

## Lines Fiction [lines-fiction.de](http://lines-fiction.de)

Before all other forms of artistic expression, drawing has a great, almost anarchic freedom.

Where painting has to invoke past examples or a new grand gesture with every brushstroke, the drawing can quietly claim everything for itself. With simple means it creates an inner dynamic it has no need to justify. Here a sketch on a paper napkin, there a concept for an intellectual construct, it can also become independent and finally refer to nothing but itself and still give rise to a complex result. Its link to film is immediately obvious. A film project is sketched by hand in simple sequences.

The first cartoons were made as early as 1906. In these early years stop-motion technique was used to make drawings into moving images and the artistic content of a film: in 1919 the Dadaist and experimental film-maker Viking Eggeling combined 5000 drawings into a remarkable abstract horizontal-vertical orchestra.

In the film industry, at the same time, the cartoon took a different direction: in the Walt Disney studios the drawing became material and a whole crew of talented anonymous draughtsmen and women produced thousands of movement sketches.

Cartoon sequences are more rarely seen as independent drawings than the comic, which was liberated from its lowbrow status to become the graphic novel. For animation artists the drawn poses and in-betweens merely serve as material for their films. It is not often that the drawings attain an artistic value of their own as drawn film stills.

**In our project Lines Fiction we introduce draughtsmen and women who see their drawings as coequal to their animations. We show how both media inspire and complement one another.**

The project closes a gap in the contemporary reception of drawing. There is not only the traditional drawing on paper and its break-through into space. There is also the drawing in media that exist in relation to one another. The drawing on paper and the drawing in film are complementary poles that can't do without each other.

Work on paper is to a certain extent the analogue formulation of the idea/concept, and the animated film its digital configuration, its vivification. The art of the past, present and future meets in the alliance between these two very different media and finds an adequate contemporary expression. It is vital and flexible, open to the future, with a solid basis in drawing and thus in thinking.

Barbara Weidle / Bettina Munk