

PRESS RELEASE

PHILIPP LACHENMANN

*Evolution*

Opening: Wednesday, October 26th, 2022, 6 pm

Duration of the exhibition: October 27 - December 22, 2022

Philipp Lachenmann's exhibition titles DELPHI Essentials (2017) or now EVOLUTION (2022) at Gallery Andreas Binder already point to a focus of his artistic engagement: Philipp Lachenmann reflects on our collective media memory culture. Through his interventions, he states and emphasizes images of "collective memory", scientific conceptualizations, social developments, but at the same time he shakes up their supposed certainties, an apparent objectivity, a historical linearity of their emergence. Using the means of photography, video art, painting, and sculpture, as well as great intuition and knowledge of material function and its aesthetics, he juxtaposes artistic processes with cultural phenomena in parallel, shifts contexts, and reveals unexpected directions of thought.

In the work *Eclipse (Evolution)*, the concept of 'evolution' is condensed into script characters on a highly polished disc, a stainless steel calotte. The shape and processing of the stainless steel is done using a high-tech process derived from earthquake research, developed to intercept earth tremors, register seismic faults, and ultimately prevent buildings from collapsing. In a highly aesthetic manifestation, Philipp Lachenmann's work gives rise to associations with gene sequences as well as typographic echoes of the socio-political developments of the sixties, of pop culture letters such as one might know from Victor Moscoso's psychedelic poster and comic designs.

Philipp Lachenmann transforms such phenomena into the timeless by isolating and quoting aesthetic manifestations. He shifts the horizon of meaning into the artistic, challenges our process of perception and places himself as commentator and human manifestation of this development next to the spectator on the sidelines. The corresponding film, quasi the transmission from the stadium of evolution, arises in the associative space of the viewer. In Philipp Lachenmann's work, one always encounters existential questions whose answers can only be approached through thoughtfulness. Instead of getting to the heart of a question or answer, Philipp Lachenmann dissects its content and fans it out, always questioning the artistic medium itself.

The exhibition *Evolution*, for example, continues to feature crystal chandeliers in the distinctive shapes of the first American atomic bombs or the fractured image of a sunset. The photographic sculpture *Sunset (Crack)* consists of four identically framed photographs of a sunset poster with four completely identical broken pieces of glass. *Sunset (Crack)* is about the aporia, the irrationality of human longings. Such an identical crack in all the glass panes of this image can only be realized by the highest human performance and its technical sophistication.

Lachenmann's *Mirror Paintings* appear superficially abstract and self-referential. However, by transforming a simple imaging process from childhood (ink-soap bubbles on paper) into a complicated transformation process and manifesting it in a mirror space, they also open up a discourse on the nature of image-making and painting, the essential meaning of translation, and the location of the human being within it.

The film *Event Horizon I*, shot with Afghan refugees in Istanbul, takes up topicality references of world history, provocatively leads further to the borders of drama and ennui, and in the process sets miraculous things in space.

The exhibition *Evolution* follows a highly topical overall concept, which on the one hand analyzes the symbolic content, representational power and modes of action of the so-called Collective Memory and on the other hand is able to precisely reflect the currently widespread general state of feeling.

text by Julia Lachenmann

National as well as international exhibitions (selection): 2020 LJUST (Light Festival), CAC, Conceptual Art Centre, Bukovje, Landskrona, Sweden; "Resonance. Artists on Niemeyer," Hall 9, Techne Sphere, Leipzig; 2019 "Citizen," Strasbourg Biennale; 2018/2019 "Delphi\_Rationale," Hall 9, Kirowwerk, Leipzig; "DELPHI," Ernst Schering Foundation, Berlin; 2018 "Touch," Biennale d'Art Contemporain de Strasbourg; Studio Bosphorus, Hamburger Bahnhof, Berlin; 2017 "DELPHI\_Essentials," ACE Gallery, LA, USA; 2016 "Secret Surfaces - Where Meaning Materializes," KW Institute for Contemporary Art, Berlin; 2015 "Checkpoint California," Deutsche Bank KunstHalle Berlin; "Creating Realities," Pinakothek der Moderne Munich; 2013 "The Whole Earth - California and the Disappearance of the Outside," Haus der Kulturen der Welt, Berlin; "Night of the Villa Massimo," Martin-Gropius-Bau, Berlin; "Only Here. Collection of Contemporary Art of the Federal Republic of Germany. Acquisitions from 2007 to 2011," Bundeskunsthalle Bonn; 2011/2012 "Miracles. Art, Science and Religion from the 4th Century to the Present," Deichtorhallen Hamburg; 2010 "Some Scenic Views," Nationalgalerie im Hamburger Bahnhof - Museum für Gegenwart, Berlin; 2008 "Hello Darkness," K21, Kunstsammlung Nordrhein-Westfalen; 2004 "Mehrfach Belichtet. Multiple Exposure", Galerie im Taxispalais, Innsbruck; "Shanghai Biennale", Shanghai, China