

AN EASY METHOD OF REPRESENTING NATURAL OBJECTS ACCORDING TO THE RULES OF ART

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MALTE VAN DER MEYDEN

ÆdIT

The PRACTICE of Perspective:

Or, An EASY

METHOD

Of REPRESENTING

NATURAL OBJECTS

According to the RULES of ART.

Applied and Exemplified in all the Variety of Cafes ; as
LANDSKIPS, GARDENS, BUILDINGS of divers Kinds,
their *Appendages, Parts, Furniture, &c.*

With RULES for the Proportions, Positions, &c. of FIGURES,
both in DRAUGHT and RELIEVO.

Also the Manner of conducting the SHADOWS by divers *Luminaries* : and Practical
Methods of DESIGNING truly, without understanding any *Rules* at all.

A ~~WORK~~ highly necessary for

PAINTERS,

ENGRAVERS,

ARCHITECTS,

EMBROIDERERS,

STATUARIES,

JEWELLERS,

TAPESTRY-WORKERS,

And others concerned in DESIGNING.

The Whole Illustrated with One Hundred and Fifty COPPER-PLATES.

Written in *French* by a JESUIT of *Paris* ; since translated into *German*, by
CH. REMBOLD ; and into *English*, by ROB. PRICKE : And now, a second
time, into the same Language, by E. CHAMBERS.

*If you would proceed immediately to the Practice of Perspective, without engaging
in the Intricacies of the Theory ; the JESUIT'S PERSPECTIVE will answer
your Purpose.*

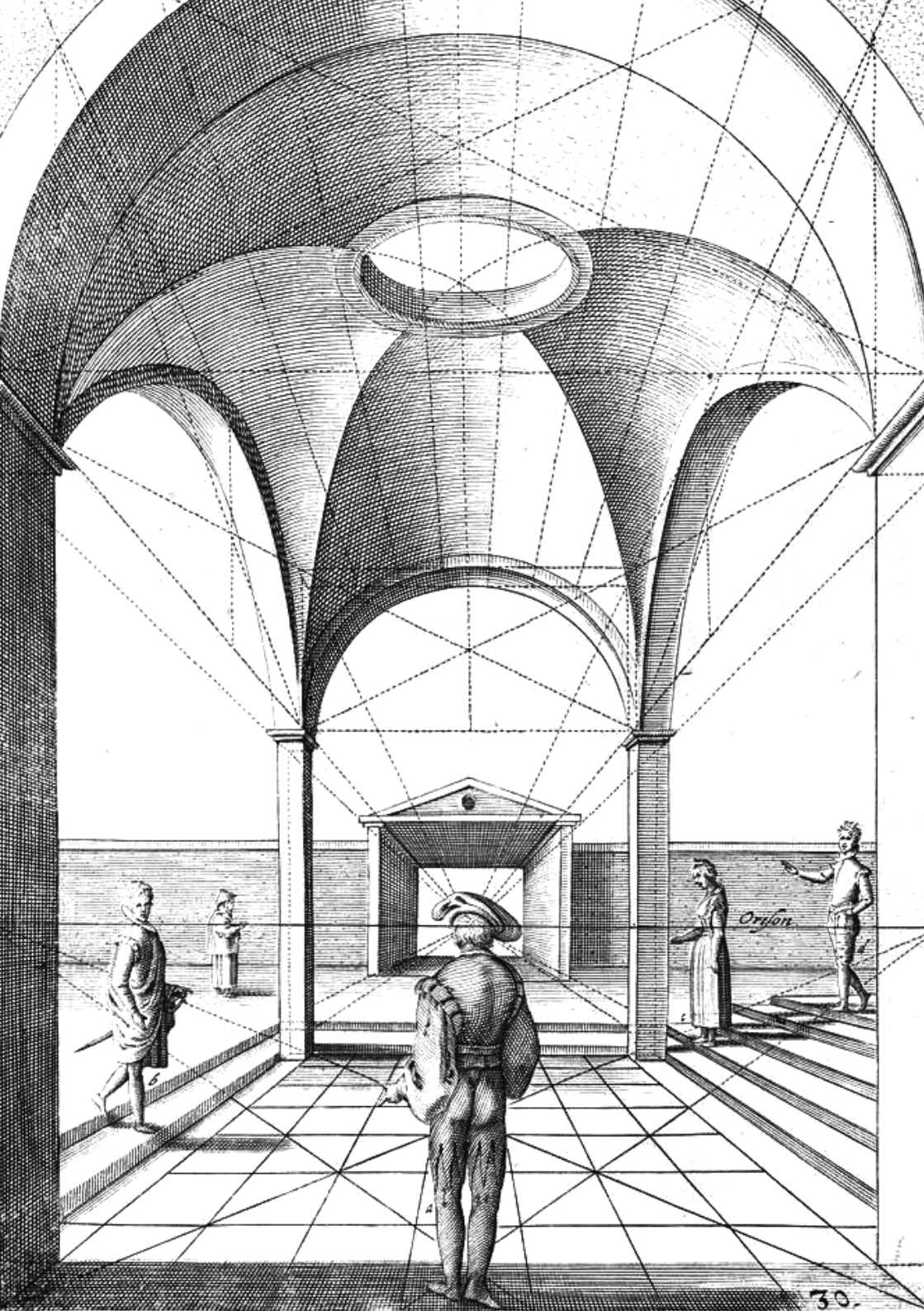
Wolfius in Element. Mathes. tom. II. p. 1048.

