



# KASPER PINCIS

\*1982

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The work of Kasper Pincis is derived from the tradition of literature, rather than purely from the visual arts. He considers telling and narration as not specific to literature, but to be ubiquitous modes in the world of conceiving, structuring and interpreting knowledge. Using media such as newsprint, typewriters, carbon paper, pencil and letraset, Pincis' practice appears abstract, although it is conceived from the forms and materials of literature, academic theory and bureaucracy. For him, it is the form, the presence of the media itself, which already contains and indicates a possible content.

The idea of typing as a separate medium in and of itself plays a key role in Pincis' work. Recently the incorporation of pencil drawing to typewriter pieces has linked two of his central themes. In Navajo Rug for instance, a typewriter grid gives rhythm and center to an image taken from an old North American textbook. Both the depicted scene and the typewriter's typeface speak of bygone eras, albeit distinct ones. Through this construction the observer is approaching different layers of time, with an uncanny result. Another application of this distinctive typewriter art can be found in Pekee-Nuee-Nuee, where it is combined with the traditional art of scrimshaw, a technique used by men at sea to carve and decorate whalebone, ivory, and shells. Hereby Pincis is able to transform a form of narrative or literature into three-dimensional pieces out of balsa wood and gesso and, rather than assuming full authorship, the artist leaves the viewer to build their own narratives.

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*Kasper Pincis (\*1982) lives and works in London. He graduated from the Royal Academy as a Gold Medal winner in 2007. He has participated in various solo and group exhibitions in London, Berlin, Turin, and Krakow. He was selected for the Jerwood Drawing Prize in 2012.*