

## Preface

A special fascination emanates from the Städtische Galerie Reutlingen's exhibition space and affects both artists and visitors. In former times it was a production hall of the 1869 founded Christian Wandel firm, with machines to produce metal-textiles, used in the paper-production. The traces of this history are conserved and visible all over the floor. All over the place you find fractures, holes, scratches and all kinds of colouring and shades.

The architecture has got a sacral aspect. The extremely large space is divided in two "ships" by a row of columns. On the left and the right of each column starts a segmental bow, so the space is divided in two arch-ways. Therefore it is not possible to overview the whole space at any point. The visitor is forced to move and while walking, is getting always new impressions of the space.

Since 1990 already a number of artists engaged in the very special conditions of the space. The artists had different artistic starting-points and each of them worked out a site-specific installation for the Städtische Galerie Reutlingen.

So did Frauke Schlitz when she worked on her installation **mappa**.

Frauke Schlitz is interested in the human desire to develop patterns of order (Ordnungsmuster), patterns of thinking (Denkmuster) and patterns of behaviour (Verhaltensmuster). These patterns are necessary to get an orientation within "the confusion of the world" (in German: "Vom Durcheinander in der Welt"), one of her work-titles. Since a long time patterns, line-systems, nets and grids are playing an important role in her work.

The decisive input in Frauke Schlitz work is always given by the space. We can say that her installations are interpreting the space. Space, themes, sculptural works and works on paper are interacting and in the further working-process are revealing the unexpected.

The installation mappa is about the theme cartography in an explicit sense as well as in a metaphorical sense. The installation becomes a mind map, that technic of visualizing abstract thoughts and facts.

The installation makes itself accessible to the visitor as a representation and measuring of an inner landscape, in which even the floor becomes a map to walk on.

We would like to thank the artist for her concentrated assignment, without which neither the exhibition nor the catalogue would have been possible. As well as we thank the author Dr. Eva-Marina Froitzheim for her profound, faceted text. Thanks to the photographer Frank Kleinbach for the beautiful documentation of the exhibition and last but not least thanks to the Designer Simone Kienle for the empathic transfer into the two-dimensional. In our institution we have to thank cordially Mrs. Martina Köser-Rudolff, who curated the project **mappa**.

Herbert Eichhorn

(translation Maro Marshall)