

PLEASE,
PAY
ATTENTION,
PLEASE.

Nadine Fecht

Expanding the boundaries of drawing and transforming what is often considered a preparatory gesture into a language of its own.

Through a mix of conceptual precision and material experimentation, she turns paper, ink, and even hundreds of Bic pens into reflections on social participation, language, and collective thought. Her work explores how images can open spaces for dialogue and dissent, engaging with themes of resistance, repetition, and endurance. For Fecht, drawing is never a conclusion but an open field – alive, unstable, and constantly in motion. In this conversation, she discloses her her evolving understanding of drawing, the delicate balance between control and chance, and her contribution to In Y/Our Life, an exhibition marking K-Way’s 60th anniversary and exploring the hidden poetry woven through everyday life.

Photography Julien Barbès

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Words by
Anna Prudhomme

Hair and make up Chrissie Moissl



Beige safari Nashville twill jacket and
blue marine Trickey five-pocket trousers SEBAGO
Black wool polo artist's own

How would you describe what you do, and what drives your practice these days?

I am a visual artist working in the field of expanded drawing. My practice always aims at crossing borders and ignoring guidelines and conventions that build fences where there should be free-range. And while I centre my conceptual process, my practice, and the resulting body of my work around the notion of drawing, I also use all kinds of surprising and fresh materials. Through mixed media and sculptural installations, I vividly energize large-scale oeuvres on paper in space and time. I have developed an artistic position that is increasingly recognized, and I am excited to be able to teach my artistic approach as a professor at the Hochschule für Gestaltung in Offenbach. [German Art and Design University located in Offenbach am Main, ed.]



In your view, what does drawing mean today, and how has it evolved within contemporary art? Drawing is very much a contemporary medium and feels particularly suited to express and discuss the themes that truly matter today. Its evolution began in the 1960s, when drawing started to emancipate itself as an art form that no longer served merely as a preliminary sketch or layout for something 'bigger' or more 'meaningful'. Today, it's a whole different ballgame! Drawing, in its expanded form, which means literally combining everything you can imagine within its conceptual and historical framework, opens up entirely new horizons. Especially in the times we're living in now, so hastily in transit, I find the preliminary and somewhat unfinished quality of drawing to be absolutely fitting, relevant, and deeply productive.



In several of your works, for instance Subjectivity as a Material to Trade (2016), where you use ink and adhesive tape on more than 900 one-dollar bills, you employ techniques of repetition and accumulation. [Small repeated gestures, multiple layers, overlapping patterns, ed.] What role do time and physical endurance play in this process of constructing the work?

The aspects of time, physical strain, and performance play a significant role in my work. To reach the results I'm aiming for, it's always important to create a framework or setting that allows me to lose control over the process. I never approach my work from an aesthetic result I'm trying to achieve. Instead, I construct a situation in which the materials and procedures are directly connected to the issues I want to address. Repetition becomes a method... just like patterns and layers.

Wool brown herringbone Bingham long coat SEBAGO
Pastel yellow Hart Knee Boot 85 elaphe snake-embossed leather thigh-high boots JIMMY CHOO
Black wool polo artist's own



In your artist statement, you mention wanting "to pass moments of decision on to the viewer", engaging with the 'not-yet' of intermediate states and instability. To what extent do you see your drawings as a platform for dialogue, rather than as finished statements?

To a full extent! A core aspect of all my works is to address relevant issues in a way that sparks discourse, discussion, and even dissent. Once you take a firm stance – on topics like the climate crisis or economic inequality – you immediately limit yourself as a speaker. What I try to do instead is to give these issues, or to fragments of them, a form that makes them accessible and debatable. I'm not interested in highlighting the 'scandal' within these topics, but in presenting them as unfinished realities that still contain possibilities for change. I deeply believe in an open society that reaches its decisions through debate and the exchange of ideas. So I aim to create an art that brings people with different perspectives into reflection. An art that enables dialogue rather than shouting matches.



In works such as Unfinished Business, where you isolate and reassemble images of megaphones from printed media, leaving traces of erased or unfinished voices you seem deeply engaged with alternative or resistant forms of expression. Why are you drawn to those oppositional movements, and how do these counter-narratives shape the way you think about art as a social or political act?

It's not so much the concept of opposition that draws me to these forms of resistance, but the notion of participation. That's exactly what I see in images of people gathering and amplifying their voices: moments when they realize that something is not right and decide to act because they want change. It's that sense of self-empowerment that fascinates me. To participate in the evolution of society, you have to overcome a whole set of self-limiting parameters imposed on you through education and social norms. For a society to function openly and freely, it's essential that individuals find the courage and strength to move beyond those inner psychological barriers and express their beliefs and concerns in public.



Shiny quilted orange thermal puffer vest and black long quilted padded puffer coat K-WAY
Black Scarlett Ballerina flats in soft brushed leather JIMMY CHOO
Trousers stylist's own



Your next exhibition is part of K-Way's 60th anniversary celebration. How do you see your work connecting with the brand's history of functionality and cultural relevance?

As I see it, K-Way has long embodied a rare balance between function and imagination. It is an object born out of utility that has gradually become a symbol of a lifestyle. My work isn't directly related to design or fashion, but I'm inspired by the exhibition's central theme: the hidden poetry of everyday life. In a way, all art emerges from our friction with the implicit spheres of daily observation and experience.



Beige seed pearl ribbed knit sweater SEBAGO
Beige tye twill tech wide leg trousers K-WAY

Beige safari Nashville twill jacket and
blue marine Trickey five-pocket trousers SEBAGO
White classic sneakers SUPERGA
Black wool polo artist's own



For the In Y/Our Life exhibition, you chose to work with Bic pens, an object many people associate with everyday life. How did you approach reimagining this familiar tool within this context? I began incorporating ballpoint pens into my work in 2012. The Bic pen is one of those objects everyone has held at some point, yet few have ever really looked at it. I approached it not simply as a writing tool, but as a new kind of pencil: a metaphor for collective thinking. It represents a scene of inventive gestures rather than a single, powerful act of genius or invention.

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to move beyond those inner
psychological barriers
and express their beliefs
and concerns in public.»*

What message or experience did you want to convey through the piece that is now part of the exhibition, which celebrates design icons and collective memory? What interests me most about this piece, whose visual language I developed even before the invitation to join Gianluigi's thoughtful project, is neither its form nor its function, but rather an inquiry into collective action. It's about the crowd, or what Elias Canetti called the "crystal of mass", the most elemental form of human gathering in his 1961 masterpiece Crowds and Power.

If you could imagine one conversation sparked by your work, what would it be about? I would hope it would be about how we can maintain and improve the world we all live in – together!

Plum light-wight nylon shirt and tie and plum nylon trousers K-WAY R&D
Green Brenda sabot crocodile print leather sling-back Heels GIUSEPPE ZANOTTI

