

RUBBER GEOMETRY

“...rubber geometry is characterized by – as the name implies – its soft form, but also by not limiting its domain to lines and forms. “Rubber geometry” encompasses the space as well as the choice of color, the light and shade as well as the figure and the scale. It simply makes it possible, as part of one and the same geometry, to elaborate the painting’s vague spaces, soft figures, shifts in color, transitions between loose and tight forms, the coincidence between foreground and background, and all the other conditions that split and spread the gaze. And the fact that this geometry is soft means in truth that it is not fixed on one single level – like in constructivism – nor on one single space – like in the linear perspective – but precisely becomes a geometry for the more or less chaotic gaps and intermediate dimensions.”

Mikkel Bogh: *Dorte Dahlin* (Copenhagen,1993), p. 17

Else Marie Bukdahl quoting the arthistorian Mikkel Bogh in her article ”The World of Reenchantment”. *Overlaps. North-Southeast*. Edition Sharjah Art Museum, Sharjah, UAE, 2000