L O N D O N,

Printed for THO. BOWLES, Print and Map-Seller in *St. Paul's Church-yard* ;
and JOHN BOWLES, Print and Map-Seller over-against *Sticks-Market*, and
at *Mercers-Chapel* in *Cheapside*. MDCCLXXVI.



fig. 1: title page of the 1726 English translation of Jean duBreuil's „The Practice of Perspective“



„Easy Method or Natural Objects according to
the rules of art“
Or Showroom objets d’art

by Simone Curaj

fig. 2: from Hans Vredemann de Vries' „Perspective“, 1604-05

Find the upper edge of a wall and observe carefully how the edge appears to angle down.

Follow that edge line with your straight edge all the way to your Eye Level line and you will have found a vanishing point.

You will find other edges that will end at the same point.

Now each item in the flock is a coordinate of earth and sky, enumerating space.

The candle recedes into the distance.

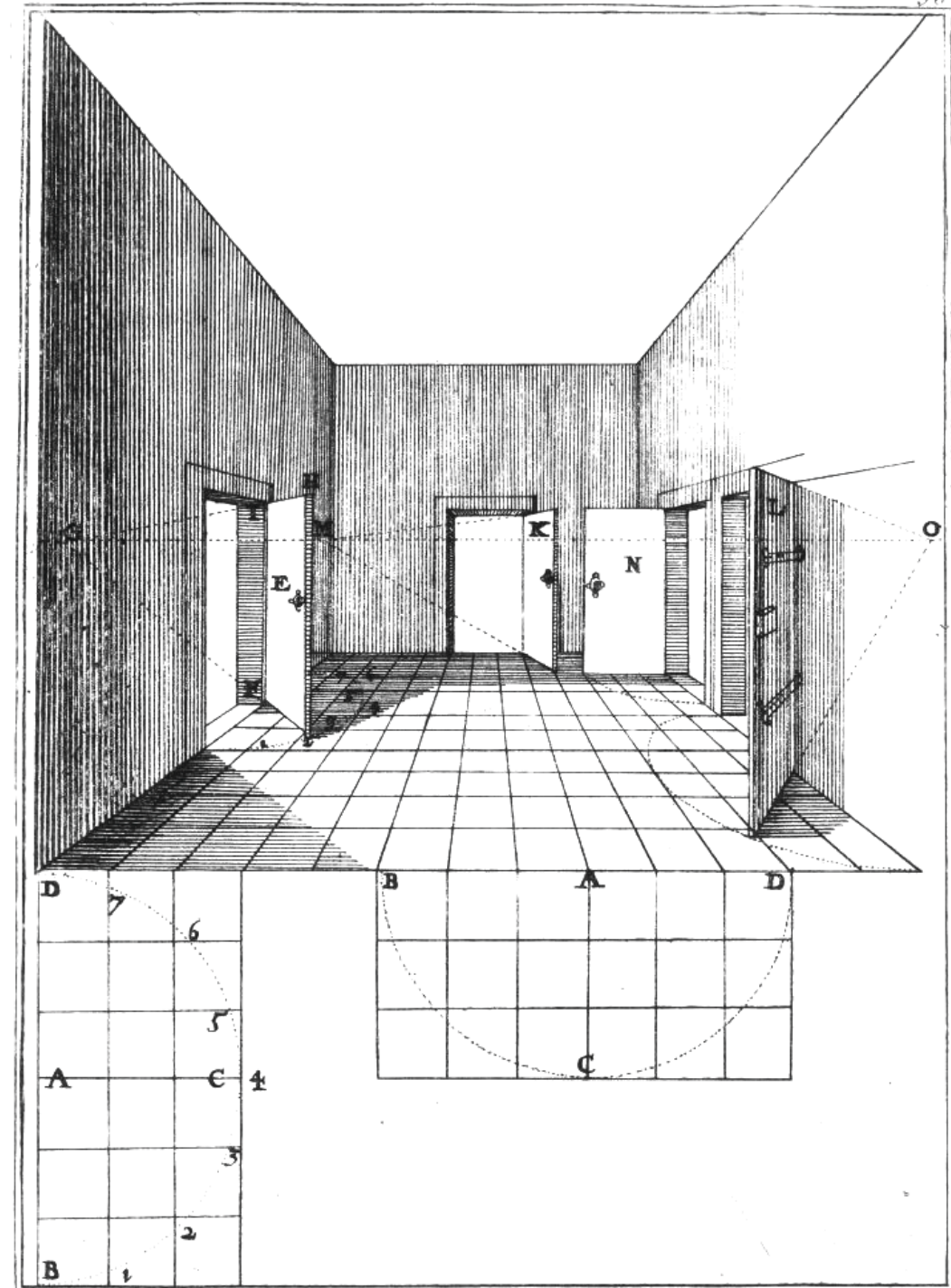
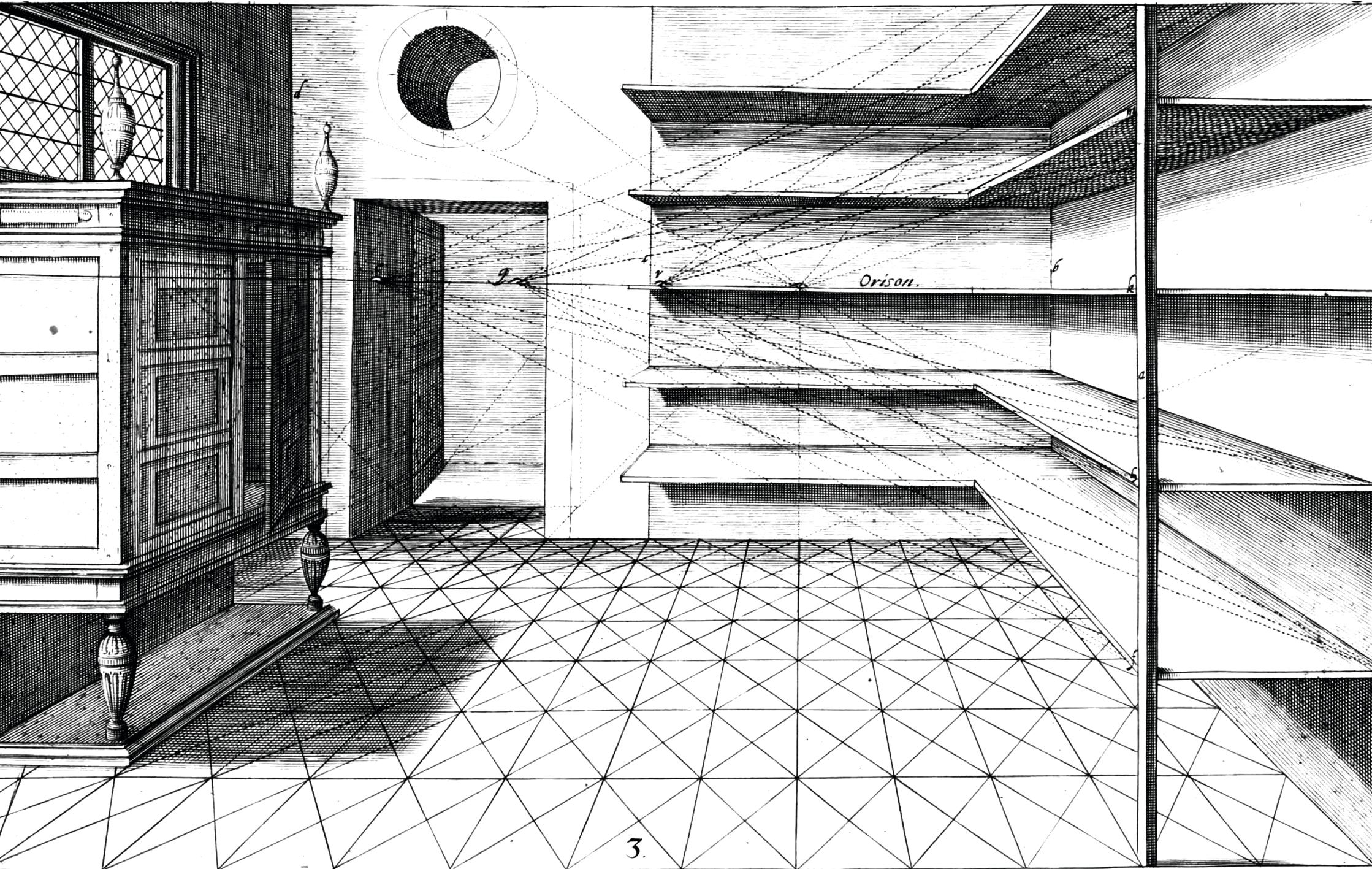
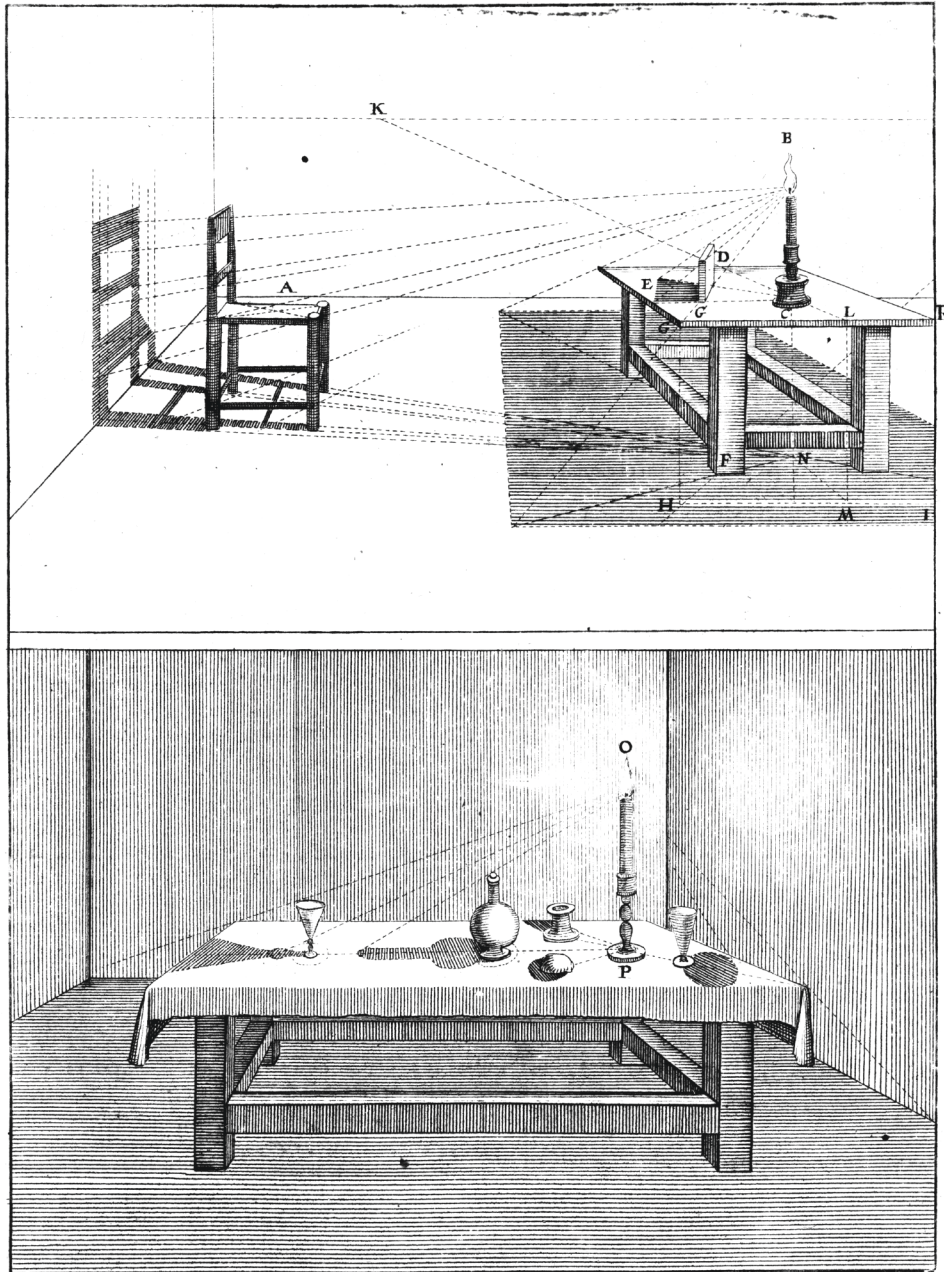


