



BETWEEN THE STARS
ANDREAS LORENSCHAT

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SOLOSHOW AT GALLERY TERRA TOKYO

Andreas Lorenschat's artistic work describes schematic situations that oscillate between the examination of an actual condition and the (re)construction of an image that is located in the past or in the future. By using video, photography, graphics, sculpture and performance, the artist creates a confrontation of media which accomplishes a familiar perspective and an altered view that is evoked by media itself. Lorenschat creates a synthesis of this parallelism of perception that features a visual language which represents the concrete and the conceptual at the same time. Recurring rhythms, the continuity of forms, as well as the dissolving of structures, is constitutive for his work.

For the exhibition **Between the Stars**, Andreas Lorenschat compiled an assortment of photographic images, motion pictures, printed language and the performance of the artist himself. The artworks orbit both the localization of one's own self, and the loss and recovery of identity. Considered as points of origin or benchmarks, Lorenschat's artworks capture seeing and spread the view: as dialectic objects they can be understood multiply and showcased subtly in the artspace. In doing so, Andreas Lorenschat's immersive images range between a portrait of reality, mediation and fiction.

The video **The Polarhouse** shows a glacial region made out of paper that is recorded in a proceeding steady camera work. The scenery contrasts with the horizon behind it, and is reflected symmetrically by a mirror that appears as a water surface in the image. The crystalline structure of the iceberg is thwarted by a rectangular modernist house that is empty. The moving image directs the observer's view from the landscape into the showcase architecture and leads it over into a panorama that circles in itself. Therewith the visualization of the uninhabited polar-house displays the paradox of an ostensible habitability of that place. The sound that underlays the moving image with rhythmic and spheric tones demonstrates a time warp in the concrete space as well as in the beholder's perception, whereas the recurrence of view is unveiled as a closed circuit in the image.

