

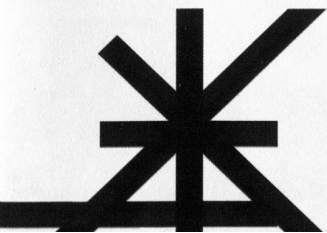
# THE RESPONSE



## A Fine Line



Volume VII



One of the most intriguing definitions of balance is the way multiple elements are integrated to give a pleasing appearance. The current Fabrica exhibition, *A Fine Line*, by the artist Frederic Geurts, is a steel structure built on the spot which aesthetically contributes to consolidate such description.

Geurts' works consists of monumental and yet fragile constructions in which the artist explores the boundaries of gravity and those of the materials employed. By fully interacting with the surroundings, Geurts emphasizes the importance of the physical context in which the artist must also display an extensive knowledge of spatial balance when building complex structures.

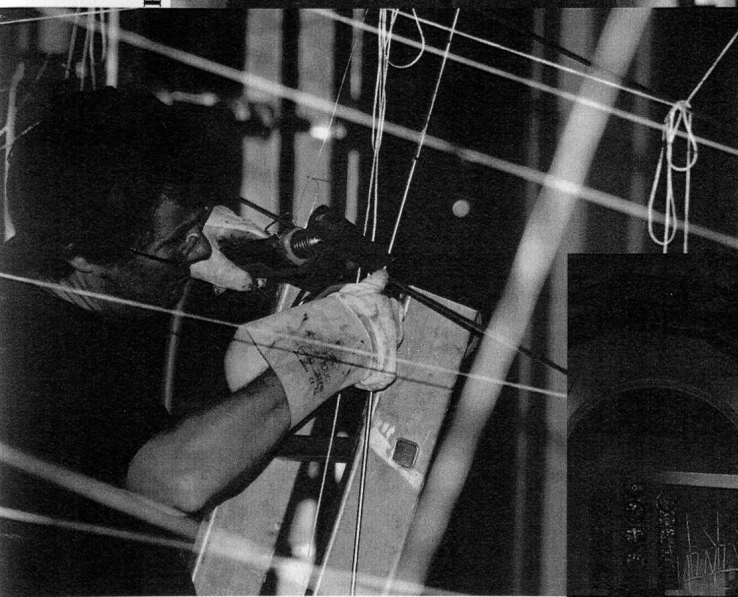
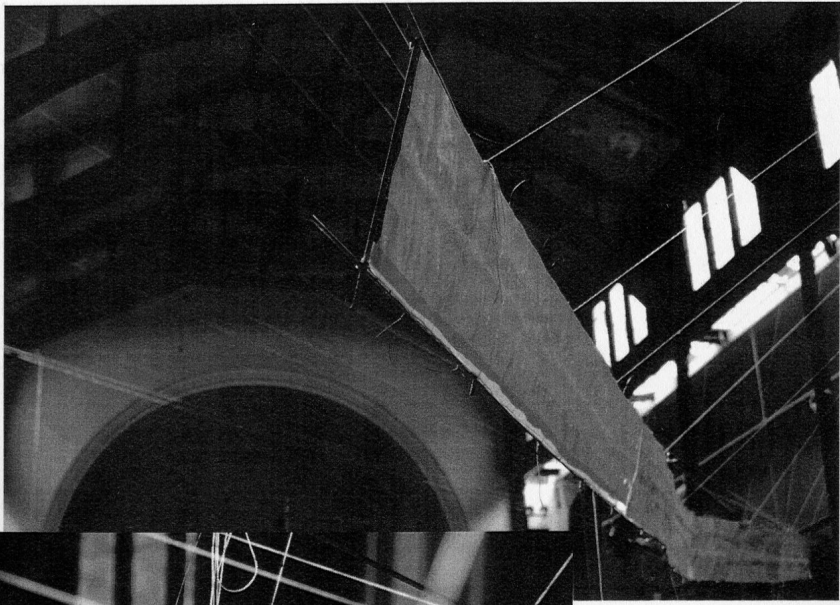
With all that in mind, we have linked both the contributions submitted and some photo material from the ongoing exhibition to illustrated in this seventh volume of *The Response* our eclectic answer to balance.

