

INGE KOSKOVÁ: FLOW

23. 2. - 7. 5. 2022

Fait Gallery, Ve Vaňkovce 2, Brno, Czech Republic

curators: Marie Štindlová and Lenka Vítková

opening: 23. 2. 2022, 7 pm

Inge Kosková / Flow

Drawings,

natural as the smoke from the smouldering end of a burning stick.

Inge Kosková's drawings are characterised by subtlety and sensitive precision. With extraordinary virtuosity, she touches on ephemeral subjects such as rhythm and breath, records landscapes and music, and writes letters in non-existent scripts. The Flow exhibition showcases a more vigorous form of her drawings which manifest that even subtlety can be firm and powerful.

Inge Kosková lives in Olomouc

drawing

and breathing

her drawings have the most beautiful breaks

her drawings feature Czech forests and meadows, crushed grass by a pond

her drawings with mantras are happy wishes for the world

her drawings are her breath and perhaps also her spirit (of a kind jester)

Inge Kosková draws on her own, even though we can say that she belongs somewhere

Inge has been compared to Olga Karlíková who produced drawings as light as the feathers of birds whose sounds guided her hand

Inge has been compared to Václav Stratil, the old trickster

Inge has been compared to a few others (the circle of artists of the Olomouc drawing, as they are called)

Inge was often interpreted by Jiří Valoch when he used to stomp around at exhibition openings in pointy shoes

Inge's work is concentrated and balanced. She slowly cultivates what she has, and she has lots.

Inge sometimes draws as if she were writing letters

Inge sometimes draws

Inge Kosková is often associated with the circle of artists of the Olomouc drawing.

However, her work has always been somewhat solitary. It was and is based on honest contemplation and the distillation of phenomena to the core. In the beginning, she created imaginative works referring to surrealism, gradually moving through figurative motifs with existential overtones to records of landscapes and a search for the order of nature in general. Over time, her drawing expression lost the narrative and verbal content in favour of various phenomena that are difficult to convey in

words. Their common denominator is breath, rhythm, a break. The drawing expression is reduced to a simple black line and well-organised work with large white areas of paper. In her works inspired by nature, a similarity to script emerges, and this motif is developed in drawings inspired by the structure of letters and the laws of writing. This experience is further reflected in the works created to music. Another kind of record involves works recording bodily sensations and a series of drawings with mantras in which the artist covered the paper with concentrated drawings related to a circle while repeating a particular mantra. The selection of works for the MEM gallery is based on recent records of music, supplemented by several drawings with mantras and a large-scale drawing on the front wall.

When I look at Inge Kosková's delicate drawings, it is as if I was looking at materialized gestures, as if I was looking at a variant of a music score for the dance that Inge performed in her tree-shaded flat while listening to Janáček. Listening to music appears to be an excuse to allow her lifelong experience of music, rhythm, landscape, body and breath to be put on paper. The long drawing on the front wall originated in the gallery. We observed how ideas and movements were conserved in lines making up a stream that ran around the gallery whenever someone allowed it through their gaze.

Even small drawings after Janáček and Medek flow with the spontaneity and power of a river stream. It meanders and intensifies in robust drawings with mantras - concentrated records of meditation exercises produced in synchronicity with the artist's breath. A few precisely laid black lines on white sheets of paper in a white gallery.

Marie Štindlová