

Eva Maria Stadler

Tumbling Lines

A huge escalator leads through a hollowed-out shaft in the Augustinerbastei down to the exhibition rooms of the Albertina newly constructed in 2000. With her mural drawing, which she developed specially for the exhibition *Drawing Now: 2015*, the Austrian artist Lotte Lyon marks specific room elements which quite literally meet and cross. She takes up the perspective view of the escalator in two ways: in her drawing, she repeats the lines of the course of the escalator and transfers the visual movement of the lines into the three-dimensional space. She works with phenomena of spatial perception by abolishing the perspective foreshortening of the parallel lines. She does not trust the laws of perspective, but understands them as a „bold abstraction from reality“, as Erwin Panofsky puts it when he speaks of perspective as „symbolic form“. With her drawing, Lotte Lyon guides, indeed conducts, the gaze, allowing it to falter or bending it in order to make a change of direction. The artist sees drawing as a technique whereby the process of seeing is itself understood as a performative process. This technique is used on walls or buildings, but also on cubes or cupboard-like objects, onto which the mostly colored lines are applied. Often functional elements are inscribed into the objects and specific room situations, which the artist emphasizes with lines, colors, and titles, and stages as narrative. Lotte Lyon's artistic works operate along the conflict lines of spatial depiction between perspective and digital spatial production. The endless, even perspective space, spreading in all directions, is caught up by the coordinate system of the grid, which for its part acts as symbolic form. The grid is the operation of the digital: it is to be considered as the promise both of boundless expansion and of the calculation and predictability of functions within the same boundaries, boundaries which it is able to overcome.