We hope you enjoy it!

Daniel Yanez Gonzalez

# A Fine

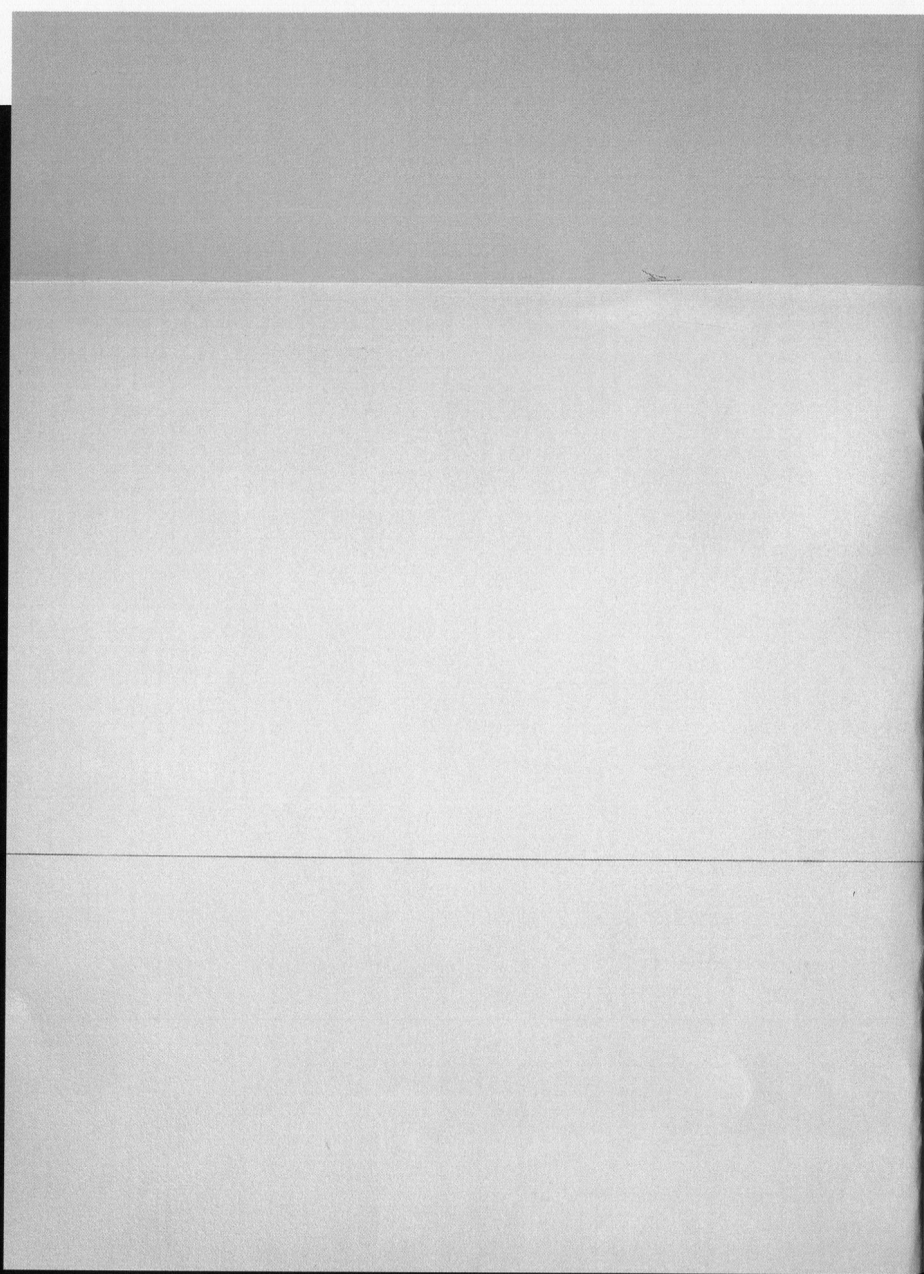
PHOTOGRAPHS BY DANIEL YANEZ GONZALEZ



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VOL. VII**

