

## KRÜGER & PARDELLER

### Drawing the Line, 2010

#### Leveling Out

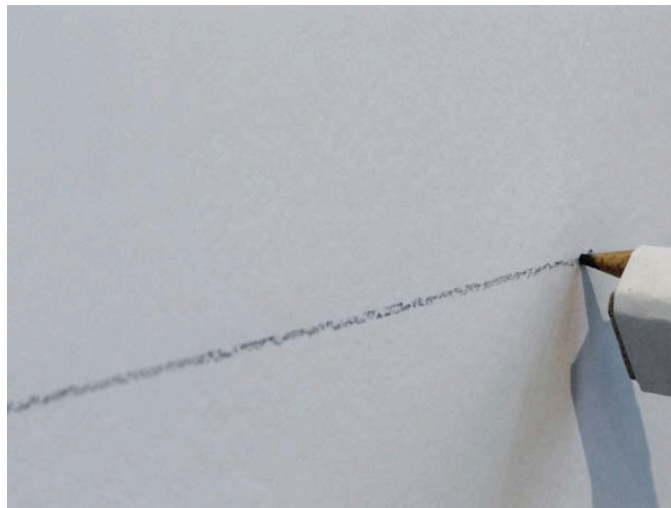
Krüger & Pardeller's practice consistently explores architectural conditions and the governance of mobility. Working predominantly with sculpture, they transcend architecture, design and engineering to question the function and use of space, place and objects. Their practice sits between art, architecture and philosophy to produce abstract interpretations of identity, class and economic politics.

*Drawing the Line* is a reconfiguration of the artists' interest in notions of architectural and cognitive tensions in space to address their shifting perspective of how physical bodily movements and the material constructs of public and private spaces cooperate. In the video, the duo's studio, materials and their process address tension as an architectural trope and a mechanism of material construction and deconstruction. The video's three chapters depict the movements of a camera attached to a skateboard, visualizing the experience of a body moving within their ISCP studio. The push and pull of two large thick elastic bands propel the board and the attached camera back and forth, side to side and in cyclical rotation, to produce a fluid stop-motion aesthetic. This use of tension references technical architectural characteristics as well as surface or molecular science and structural engineering in which weight, mass, time and energy are key factors.



*Drawing the Line (2010), Filmstill*

This video is the first of a newly initiated collection of works that explore how to visualize phenomenological experiences of space. This reassessment of tension has been triggered by the artists' temporary relocation to New York from Vienna and a new studio space to undertake a residency at ISCP. The camera visualizes its movements around the studio in the moment the elastic bands are released and let loose to oscillate between moments of controlled risk and relief, that simulate the experience of a physical encounter with a new space, generating feelings of anticipation and intrigue. Time and elasticity are manipulated to produce the camera's movements and the viewer's interpretation of the space. The camera's movements are slowed down and exaggerated while the total time taken to produce it is condensed.



*Wall Street (2010), C-Print*

The leveling out of the studio floor in order to draw an accurate straight line - made possible by layering and stacking wooden panels along the studio floor to create a flat smooth surface for the camera to move across - references the material and social imbalances of the spaces encountered outside the studio. Krüger & Pardeller used cycling as their predominant mode of travel in New York, exposing them to unique perspective of the city and its material constructs. The metaphor of "leveling out" therefore speaks to possibilities for the sociological leveling of the material imperfections of New York's ground surfaces, sidewalks and roads that symbolize the economic wealth and social positioning of a district or neighborhood. *Drawing the Line* raises questions regarding architecture's manipulation of class, political and social sensibilities via psychological push and pull tactics of aggression and resistance in social collectives through the designation and upkeep of allocated spaces and materials. Sociological notions of "elastic borders" relating to gentrification and immigration are therefore relevant here. "Leveling out" also speaks to the artists' desire to make equal or come to terms with their experience in New York, leaning towards holistic notions of mental and emotional space.



*Drawing the Line (2010), Multipart Videoinstallation*

The importance of the materials and production process in the work is emphasized by using the same conditions and characteristics in its display. The video is presented in the studio in the same position from which the video was made, the projector placed at the same height as the camera that shot the footage, and on the same supporting base that was used to level out the floor during the production process. These presentation specifics are only important to this piece and would change for another video made in and about a different space. Just as the line is not about the actual line in the end and more the means and possibilities for drawing a straight line, the studio becomes a metaphor for any other space in which these specially engineered experiments could take place to make very similar statements. This piece is also an exploration of their desire to maintain a studio practice within the extensive post-studio debates that they have continued to encounter during their time in New York.

Krüger & Pardeller's turn to video as mode of production is a distinct move to relieve the audience of their designated role in completing the work through a physical encounter with the object and the space, as required by their sculptural works. This mode of practice allows them to continue abstracting the physical and metaphorical characteristics of space, in this case to quietly critique the imbalanced economic and class systems of New York City. While not a direct call to action, the work does imply that initiating discourse around the desire to change local societal infrastructures can encourage shifts within identified micro-powers.

*Drawing the Line* playfully suggests that working with architecture as an outsider to the discipline allows psychological and ideological positions to merge with material and formal perspectives in ways that architecture finds difficult. This raises questions regarding architecture's ability to comment or intervene in social conditions through representation and abstraction alone.

*Text by Laura Barlow*