

KATARINA LÖFSTRÖM

PROPS

04.11.06 - 21.12.06

With "Props", we are pleased to announce Katarina Löfström's second exhibition at Jan Winkelmann / Berlin.

The Swedish artist (b. 1970) has gained prominence over the past years primarily through her computer animated videos which tread the fine line between abstraction and reality. Now, in this exhibition, her sculptural and installative work is being premiered.

As the title "Props" implies, in this exhibition structural elements and components of the movie and film industry – including, among other things, stage sets, soundtracks, credit sequences and logos – are isolated from their literal context, reprocessed and presented as individual and independent works of art.

Positioned in the centre of the exhibition is the light sculpture "Bow". Lamps fastened to a semicircular, freestanding metal stand gleam and shine in apparently random rhythms and luminosities. The sculpture refers to the stage set of a scene in Francis Ford Coppola's "Apocalypse Now Redux". During the Playmate Show in the jungle camp, glittering, larger-than-life-sized light objects at the side of the stage served not only to illuminate the surreal scenery but, due to their own absurdity and artificiality, caricaturise the situation as well. Absolved from the original cinematographic context, the softly pulsating light exudes a hypnotic effect: The entire exhibition room is submerged in the warm, waxing and waning light – something which also strongly influences the perception of the remaining works exhibited.

In the same room, a large wall piece is also to be found. This piece utilises the Paramount Pictures logo of the late 60s, the same one that Andy Warhol appropriated for his 1985 silkscreen series "Ads". Through the mirrored, axial duplication of the mountain motif, the mountain 'loses' its fundamental appearance in favour of a 'new' form reminiscent of a diamond.

In the back exhibition room there is another work which is likewise based on the Paramount logo. The photo piece "Man Made Mountain" displays the original logo of the 30s but, black and white and lacking the signature typeface, it now refers more to the esoteric ambience of the stereotypical mountain image. The video "Finale" offers an abstract translation of a film credit sequence seemingly containing the standard acknowledgements but underscored with a unique, gloomy soundtrack. It could presumably be seen as the antithesis of "Loop (The End)", a work that hangs from the ceiling and utilises blithely blinking party light chains with red light bulbs. The title, however, imparts a more exact allusion: In Morse Code the piece blinks out the title of the melancholic, distinguishing song of the "Apocalypse Now" soundtrack by The Doors – THE END.

This year, pieces by Katarina Löfström were featured in the group exhibitions "Protections" at the Kunsthau Graz and "Trial Balloons" at the MUSAC in Leòn (among other places). Until 10. November, Löfström's work can also still be viewed at the 4th International Media Art Biennale Media_City in Seoul.

A DVD with an accompanying booklet containing a text by Jan Verwoert and a discussion between Adam Budak, Christine Peters and Katarina Löfström was published on the occasion of the presentation of Löfström's film "Little Star" on the BIX Media Façade of the Kunsthau Graz.

Opening hours: Tue-Sat, 11 am - 6 pm