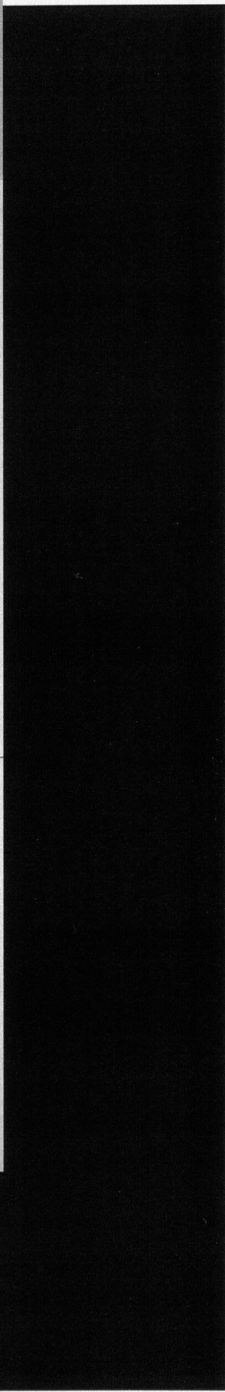
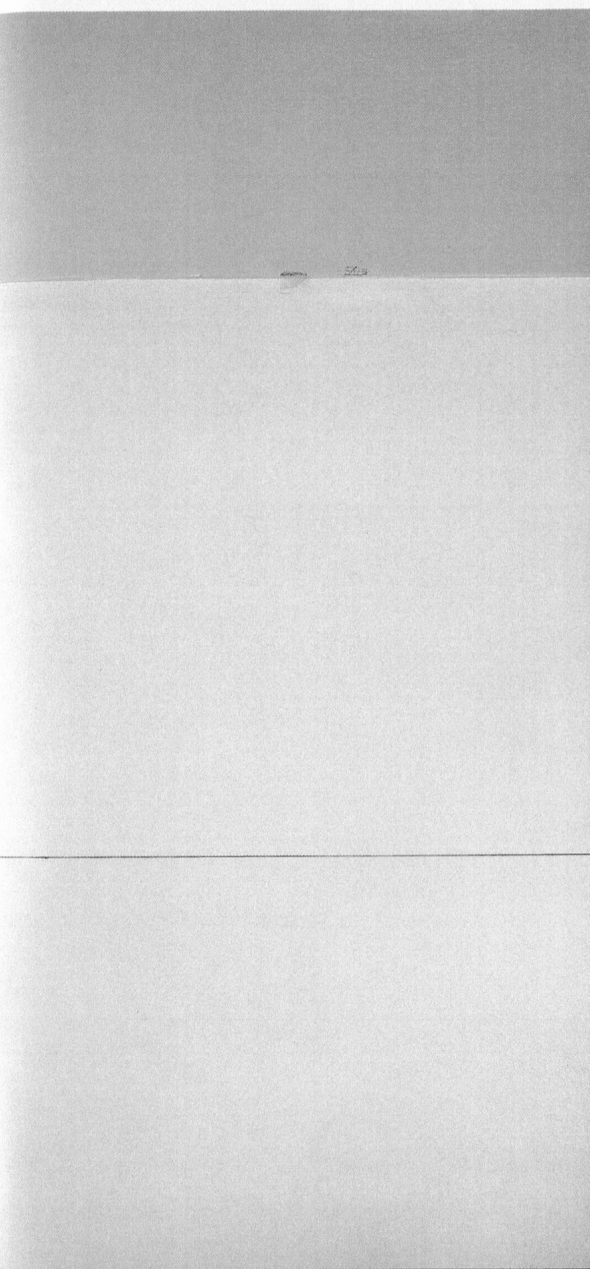


**Line**



Eva Kalpadaki, *Untitled 01* (from the series  
Empty Space), photograph, 80 x 100cm





"I look for balance all  
around me."