fig. 3: from Jean duBreuil's „The Practice of Perspective“, 1642

fig. 4: from Hans Vredemann de Vries' „Perspective“, 1604-05 (following pages)





A candle is made of paraffin wax, made of petrol.

By heating in the absence of air the amorphous carbon is converted into polycrystalline graphite.

Light up again.

A candle is a spine that holds all our bodies.

Bend your arms, according to the rules of art — deep — it is a moulding.

Light up again.

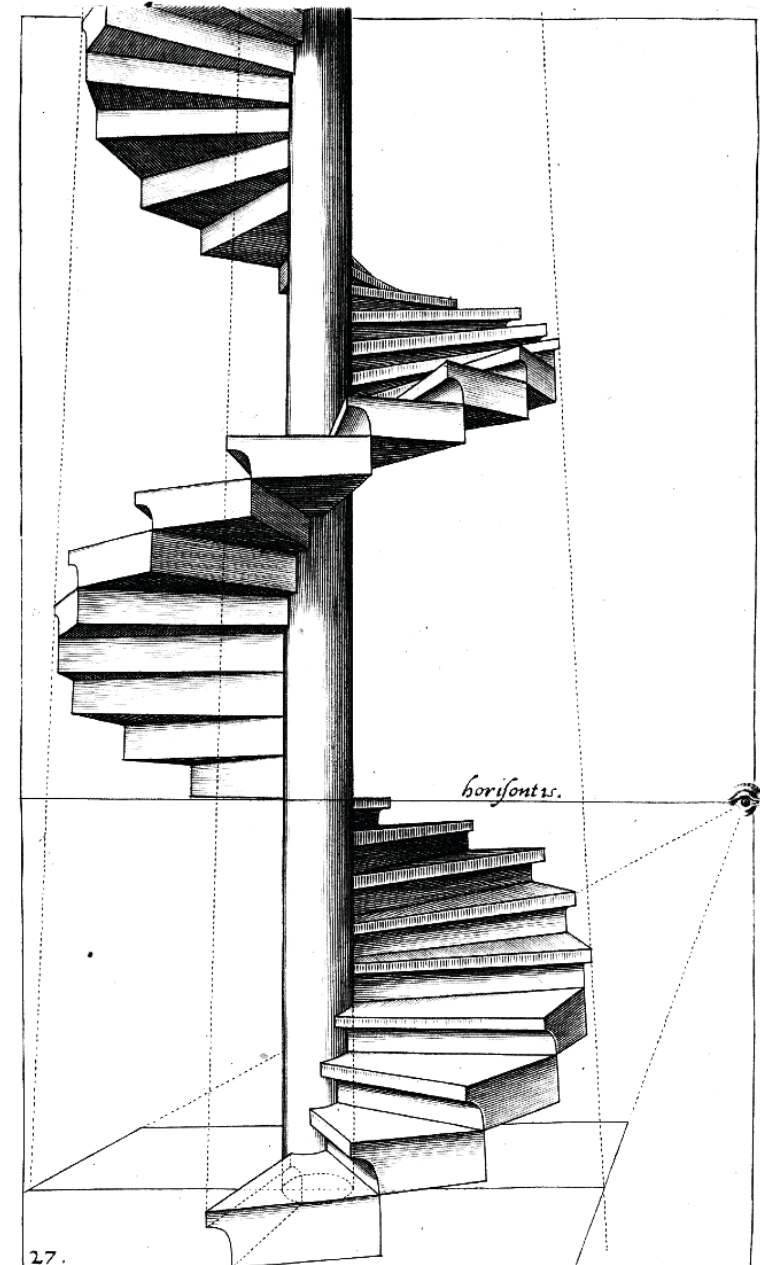
Our bones are the last to melt away.

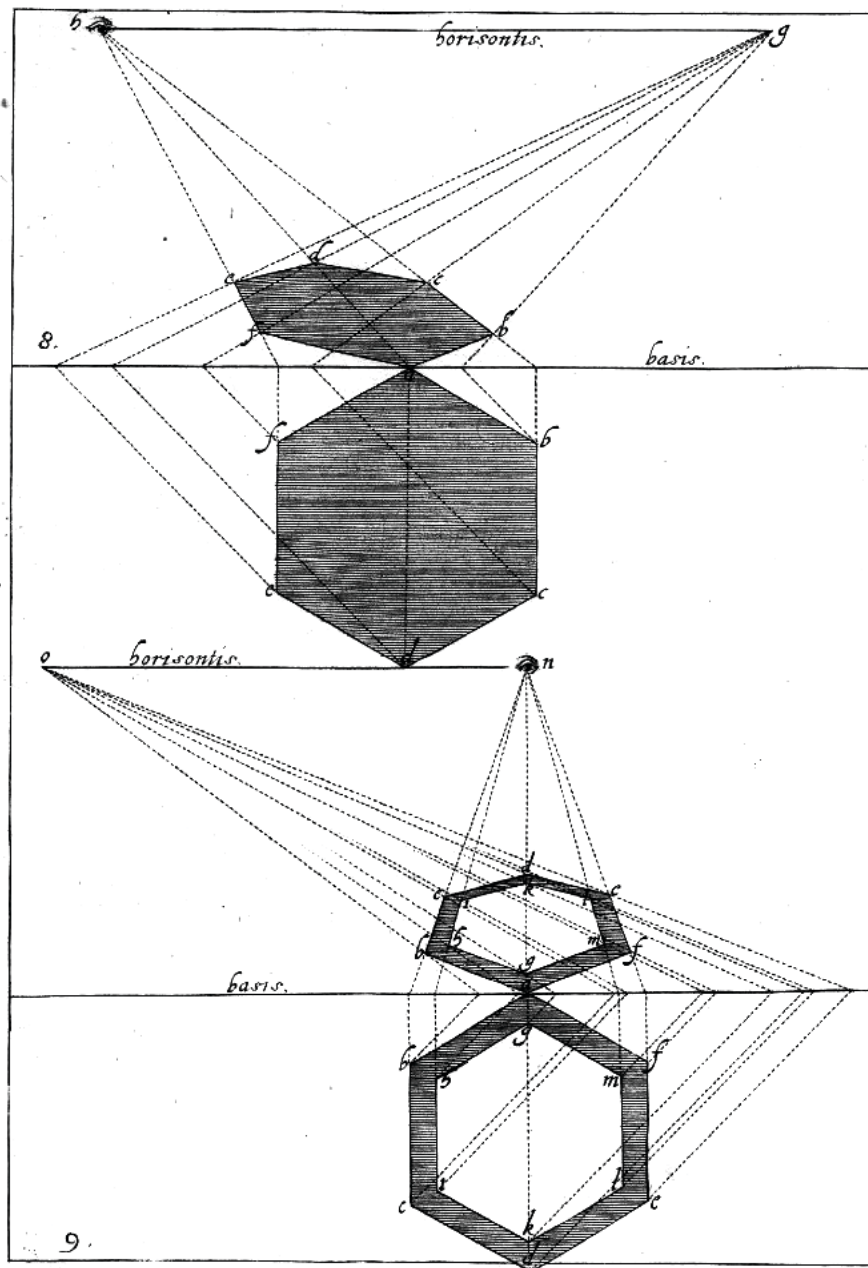
Black-lead covered columns and plateaus in
ashes form the axis,
(would) appear edge-wise no more than a
line.

