ENTER ART FOUNDATION

MARKUS J. BECKER

b 1978 Saarlouis, Germany. Lives and works in Berlin.

VITA

Education
2006 Diploma - Bauhaus-Universität - Weimar - DE
2001 - 2006 Study of Industrial Design - Bauhaus-Universität - Weimar - DE
Exhibitions
2017
Domino - Salve - Berlin - DE
50 Contemporary Artists by Enter Art Foundation - Orenstein & Koppel Lofts - Berlin - DE
2016
Radial Traces - Berliner Liste - Berlin - DE
Traces in Structure -Kolner Liste - Cologne - DE
2015
Traces in Structure - Galerie Erstererster - Berlin - DE
2014
Transparenz_Licht - ELEMENTE MaterialForum - Berlin - DE
2013
The Poetry of the Functional - Industriemuseum - Chemnitz - DE
2012
Glîn - Gallery Temur - Berlin - DE
2011
Design Deutschland 2011 - International Touring Exhibition - DE
Salone Internazionale del Mobile - Milan - IT
International Contemporary Furniture Fair - New York - USA
Business of Design Week and Inno Design Tech Expo - Hong Kong - HK
2010
Schwarzweiß Rosarot - Raum 82 - Berlin - DE
MaterialWUNDER - Raumprobe - Stuttgart - DE
The Poetry of the Functional - Industriemuseum - Chemnitz - DE
Red Dot Design Museum - Zeche Zollverein - Essen - DE
Design on Stage - Red Dot Design Museum - Zeche Zollverein - Essen - DE
Material TRENDS - Hannover Messe - Hannover - DE
Young Design - light+building - Frankfurt - DE
Made in Berlin - Blickfang - Stuttgart - DE
2009
Licht - Blickfang - MAK - Vienna - AT
DMY International Design Festival - Berlin - DE
2007
DMY Youngsters - Berlin - DE
Awards

2013
Nominee - 5th International Marianne Brandt Contest - DE
2011
Nominee - Politikaward - DE
Nominee - Up and Coming Designer - Designpreis Deutschland - DE
Nominated - Product Design - Designpreis Deutschland - DE
2010
Nominee - 4th International Marianne Brandt Contest - DE
Red Dot Award - Product Design - DE
iF Material Award - Product Design

ARTIST STATEMENT

Markus J. Becker strives for an organic synthesis referencing architecture and abstract art in his ink drawings. Rather than reaching a final state, his drawings emulate living shapes with the potential to evolve in numerous ways, always depending on the viewer's perception. The compositions oscillate between dynamic and static, between chaos and order. It is important to keep in mind that both poles are interdependent. Chaos is uninhabitable, it requires form, structure and design. At the same time, any type of order needs traces of chaos to allow room for development; chaos is order's creative driving force. On close observation, the drawings reveal axes, shapes and patterns which seem to dissolve in detail only to immediately regroup to form new shapes. This process offers numerous, potentially endless combinations and can continue on in the observer's imagination. The layout of each image is defined by several layers. They vary depending on complexity, motif and colouring. The first layer is defined by thin lines which mark out surfaces and empty spaces, almost like an architectural floor plan. A line shapes, structures and separates. Every line is applied to the surface with a thin brass rod and ink – or drawn with a technical pen by hand or compass. During application, little droplets of ink roll off the metal, leaving gaps which are in turn divided by fine, technical pen-drawn lines. Almost like notes on a sheet of music, they turn into a visual score. When the lines join up or intersect, they create surfaces and axes – the score begins to sound. This is the foundation for the second creative layer: every surface is individually masked with tape, thereby creating straight, angular and inflexible shapes. Shades of colour, a combination of brush and printing techniques, and the use of metallic leaf create a surface structure that lends a three-dimensional, almost tactile quality to the rigid overall structure. The contrast of lines, fine dashes, straight or bent edges, soft colour gradients and various surface structures evoke a fragmented and deconstructed landscape, in which the viewer picks their own perspective. The choice of materials – ink and technical pen on matte, translucent drawing film emphasises this effect and gives the drawings a certain fragility. It is in the repetition and evolution of lines, dashes and surfaces that the search for structure, form and character continues.

Website
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Instagram
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