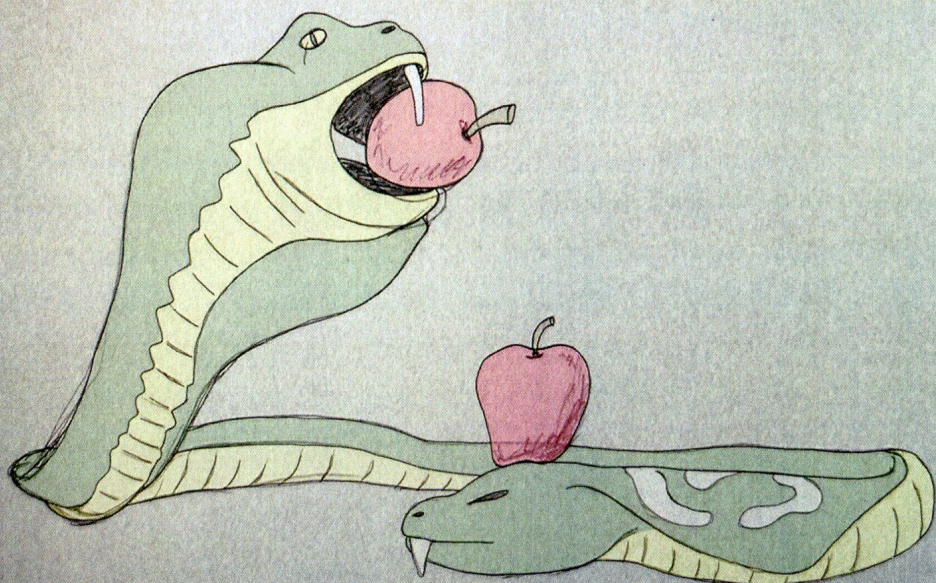
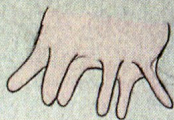
Hannah Osborne  
-Dowle, *Untitled*,  
photograph



In a way this image is an obscure self portrait which explores ideas of the oxymoronic and how one often feels as though there are sometimes internal struggles connected to oppositions of ideology within your own mind. It's quite a cryptic image, but I think the idea of balance (or non-balance) is pretty strongly asserted in it. Anyway, I was thinking about the balance of introversion and extroversion when I drew this.

Alex Greenhalgh, *Untitled*, graphic work and text







## **My Idea of Balance...**

I was asked to think about balance. I thought and thought and was completely unable to come up with anything interesting! Well, that is until I spent the day volunteering with Frederic Geurts. I got to spend the whole day with him and the sculpture, watching it grow and talking about some of the concepts behind it. It was a really enjoyable day and one of the things that I took away with me, was our conversation about what makes the sculpture balanced for him.

It came whilst we were talking about the line the white plaster creates across the top of the sculpture. I had been watching him analyse every slight change in that line, umming and ahing over whether it was in the right position. To me it was a mystery. Why was the line, which forever stayed more or less the same, not good enough? So, naturally, I asked how he came to decide that five centimeters to the left was wrong, but only two centimeters was perfect.

He explained that one of the things he didn't want in his sculpture was a perfect line, moving smoothly from one support to the next. It didn't conform to his idea of balance. Perhaps he meant it would have been too monolithic, and out of touch with the natural lines that seem to influence most of his work. I suppose objects in the natural world very rarely have an entirely smooth line, in some way they always bend a little this way or that. A landscape may be beautiful, but it is never entirely straight or symmetrical. Yet there is still a wonderful sense of balance in the natural world and that is something to which Geurts seems to aspire.

