

**Cornelia Hellstern, 10/5/2022**  
**Exhibition Opening**

**Reduction through Compression**     **Judith P. Fischer**  
**Veronika Rodenberg**  
**Tonneke Sengers**

Focussing on Judith P. Fischer:

Reduction means clarity. And clarity in turn emerges from a compression of the actual, the essential. Focusing on and grasping a core. The clearer a thought, a condition, a character, the more intensively it can be grasped, felt and perceived from this density. Inherent.

Reduction means decisions. If these are made out of a density, out of an essence, the diversity that develops out of this has an effect that is all the more clear and comprehensible - after all, in its expression it always returns to the actual core of its being. The respective decisions are made individually, following one's own logic, one's own questions, forming from one's own world of experience. Individuality reveals itself in the reduction.

Circle segments, curves, curved lines. Starting from the idea of the essential, the essence, **Judith P. Fischer** reduces everything in her work to the circular elements that develop from the line. Again and again, always in a different way, she tracks down the modular variety of unlimited possibilities. The line is by no means to be understood in its proper two-dimensional sense. Judith P. Fischer's lines have materiality, are material, have mass. They are compressed space. Or they trace compressed space. Spatial lines. Reduction here means concentration on this one element. The line that has become space. Circumscribing, describing, tracing, enclosing bodies. "*Skull XS*" and "*Evola*" clearly show how the compression becomes perceptible in the objects - solely through the lines describing them.

Sometimes their lines follow strictly drawn radii, seemingly dissolving the densely laid path of the floor labyrinth of the Cathedral of Chartres into a graspable pattern – "*Pattern*" - and legible movement. At times, their spatial lines themselves form labyrinthine thickets. "*Brainstorming*", the supposed black-and-white negative that, on closer inspection, explains itself as a pencil drawing. This apparent photographic image of "*O.T. (Meterware)*" (N.T., Bulk Goods), silicone tubes in an acrylic glass cube, was just as much the path to the work as the wall curves "*Jump*" or "*Loop*", which are shaped like a freehand line. In their interplay, these objects address the question of the process of creating a work. And they find their answer in condensation. With "*ER+SIE*" (HE+SHE), the household rubber rings compressed into acrylic glass boxes - all the same size - Judith P. Fischer shows how reduction in its most compressed form is created by a single element: Through the compression of multiplicity into a unity.