

## **GALERIE BRUGGER**

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PELES DUO  
HERBERT HINTEREGGER  
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## **HERBERT HINTEREGGER**

### TEXT

Herbert Hinteregger's exhibition in the studio of Galerie Brugger explores how color and line give shape to pictorial space. Working with ballpoint ink and high-lighter on canvas, Hinteregger transfers materials associated with writing and annotation into painting. Their familiar function recedes as ink becomes a field of color, and a mark becomes a means of structuring the surface. The sheen and translucency of these materials allow apparently spare compositions to reveal subtle differences through sustained looking.

The paintings establish different relationships between density and openness. Dark expanses draw attention to subtle variations within the ink, while linear compositions allow the pale canvas to remain visible. Angular forms suggest frames or architectural outlines without settling into identifiable spaces. Small displacements complicate their geometry. The eye moves between the material surface and the depth these configurations seem to propose.

Hinteregger's use of ballpoint ink developed from a desire to evoke the dark, reflective surface of a moorland lake in the Alps. This connection to landscape offers a sensory dimension to his abstraction. The sheen of the ink may recall water or changing light, allowing remembered experience to enter the paintings through the qualities of the material.

Within the studio, the works extend this inquiry into the setting of the exhibition. Their edges and internal divisions enter into dialogue with the walls, openings and proportions of the room. Painting emerges as an encounter between a material, its support and the space around it, with each work inviting a sustained attention to how little is needed for a surface to become an image.

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