



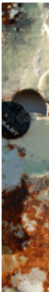
arne lösekann

light\_box

decollage

performance

installation





light\_box

decollage

performance

installation



## tritte (weiss) in der schwebe

### steps (withe) at poise

kindelbrauerei in berlin, 2010

this work examines the demarcation of urbanity and freedom.

lime-whitened, urban, found objects form a diagonal staircase rushing through the historic brew-hall > 20m long by 10m high - without explicit ingress and egress :: the staircase begins just slightly above the floor, and fades away as it approaches the skylight \_\_\_ the staircase cuts the strict geometry of the room and plays with association: ::::: Jacob's ladder, stairway to heaven, ... cloud castle, - dream scenes \_\_\_ the floating, individual steps are juxtaposed against the 6 brewing kettle stacks. this juxtaposition demonstrates that liberty and urbanity are utopias, which are not really fixed. \_\_\_ the white (-limed)::: topic purity, freedom / lining of soil atop mass graves or according to radioactive incidents or acid rain.

the overall picture symbolizes an imaginary upward mobility as a physical space ... limited / enabled by two utopias ::::: because freedom exists only in the limits of our perceived inadequacy - and urbanity is a highly theoretical form - a compression ratio of people who often pretend to be a symbol of progress.





## linie (weiss) in der schwebe line (with) floating

contribution to the 5th international waldkunstpfad  
„freedom and the wild“ in darmstadt, 2010

this work is concerned with the crossover areas or  
boundaries shared by freedom and the wild.

lime-whitened cuts of timber and branches form  
a line roughly greater than 500m – no apparent  
beginning and end, sometimes swaying just above  
the ground, at other times disappearing amidst  
the treetops\_\_ the line plays with associations :::  
scavenger hunt, 'Hansel and Gretel' ... borders  
between countries, road markings\_ the oscillation:::  
a symbol, it highlights that both freedom and the wild  
are utopian terms, since the boundary between the  
two is not really fixed, but rather symbolises a border  
of consciousness more than a physical border,  
thus underlining the imaginary demarcation of two  
utopias... since freedom exists solely within the  
borders of our perceived deficiencies – and the wild  
also only exists in theoretical form, as civilization's  
influences cannot be wholly excluded from our eco-  
systems\_\_\_\_\_ the white (chalked) :: contrast :::  
topic purity, freedom/ chalking of the ground following  
radioactive incidents or acid rain.'





## sturz

### overturn (or crash)

from the series "fahrtschreiber"  
2008, 2009

found objects, gifts, memorabilia, helmets from europe and asia \_\_ to arrange frozen snapshots..... the second to the minute, the second life passes by ..... positions of falling, crashing, flipping, impact, involuntary descent, the frustrated in the corner firing \_\_ from the marks, scratches, stories, memories, fear, violence, the impulsive moments or inattention, suspended, attached, detained, captured \_\_\_ facing death, the cold of the setting, their own bliss enriched with endorphins and adrenaline of survival installed in the space of memory.





## zeitgeist (time-spirits)

contribution to hafensafari 5  
in hamburg/wilhelmsburg  
with julia hofmann, 2007

historic sites, buildings, people,  
tracks\_\_\_ gone, torn down, passed  
away, moved, blown away ... at selected  
locations across the hafensafari-  
terrain mirrors were positioned \_\_\_  
printed with fragmented historical-  
photos::: noisy, deliberately grainy,  
like hissing, as an interference in the  
time dimension, that lets the past shine  
through \_\_\_ resurrected, recalled, newly  
established in direct juxtaposition to  
their former states \_\_\_ the reflections  
draw attention to specific sections  
on site \_\_\_ new is reflected in old, old  
merges, overlays, stimulates new or  
vice versa, superimposed on a new  
animated or vice versa. the viewer in  
between, watching, caught, safe, and  
yet the only one who is in motion.





## erWachsen GROWN-up

from the series "wAhnSinN"  
comprehension und the aftermath  
2011

hercules killed his children --- the man with the distorted face on the street corner is talking to himself or speaking on the phone via headset --- the man in a wheelchair without legs is the edonic king lycurgus --- what is reality what is imagination - - caught between genius and insanity --- the beings are called artists who deal with it or take it at least on themselves --- do they deal with the social norms --- abnormal or are they placed in an identity crisis --- a child, that recites the spoonerism is loved, the soldier is sedated with drugs, only to be treated for symptoms of post traumatic stress disorder --- sardonic laugh --- fortunately, only from the tape --- bursts from the cellar of the gallery.



