

## About the "drawing machine"

The current work of the artist Rolf-Maria Krückels called "drawing machine" and with a classic "machine" after the first description by Aristotle (340 v. Chr.) is has ropes and rods, roles and leverage in common. The term, taken from the ancient Greek language, literally means tool for a mechanical working device.

Such the artist has built for drawing: Exactly 10,000 sheet continuous papers with perforated margins are pulled from the ground through a paper transport mechanism with ropes as tow tractors upwards. Thus, the "to be drawn" side is processed on facial height. Once the page is drawn, it is further rotated upward, so that the next blank sheet is ready for editing. The finished drawings move up to the ceiling, will passe along transportation rolls and end up rolled and kept behind the sign panel in a large roll that ultimately will include all 10,000 drawings.

But the real work is the "drawing machine" throughout the process, designed as an experiment for the question of the qualitative leap: whether it is possible due to a mechanical routine reaching a "genius" level of drawing? Whether a whole new level of quality can be achieved only as the result of exercise with devotion in the same setting? However, the "drawing machine" does not contain an automated drive element, only a human one: the artist makes himself to a complex element of the machine, he drives it and operates depending on worktime and drawing rhythm.

He works almost daily and usually creates four to five leaves per day. The self-imposed task is to draw "the magic number of 10,000" sheet to achieve an exercise quantity as Michael Howe in "Genius Explained" (2001) points out, seems to be a necessary precondition for any and all Championship and quality, extends into the area of genius and exceptional performance. Whether this empirically investigated reference level of 10,000 units exercise is not only a necessary but also a sufficient condition for the genius status of the artist and the qualitative size of his work, is the aim of this art work as an experiment of "self execution".

Fascinated by scientific studies on the development of a genius and the origin of exceptional phenomena in art and technology, Krückels came up with the idea of the "drawing machine" to work with the subject in the most corresponding medium and to figure out if and how far he himself would become a "genius" of drawing at the end of the path.

From its origins to the "drawing machine" today, he is moved by the question of how mind and nature, chance and necessity, complexity and simplicity go together. More concretely: how organic growth and evolution on the one hand and mechanical routine and predictability on the other hand work together, how reliable and unpredictable play together and how order arises in chaos.

These ambivalent aspects of nature and science, who time-compressed express themselves in art and especially in artistic creation can be studied paradigmatic in the interaction between man and machine. This is fulfilled in this artistic experiment: the "drawing machine", which is stimulated by scientific theories of cognitive science and philosophical concepts such as the Genius concept of modern times or the Daimon-term of the Greek antiquity, whose validity and precisely extent is questioned, by providing a new language for the relation of art and technology.

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