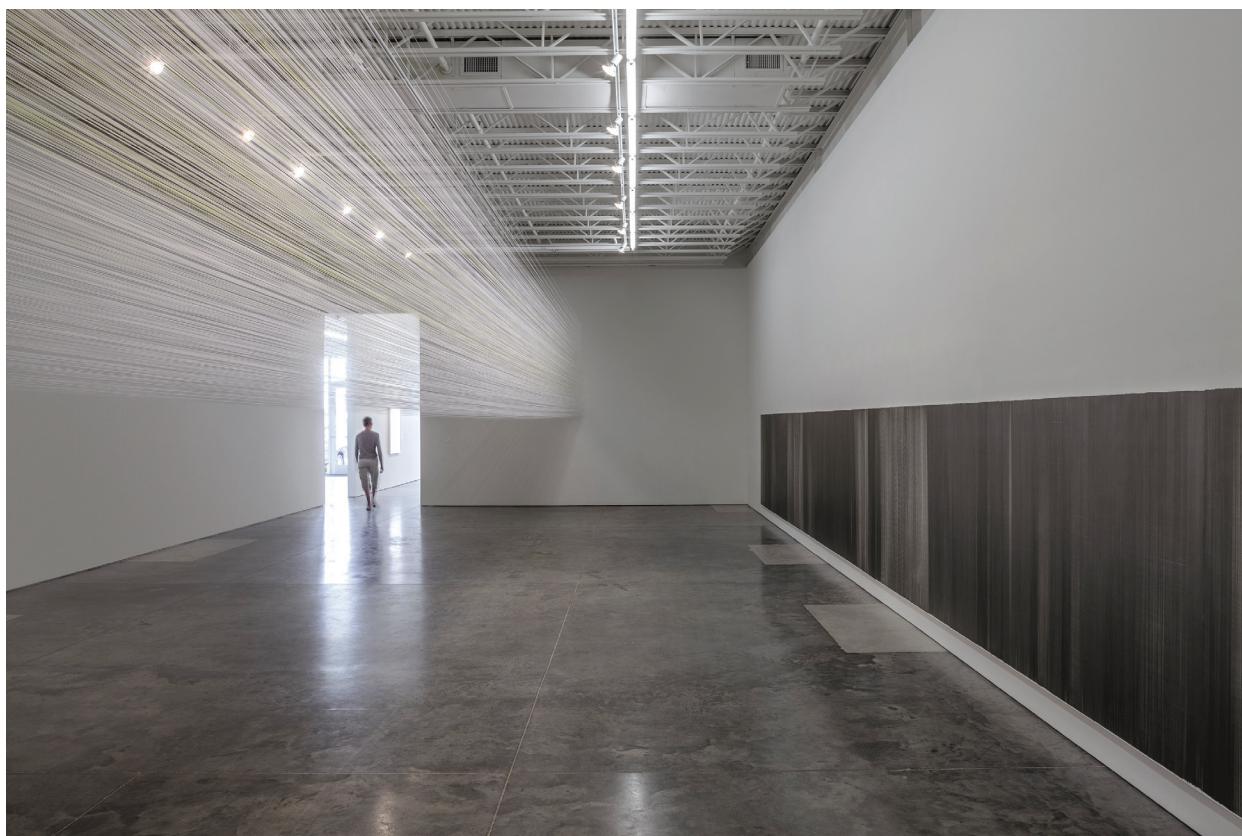
drawn below

graphite on cotton mat board
42.5 feet x 59 inches
Haw Contemporary, Kansas City,
MO

Using eye level as a coordinating reference point and measure of scale, *drawn together* was an immersive exhibition that summoned an awareness of the body in space. Here, the body was a messenger of physical and emotional geographies. Above was a hovering, airy cloud of fine white threads spanning the gallery's long dimension; aligned and below eye level was a dense black drawing that in scale and breadth mirrored and hinged the installation. These two massive works brought together my expanded definitions of drawing languages as they utilized subtle shifts in color and tone, tool, surface, delicate materiality, perspective, and architectural space.

Together, *drawn above* and *drawn below* opened the architecture of the gallery into two spaces. Upon entry into the gallery, a transverse then panoramic view of the thread and graphite drawing together offered a wide peripheral perspective. After ducking under the shimmering white thread, an intimate more contained space existed between the thread and the graphite drawing.

drawn together deepened the phenomenological and physiological underpinnings of my practice and was the first time that I conceived of a 2D and 3D work to occupy and reimagine the full spectrum of a gallery context.







cadence, 2014

Egyptian cotton thread, staples

18 × 13 × 16 feet

Umade: Anne Lindberg and Saskia Olde Wolbers

curated by Steven Matjicio

Contemporary Arts Center,
Cincinnati, OH

A language of contrasting materiality and color was the focus of the conceptual premise for *cadence* at the Contemporary Arts Center (CAC) in Cincinnati. Here, I entered into a direct dialogue with the architecture of Zaha Hadid. The CAC is an inspiring, dynamic building that seemed to ask me to act with pronouncement, and I found myself compelled to create a new modulation in my voice as an

artist. Therefore, in a gallery space with few 90-degree angles and a series of progressively emerging columns, I suspended a glowing volume of warm yellow light that evades resolution and definition. This hovering immaterial cloud of color reached to 24 feet above the floor in Hadid's pop-up space at the far end of a long narrow exhibition space on the second floor of the CAC.

In plan, the pinched and expanded extrusion of thread found its reference in the parallelogram language of the architecture, in part aligning with the architecture and in part diverging from it. Hadid's concrete building constantly shifts direction, compressing and opening space. The

filament strands of thread partially wrapped around one of the cast concrete columns before they rushed toward the opposing wall. Is the rough, knife-edge of the concrete column pushing against the delicate thread, or is the mass of thread re-positioning the column?

As the curator of the exhibition Steven Matjicio states in the exhibition abstract, "(the) ensuing dialogue softens the geometry of the gallery space, obscuring hard lines and sharp corners to float towards a mysterious horizon."

Image credits:

Derek Porter

