

With loosely bound-together pens – it can be as many as two thousand - Nadine Fecht draws fine, parallel lines on paper. The resulting drawings are large, powerful compositions. The artist is always experimenting with the tension between fragile drawing and physical energy, as witnessed in the development process and by the viewer.

One also sees this quality in the mostly large-format drawings of recent years in which she repeats separate words or sentences until the paper is filled, reminiscent of the use of language and writing in classical conceptual art, such as the hand-written text work of German artist Hanne Darboven. For Nadine Fecht, however, the emphasis has less to do with the concept and more with the sensual experience of the result, which tends to elude direct legibility. The larger-than-human scale of the drawings and the respectively used colours can produce an almost hypnotising effect.

Furthermore, the play with legibility is always an examination of social aspects of understanding and the use of language. The process, which often leads to physical exhaustion, is also a comment on the states of exhaustion in today's capitalist societies. Likewise, in Nadine Fecht's video sculpture, "close reading", the word "burnout" appears, commented on by different people. All the words found here, such as angst, backstage, machismo or bourgeois are examples of terms that originally come from particular languages but are adopted into other languages orthographically unaltered. This example of the intercultural exchange of words is a distinguishing feature of our globalised world in which one can directly and immediately trace cultural and mental changes in societies. The selected terms are so perfectly and entirely integrated into the recipient language that complicated descriptions are required if one tries to use the "target language" without them.

The relationship to spoken language in the text drawings also comes to the fore when the text columns are shifted sideways to each other, which creates an image resembling the visual representation of an acoustic signal. In general, Nadine Fecht's artistic work is characterised by complex and ever new connections between drawing, language and sound. As already stated, however, the conceptual "appearance" of many of her works should not obscure the fact that they deal with physical tension up to the point of exhaustion, and thereby also reflect on social processes.

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