

PRESS RELEASE

PHILIPP LACHENMANN  
*DELPHI\_Essentials*

Opening: Thursday, 27<sup>th</sup> of April, 7 pm  
Duration of the exhibition: 28<sup>th</sup> of April – 17<sup>th</sup> of June 2017

In *DELPHI\_Essentials* Philipp Lachenmann deals with the repertoire of expressions that is available to the artist. This is accomplished by a virtual return to the beginning of art, to the requirements and nature of the material itself.

As a consequence, the possibility arises to recode and repostulate the artistic mediums which often are stuck in conventions. In *DELPHI\_Essentials* artistic forms such as sculpture, painting, photography and film are reduced to their basic elements and reflected upon. At the same time single groups of works are contextually intertwined with each other in a way that they function as a catalyst that makes their peculiarities, components and outlines more apparent.

Eventually, by separating the artistic essentials and putting them back together *DELPHI\_Essentials* can also be seen as a self-dissection of the artist who wants to disclose his means.

The starting point of *DELPHI\_Essentials* is the single brushstroke which is verbalized in the *Mirror Paintings* as spontaneous gesture as well as it is eliminating handwriting in a conceptual way. This alleged discrepancy uses a productive process of alienation in order to give way to a meaningful irritation and an experience of sensuality.

The exhibition includes four groups of works: the *MIRROR PAINTINGS*, the *SPLASH* photographs (inspired by Moholy Nagy's *Telephone Paintings*), *MIRROR SANDBOX*, the sculptural installation of a sandbox with iconic three-dimensional works; and the video installation *DELPHI RATIONALE*, which leads the viewer into an expanding space of thought dealing with the current ambitious project of discovering the origins of physical matter.

The title *DELPHI\_Essentials* thereby relates to *Delphi* as place and oracle, referring to the origins of the conveyed (self-) knowledge and the *center of the world*. The relation to antiquity and its mythology furthermore implies the crucial themes of the exhibition *beginning & translation* - and its wider meanings *process of change, transformation, transition* and *echo*.

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*Born in 1963, Philipp Lachenmann, first trained to become an architectural model builder, studied art history, philosophy, and film before he completed a post-graduate study at the Academy of Media Arts KHM in Cologne, Germany.*

*Since 2010 Lachenmann lives and works in Berlin.*

*Special emphasis in the work of Lachenmann is put on the mechanisms and operations of the imaginary, especially the displacements, parallax shifts of the so-called collective memory. His films, photographs, sculptures and installations consistently lay bare the essential formations of art, decoding the inherent representational structures in their seemingly tangled reference monopolies, exposing their strategies and thus making them readable on a new level.*

*Simple intrusions into the layers of the "picture" – and our notion of it – sometimes bind with the implementation of the familiar into new perceptive coherences, in order to make alternative or even political associations accessible to the viewer. His work thereby analyzes precisely those visual enticements that have solidified into internal images, and fetishes that have an impact on our everyday life. Lachenmann's works act and argue on a variety of semiotic levels, so as to allow variable readings, while at the same time maintaining their open-endedness and leading towards the deconstruction of hierarchical interpretations.*



### **MIRROR PAINTINGS** (*Brushstrokes, X Files, Bubbles, ...*)

The elaborate transmission of elementary gestural forms into visually hermetic *mirror rooms* opens up an aesthetic predetermined breaking point, in relation to which the viewer has to position himself physically. Whereas the masked pictorial elements define the genuinely specific surface of the painting, the reflecting canvas is opening up – in a simultaneously “refusing” fashion – towards three-dimensional space. At the same time through the dialogue and the once dismissive, then accepting relationship between painterly technique and surface there can be deciphered forms of *ephemeral spatiality*.

The paintings of the *X Files* on the other hand, make use of the gestural interaction of two brushstrokes, typographically being a substitution and symbol for the unknown, the pending, the anticipated. The *Bubbles* finally are used as application medium to transport colour from the brush, making air an element of composition.

The so called hand of the artist can be found in the sepiolite-like, elaborate application of the silvery surface of the canvas as well as in the graphically translated spontaneously gestural motives – although it is at the same withdrawn, eroded. The mechanical meets free gesture, technical structure is formed and mirrored in the brushstroke as epitome and initial of the creative process in general. Thus the *Mirror Paintings* can be likewise read as encoding as well as decoding of painting. In the form of *silver paintings* they eventually address their own inherent blank space as deficiency in the creative process, – by the lack of colour. Occasionally however, it reemerges on the surface through shadowing reflections of the surroundings.

### **SPLASH (after Moholy Nagy's "Telephone Paintings")** - *Photographs*

The motive of *SPLASH* is a shot of a small-scale old rusty metal plate on which various colour tests have been performed. On the image carrier there are several layers of splashed coating, and the partly weathered material is streaked with the most delicate craquelure. The photograph reveals a multi-faceted internal structure and thus enables access to a visual micro-fascination of photography. The presentation of a perspectively-graded sequence of four photographs refers to Moholy-Nagy's “Telephone Paintings” from 1922/23, which are regarded as the first “media artworks” in the history of art.

### **MIRROR SANDBOX & ART MOLDS** (*Brancusi, etc.*)

In *MIRROR SANDBOX* the classic sandbox as an initial human space of composing is turned into a transformational place of birth and echo of famous artworks. Recreated works by Brancusi, Duchamp, Beuys, Picasso, Magritte – and David Hammon's as “interlude” – form a roundel of becoming and fading away, from the artist's hand to technical formulation, to doubling, sequence, and back to the material.

### **DELPHI\_Rationale – testversion\_I**

Video Installation 4K / Surround Sound, 12', 2015/2017

*DELPHI Rationale* is an art video work filmed at CERN's *DELPHI* detector in Geneva. Involving an Indian sarod/sitar player and elaborate postproduction, the temple of scientific discoveries and expanding knowledge is turned into the *Mise-en-scène* for a paradoxical mystery. By subverting the physical functions and scientific tasks of the detector, *DELPHI Rationale* delves into the interstice of objectivity, and infuses the mathematical world of cause & effect with layers of irrationality, wonder, and aesthetics. In its wake, color as a matter of dramaturgy leads to *Painting Reloaded*.

SUPPORT: Yvonne Wahl

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*Selected national and international exhibitions: „Secret Surfaces – Where Meaning Materializes“, KW Institute for Contemporary Art, Berlin, 2016; „Checkpoint California“, Deutsche Bank KunstHalle Berlin, 2015; "Creating Realities", Pinakothek der Moderne, Munich, 2015; „The Whole Earth - California and the Disappearance of the Outside“, Haus der Kulturen der Welt, Berlin, 2013; “Nacht der Villa Massimo“, Martin-Gropius-Bau, Berlin, 2013; “Only here: The Federal Republic of Germany’s Contemporary Art Collection Acquisitions from 2007 to 2011“, Bundeskunsthalle, Bonn, Germany, 2011/2012; “Wunder. Kunst, Wissenschaft und Religion vom 4. Jahrhundert bis zur Gegenwart“, Deichtorhallen Hamburg; “Some Scenic Views“, National Gallery, Hamburger Bahnhof – Museum for Contemporary Art, Berlin, 2010; “Hello Darkness“, K21, Art Collection Nordrhein-Westfalen, 2008; “Mehrfach Belichtet. Multiple Exposure“, Galerie im Taxispalais, Innsbruck, 2004; Shanghai Biennale, 2004.*