What particularly caught my attention was the way he compared the line of his sculpture to the rhythm of music.



I think most of us enjoy music and we can't really explain why. We can say a piece of music is harmonious or emotive or engaging in some way or another, but all it really is is a collection of sounds, put in a particular way which catches our attention. It is defined by loud and quiet, beats and breaks, sounds contrasting with silence. Even in the heaviest or smoothest piece of music there are rhythms, characterised by changes in sound, a verse followed by a chorus or a break before the grand finale. But we still feel moved by it.

In Frederic's works, he explained, it is important to him not to only have a continuous line. It would be like a monotonous tone, simply stretching out, but never really moving anyone. He wants breaks in the line, not only in the way it sways from side to side, but tremors to one side or another within those sways. These flaws, or changes in tempo seem to be that of which balance is made. Even in life it is the changes in direction and speed which people live with which seem to give their life a sense of balance.

So too for Geurts, the simple steady line is something undesirable. It is the flaws and the imperfections of a steady curve which create the idea of balance. So, for my part, I would like to suggest it is between the contrasts that balance lies, rather than in a steady, perfect line. It is this which makes some of the best things, like music, art or the natural world, the things that we always come back to.



Laurence West, *Untitled*, photograph, 2010

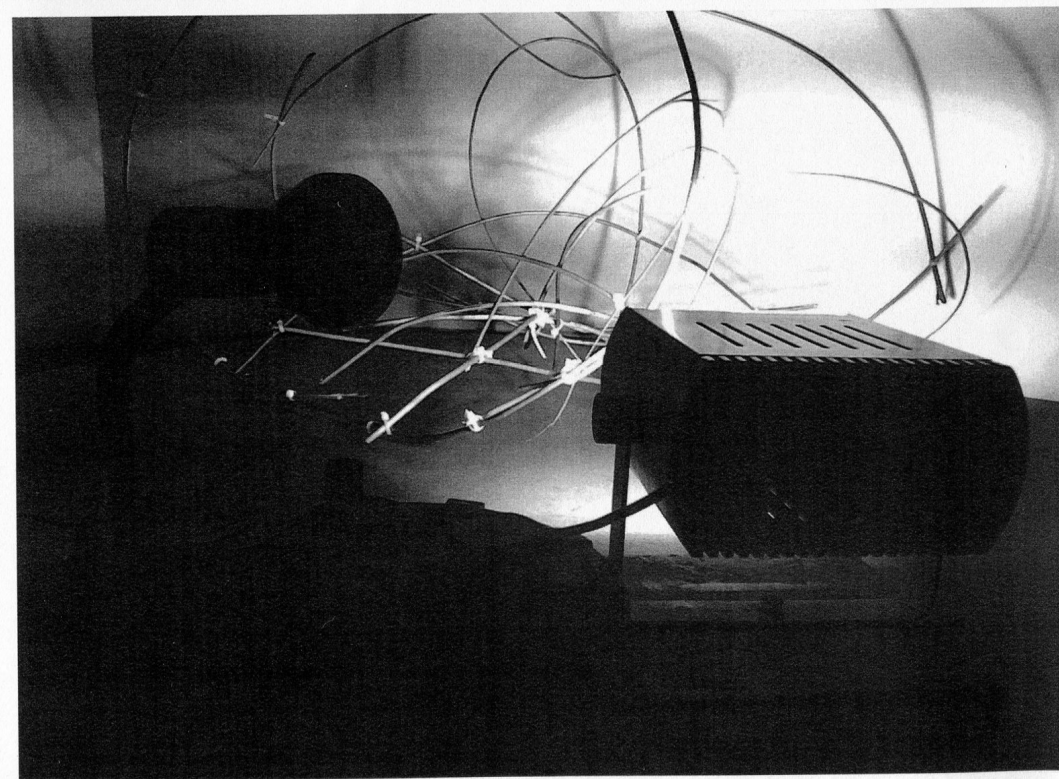
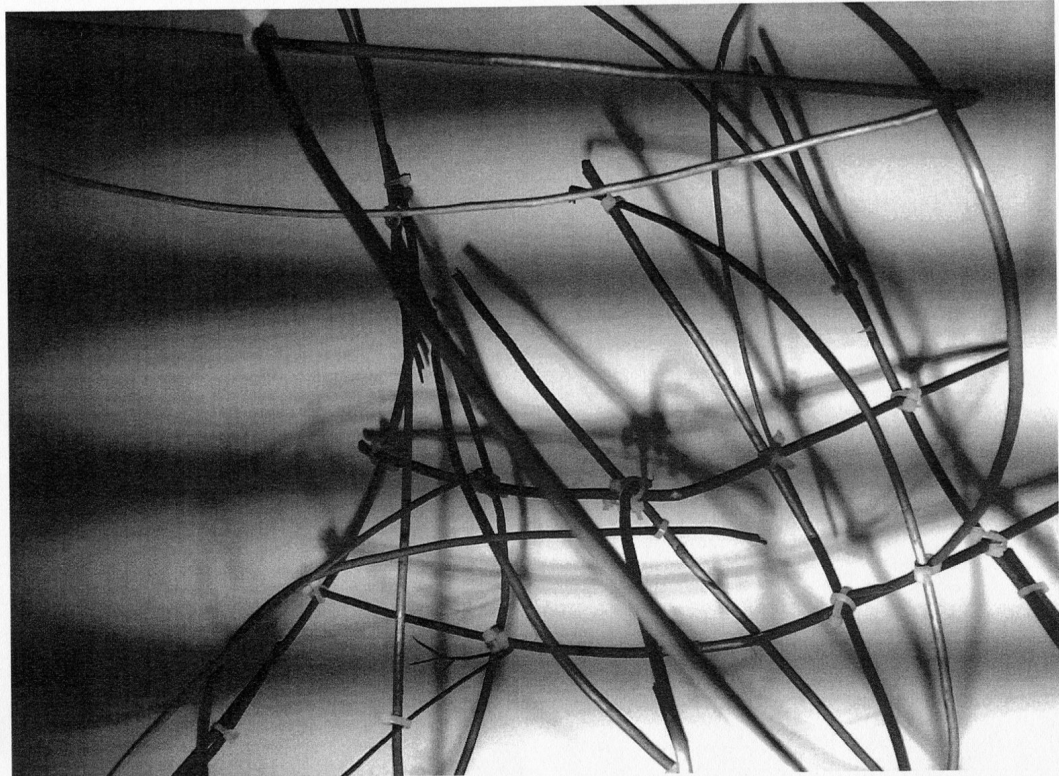


"This piece looks at issues of belief and the plausible, environmental frailty, time, hope, expectation and the realm of the feminine performative.

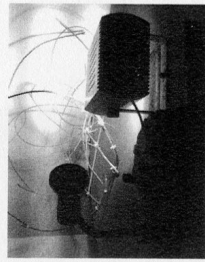
Balance is inferred in the suggested motion, and links with a perceived orbit: The universal turning of the day and the returning of our own natural lives."