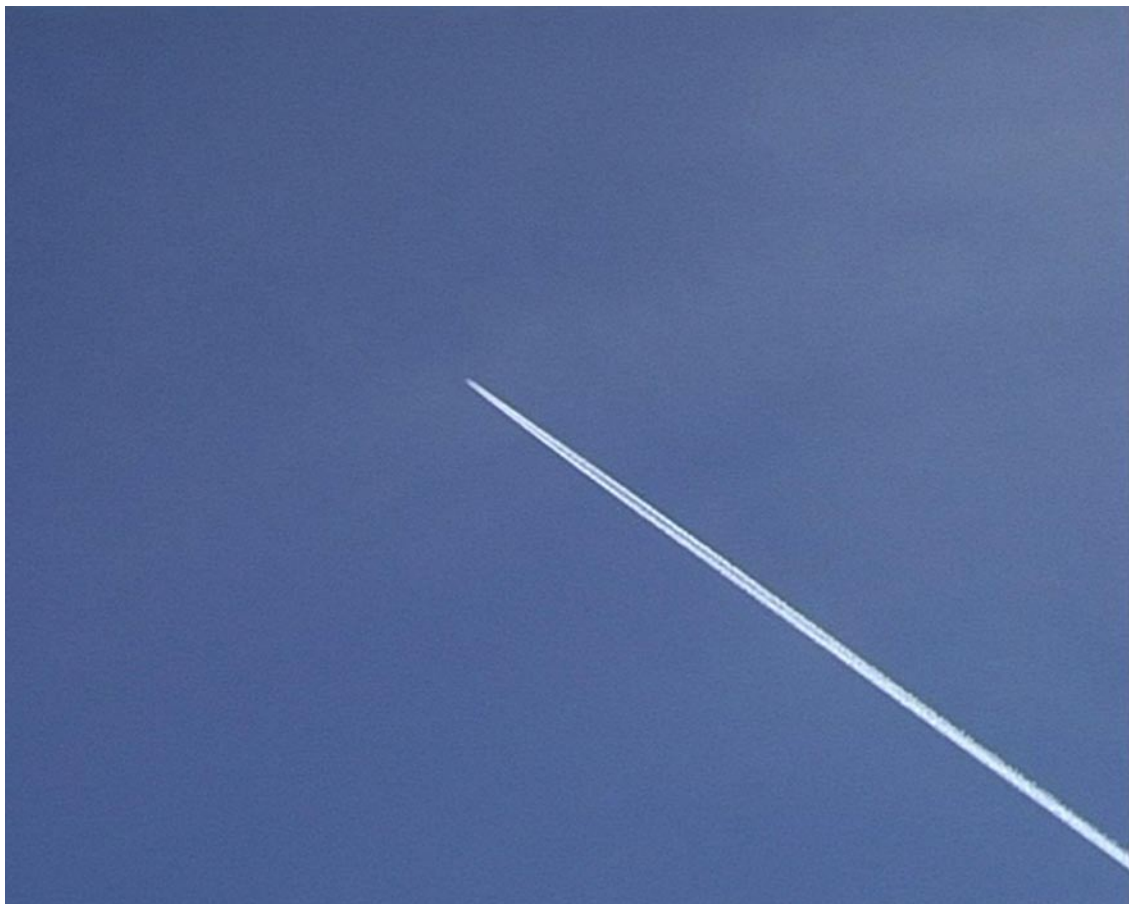


Videostill

Das Polarhaus/The Polarhouse [2005]

Videoinstallation, 6.20 min. Loop, Sound

The video-work **The Plane** depicts the emersion and the disappearance of a jet-stream in the sky. The contrail's white line as a trace of the direction of the trajectory – that crosses diagonally the blue monochrome image space – is already marked by decay whilst it arises. Devised as a picture that shows one moment in time, the video also features a subtle holistic picture language by embedding genesis, existence and expiration into the content of the image. In a poetic manner this conceptual entity appears as a pictorial symbol that merges into an abstract view in the video.