Straight lines and curves,
the almost cubist tension between 2D and
3D reaches its summit in what looks like a
sculpture,
until its used as a tableaux.

Remotely illuminating bodies in space.

Dip your hand in a palette of graphite,
applying the soft pigments with a fingertip.





The representation and appearance of any given object,

as we see nothing but through those mediums,

all we see is in perspective.

The practice of becoming or an easy method of bringing-to-life.

Designing truly, without departing from the rules of art —
without understanding any rules at all.

To give room, for the hid figures to be seen:

which is to overturn both art and nature at once.

For the exhibition 'An Easy Method or Representing Natural Objects According to the Rules of Art' at AEdt, artist Lisa Klinger and designer Malte van der Meyden build a creative union between respective backgrounds in image-making and object-making. They quickly discovered they had much in common in terms of material fantasies and obsessions.

The concept was initially inspired by the baroque technique of the 'practice of perspective', a guideline for how to draw a three-dimensional space, with rules for the proportion and position of objects and figures in space and practical methods of drawing after nature. This concept and technique intermingles with the interest in transplanting natural phenomena — draught from their bodies — to design and art.

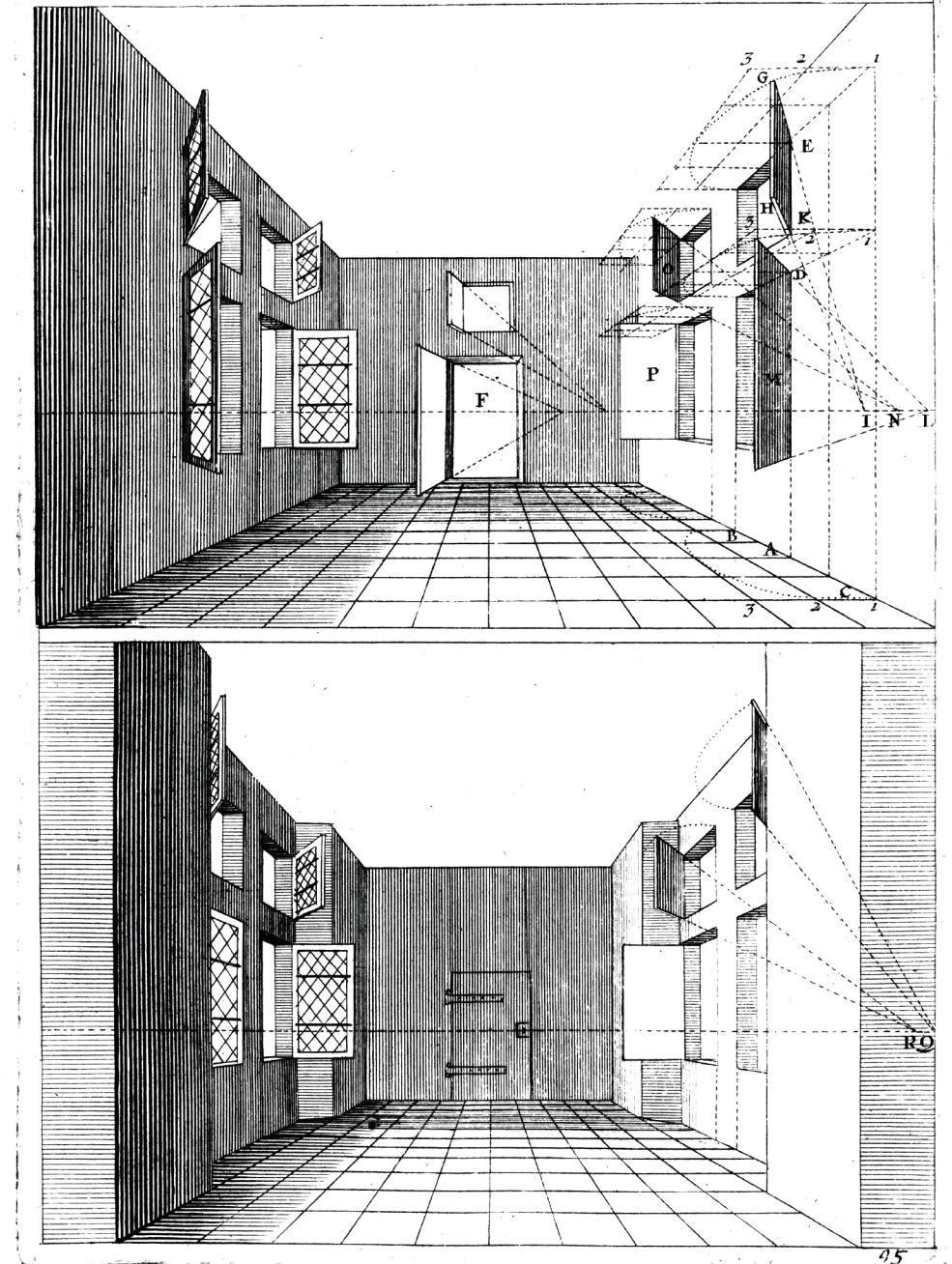
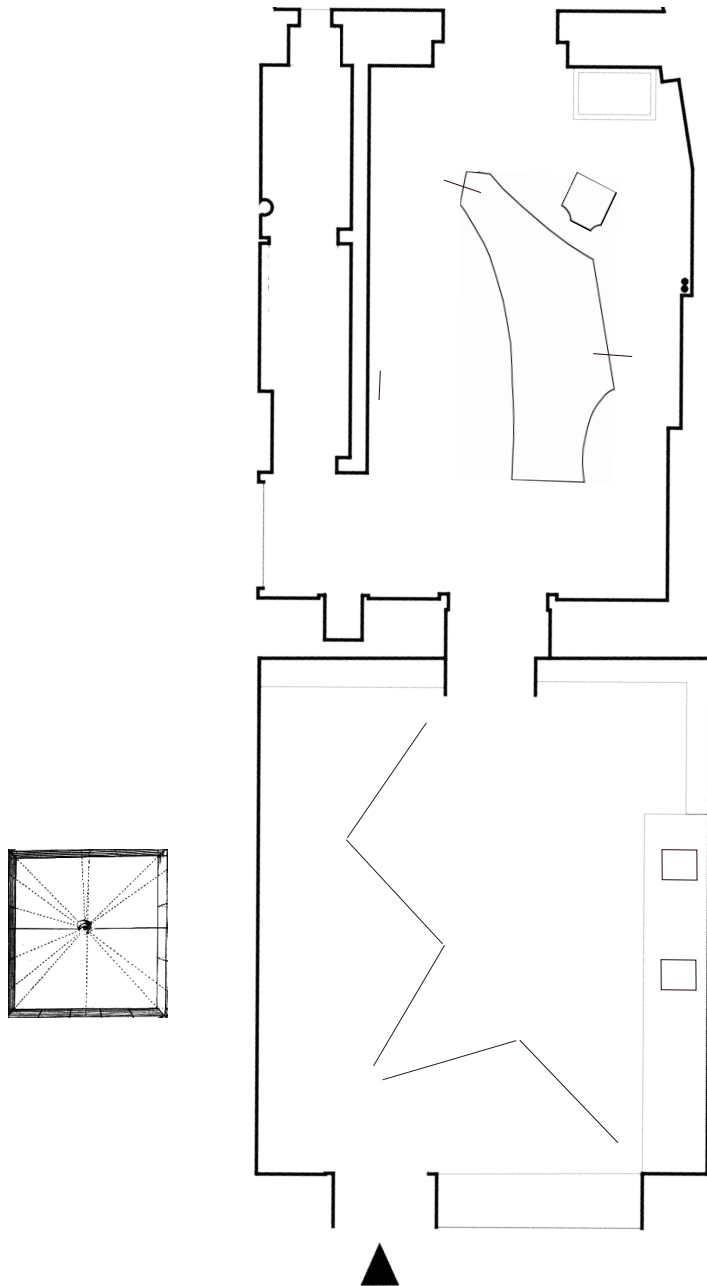