Karen Hirst, *Twist*, mixed media and photograph, 2010







## **The Things You Thought You Found**

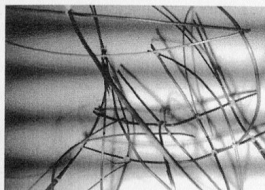
**A collaboration between:**

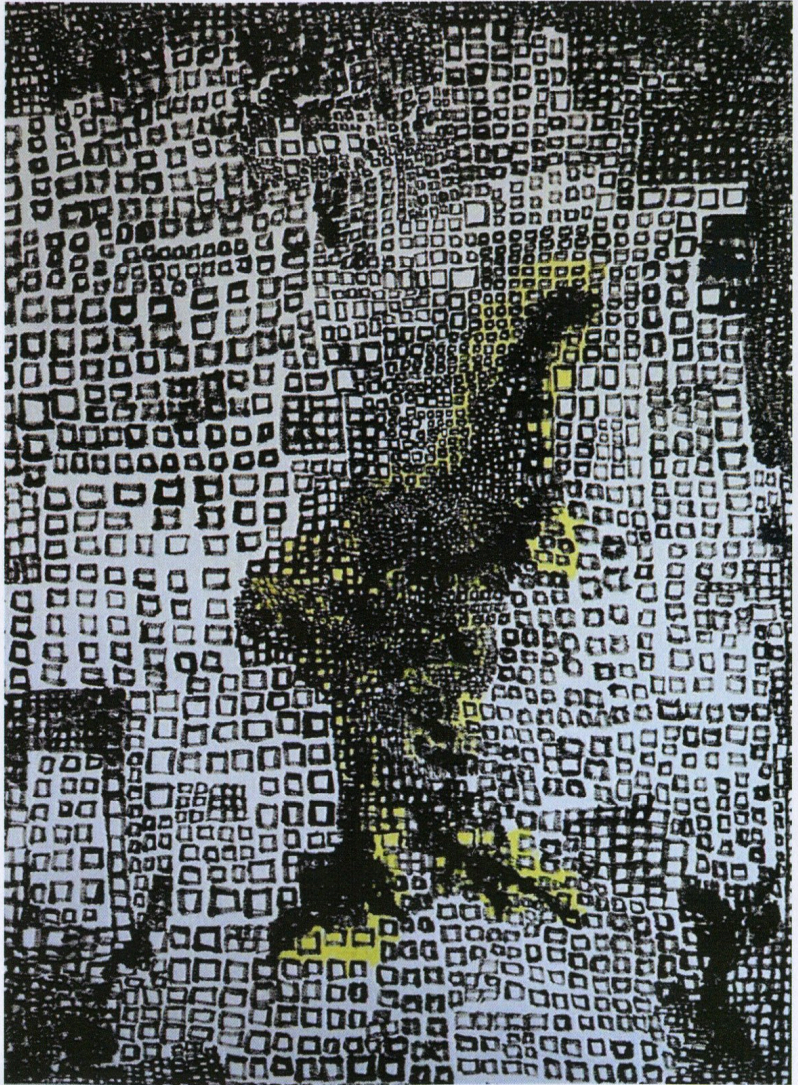
**Natasha Ba-Abdullah**

**Estela Badenes**

**Ned McConnell**

**Tila Rodriguez-Past**





Paul Griffiths, *Unbalanced*  
Oil on Canvas, 110 x 800cm  
2010



## A Train of Thought, on Balance

In looking at the work in A Fine Line and thinking about the concept of balance, I found I was starting to think more of historical and contemporary examples of architectural design, those where the defiance of gravity is called most to my attention, from the tallest skyscrapers to the huge arches seen in cathedrals, to buildings that appear to be top heavy. I was reminded of drawings and photographs I'd produced that are reminiscent of the kinds of forms you might see in contemporary buildings. I began to think of pictures in relation to ideas of compositional and colour balance, and the idea of the rules that go hand in hand with these concepts. I contemplated the inherent subjectivity and acts of interpretation in understanding art and the world around us. It got me thinking about my drawings again, my utilisation of the interplay of light and shadow, the oscillation between abstraction and figuration, and then I started thinking about Cubism, and then I thought of architectural drawings and maquettes and thought it would be an interesting thing to attempt to realise these two-dimensional drawings and photographs in three-dimensional forms once again.

Caroline M. Higgins

# FABRICA