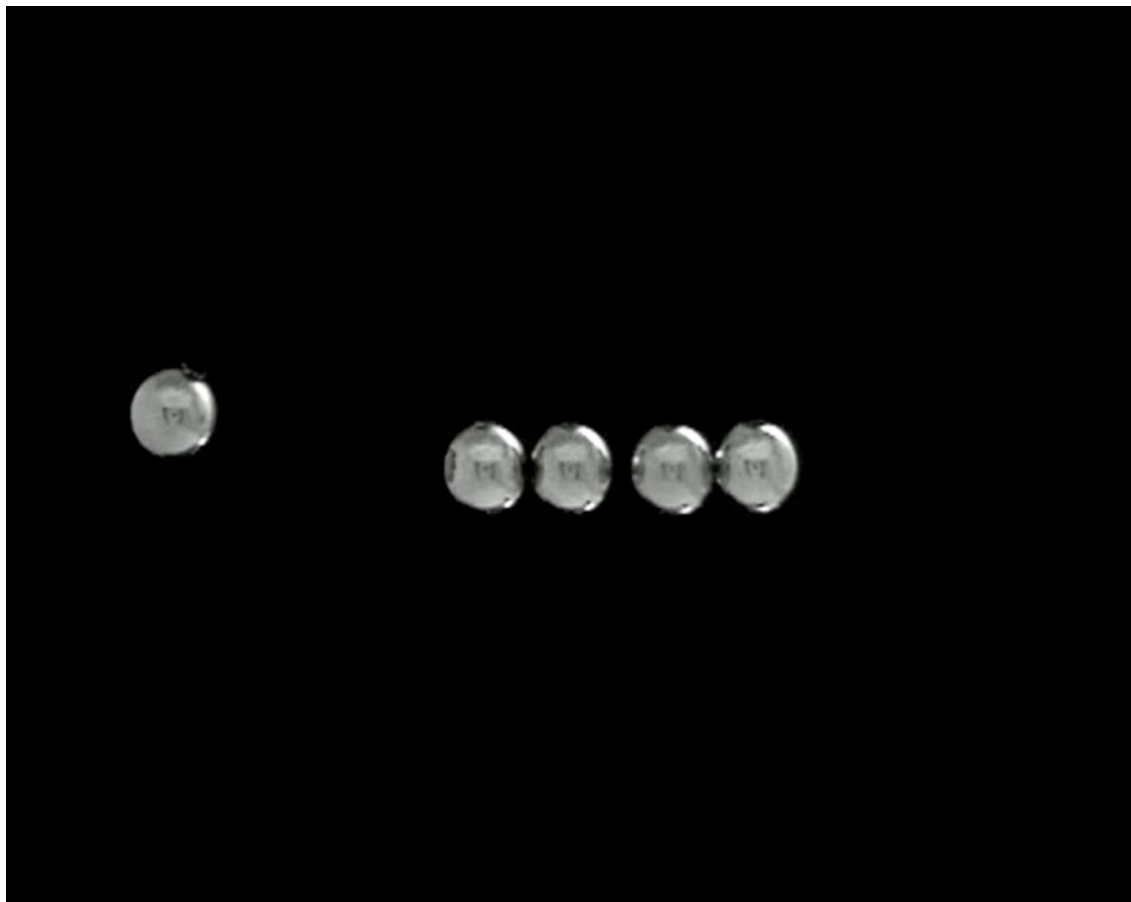


Videostill

Der Flieger/The Plane [2002]

Videoinstallation, 4 min. Loop

The video **The Cradle** presents a set of five pendulum metal balls. Like a perpetual motion machine the balls in a row conduct a continuous movement back and forth after being activated once. What is not shown in the video is the start of the motion as well as its cessation. By presenting and repeating just one motion sequence in a video loop, Andreas Lorenschat undermines the scientific study of a chain reaction as it is demonstrated with the »Newton's cradle«. The artist however exposes the impetus itself, and takes an association of infinity into account of this image.



Videostill

Die Wiege/The Cradle [2009]

Videoinstallation, 1 sec. Loop

The video **The Starcannon** shows a group of men in military uniforms who load a gun with a bullet in front of several spectators. After the sonorous shooting of the munitions stardust vaporizes out of the muzzle, a sequence of similar shots follows. By presenting the steady recurrence of the same operation, this documented military action yields to an absurd situation, amplified by the montage of the picture: The visualization of the stars thwarts not only the nostalgic setting of the scenery, but dissolves the shot to a poetic gesture.



Videostill

Die Sternenkanone/The Starcannon [2009]

Videoinstallation, 15 sec. Loop, Sound

The image of the video **The Rocket** shows a white firework in front of a black background. After sparking the fuse the missile remains in this position and blasts. By setting the focus on that process as in a scientific test arrangement, the artist acts as an initiator and observer at the same time – one who traces and documents the progression of the explosion within the video. The slow motion picture and the sound assign an analytic, narrative component to the image, in a way, that resembles early science-fiction literature, such as Jules Verne's »From the Earth to the Moon«.