fig. 8: from Jean duBreuil's „The Practice of Perspective“, 1642

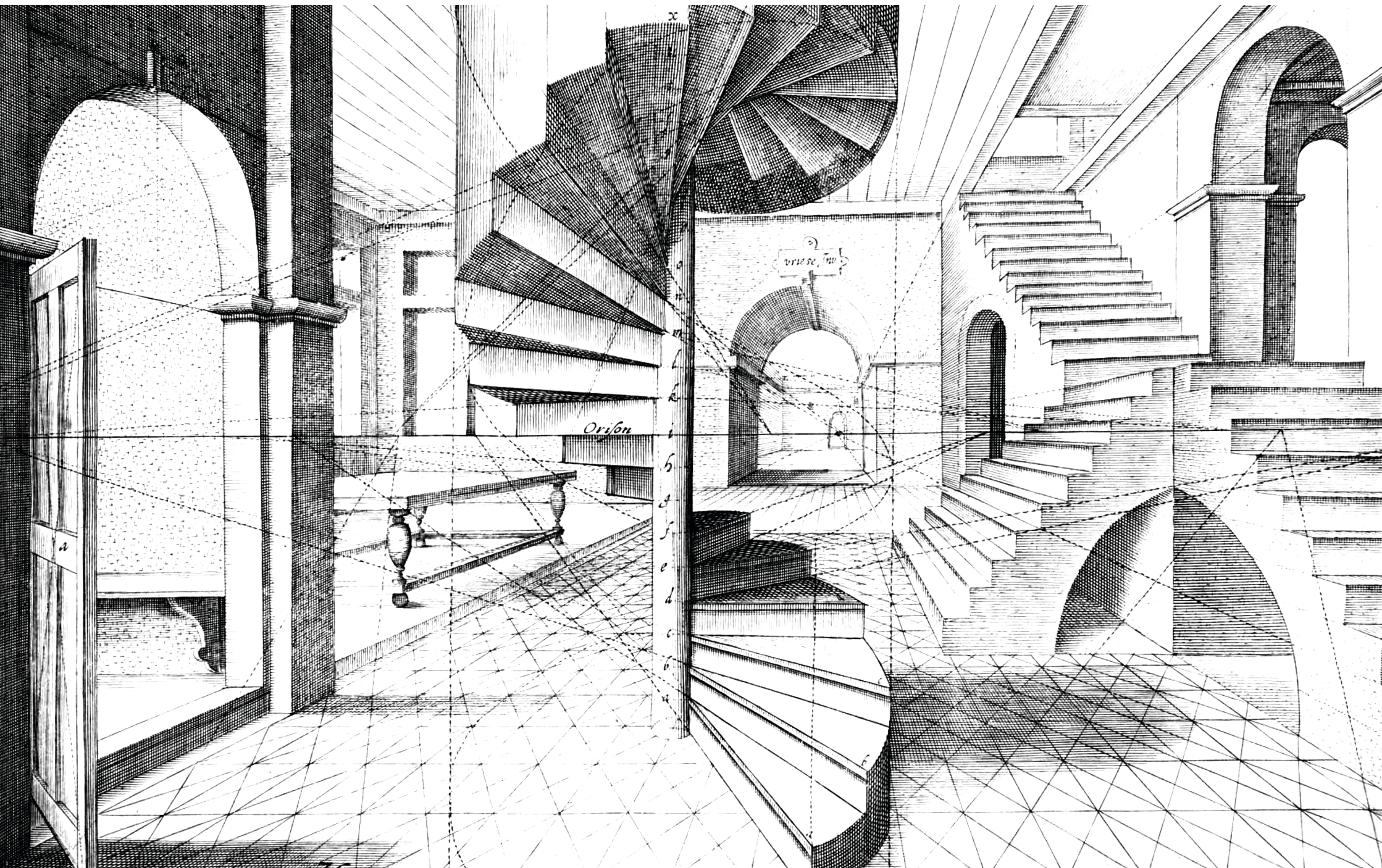


The outcome forms an equation between product, some kind of functional item that has a use value, and an object d'art. Therefore the drawings contributed by Lisa are seen as a sculptural process of bringing-to-life, transitioning the two-dimensional into the three-dimensional, embodied in graphite. But also reflecting on the malleability of how objects are produced and mediated today.

For the visual display the duo produced paravents-style interior made of simple honeycomb boards, covered in a graphite-pigment-solution unfolding through the exhibition space which simultaneously function as passage, paravent and display.

fig. 9: /EdT's layout and placement of objects

fig. 10: from Hans Vredemann de Vries' „Perspective“, 1604-05 (following pages)



Lisa Klinger was born 1988 in Offenbach am Main, Germany. She graduated with honours from Kunstakademie Düsseldorf in 2019. She currently lives and works in Düsseldorf, Germany.
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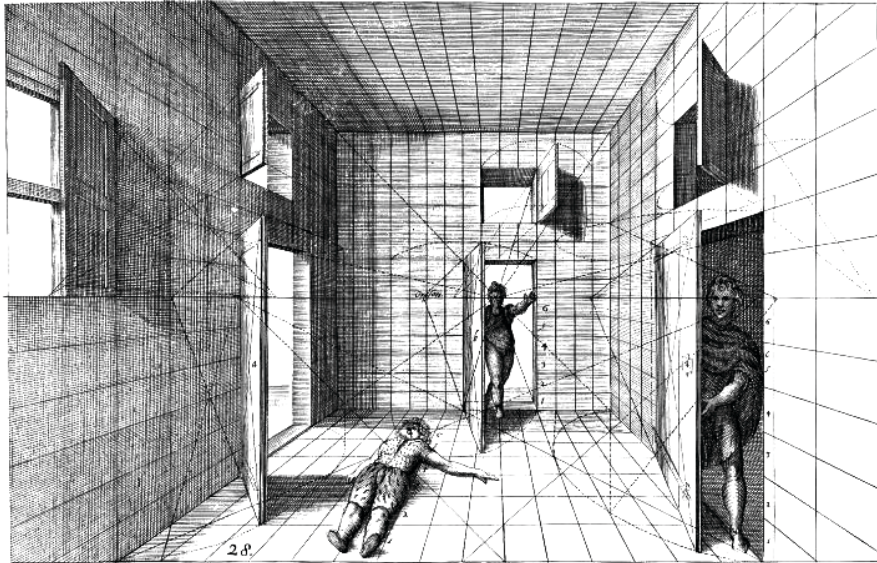


fig. 11: from Hans Vredemann de Vries' „Perspective“, 1604-05

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