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2012

Kasper Andreassen

Research & Biography

Research

Good Place & No Place

Kasper Andreassen focuses his research on investigating and materializing a practice which forms a relation between the methods of drawing and painting. His visual research shows how a process of developing a painting practice starts out from representation and evolves into a more abstract work process framed by a set of informal painterly gestures. This process shows how the gesture and material is primary and subsequently the analysis and image follows. In the works he is developing, controlled versus uncontrolled actions play an essential role. They show the traces and marks left behind from the painter's actions. That means that actions of spontaneity, coincidence and mutilation are joined with outlining, framing and ordering as ways of organizing the image's surface. The experience of drawing, painting and their related materials are fundamental to this. One of the central questions is: how can the memory of the landscape and cityscape give way to a framework of gestures integrating painting and drawing? The works themselves convey how a search for chaos and order is embedded in the materiality of the image as well as in their connection to nature (material) and culture (image). Aspects of the research will be brought together in an essay that elaborates on the historical and literary ideas behind the works. The historical origins and visual references to these works relate to Expressionism and *Art Informel*. A publication that brings together the works and text is foreseen for 2013.

Biography

Kasper Andreassen (DK) lives and works in Brussels. His work encompasses drawing, printed matter, and video, with an emphasis on mapping, indexing, and archiving. His approach problematizes the notion of routing by way of writing and drawing images of the city and landscape. Often the starting point of a work is an item of printed ephemera or a photograph, that is, a registration of place and time, which is then transformed through a gesture of drawing or writing. In March 2010, he completed the permanent installation *The Writing of the Land* at the Letterkundig Museum (Museum of Literature) in The Hague.

He is currently guest professor for drawing and printmaking in the Studio of Graphic Arts at the Royal Academy of Arts (KASK) in Ghent and theoretical mentor in the Graphic Design department at the Gerrit Rietveld Academie. Some of his exhibition participations include *Printing Matters* (Witte de With, 2005), *Just in Time* (Stedelijk Museum, 2006) *Inventory* with Tine Melzer (Johan Deumens Gallery, 2008) and *LandscapesCitiesPeople* (Netwerk, Aalst 2012). Curatorial projects include *Time Out* (W139, 2004–2007) and *Speaking of which...* with Louis Lüthi (Le Comptoir, Liège, 2007) .

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