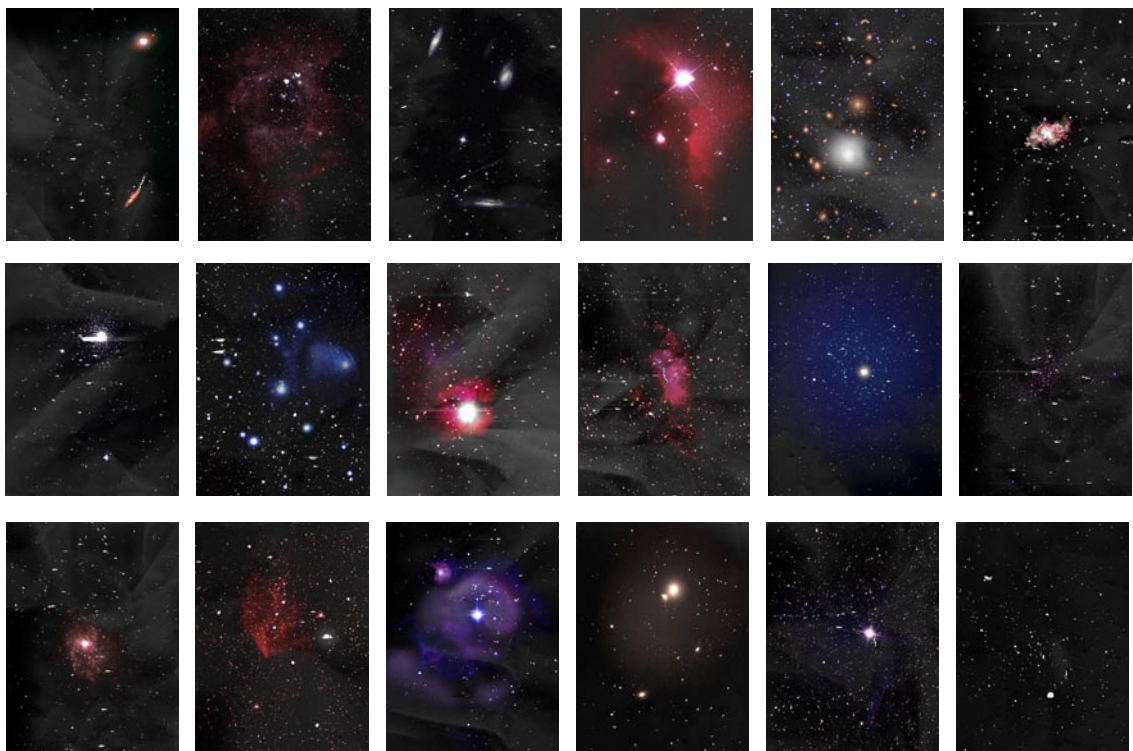


Videostill

Die Rakete/The Rocket [2009]

Videoinstallation, 15 sec. Loop, Sound

The work **The Stars** frames a series of photographic images that depicts 18 variations of stellar formations. For the fabrication of these staged images Andreas Lorenschat took an assortment of photographs of a hobby astronomer that he used as a template for his work. Based on this the artist has transferred the light spots of the stars from the photo onto a cardboard, which he subsequently radiographed by different colored light, and which he then covered with dust. Being generated in a studio-like setting and technically manipulated afterwards, these simulated images display only a seemingly actual state. By this the images oscillate between a documental-scientific analysis and a staged effigy of a fictive condition.



Die Sterne/The Stars [2009]

Photoinstallation, 18 C-Prints, framed 30 cm x 40 cm

From the wall across to the floor of the gallery space, there's an application of silver mirroring letters that show the lyrics of a song which was produced by the electronic musicians »Closer Musik« in 2000. Assembled in a typography that was used in the opening credits of the first German science-fiction TV series »Raumpatrouille Orion« in 1966, the typeface-artwork **Between the Stars** merges narrative elements and different layers of time and space. By this means, not only is the content of the lyrics reflected in the applied lettering but also, the beholder and the space of the gallery itself becomes visible in the reflection of the mirroring letter's texture.



Between the stars [2009]
Textinstallation, PVC-Letters, Size variable

The performance **The Balloon** takes place at night on the roof of the gallery house, to which the artist carries a helium gas-filled white balloon and a voice recorder. The text he tapes in a staccato manner of speaking is a verbal articulation of the very lettering in the gallery space. Having finished the recording, the artist winds back the tape and fastens the voice recorder at the balloon. Then Andreas Lorenschat starts the play-back of the recording and sets the balloon free skyward. Whilst the object is rising the echo of the voice scatters in the air. The visibility of the white balloon however diminishes the more it rises until it resembles the stars in the starry sky – up to its disappearance.

Christina Irrgang



Der Ballon/The Balloon [2009]

Helium gas-filled white balloon (130cm), Voice-Recorder