## I HATE MY OWN DYNAMIC ::::::::::::::

::::::::::::

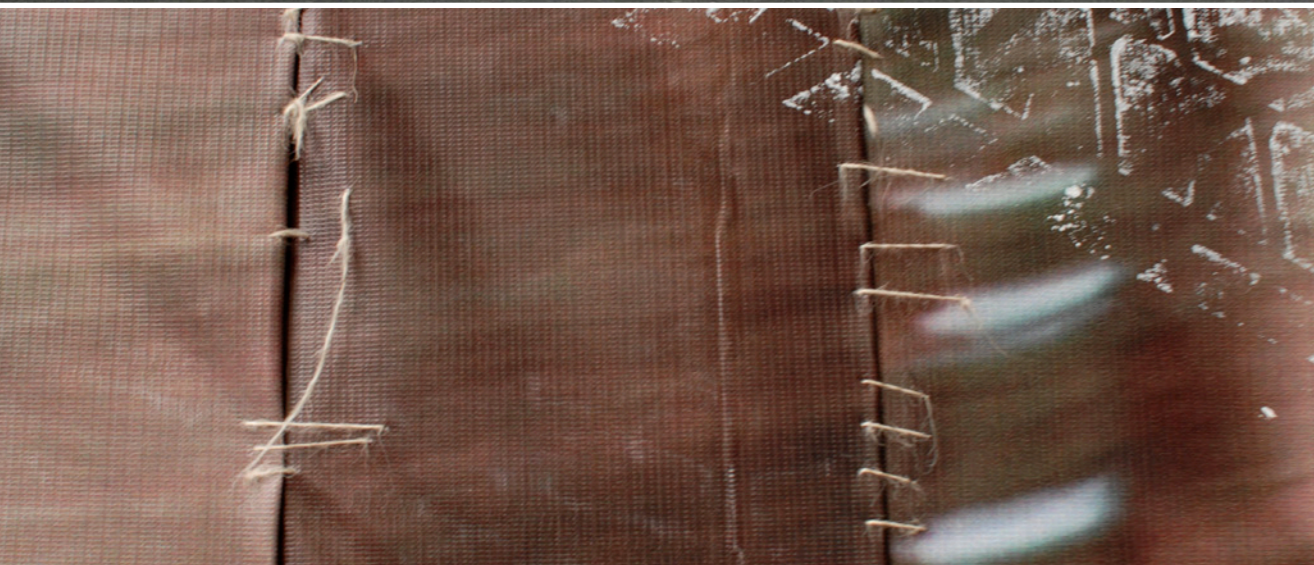
die liebeserklärung an die eigene UNZULÄNGLICHKEIT  
the declaration of love to own INADEQUACY  
2010, 2011

2\*50m, 2\*35m / 2010, 2011 / curonian spit / at the baltic  
/ russia / straight / direct / ... exists on the left and right  
.... sometimes fast::: too fast then slowly --- standing  
--- walking, running>>> not getting anywhere::: recline  
--- break with the past, past the future in speed ... 197  
hours previously, but already after --- 1079 sft::: too  
much too little ---- but always forward ---- where is the  
front ---- tracks ::: read, draw, visualize, --- loud silent  
scream whisper go down in noise ... somewhere in  
between, but certainly here.

the series deals with the transience of speed, and  
the perceptions that arise from such velocity. for this  
purpose, the photo is used as a frozen moment from a  
perception-film. the basis of the work are two series of  
photographs that were taken from a moving car in russia  
on the curonian spit. these oppose the dynamic view  
of landscape and its frozen quality in two very different  
atmospheres, but in the same scenario. out of the pure  
photography, through another analogue processing  
steps, a three-dimensional installation growth, which  
brings the viewer by their size back on the highway of  
the curonian spit.

raw material: a 2 \* 50m spring and a 2 \* 35m winter  
series, digitally photographed and printed on flex/foil.







realization:::

crop: extracts from the whole were searched and cropped by classical image compositions

gather and stitch: it describes the fact that it is possible to observe the environment with a certain sharpness and detail from a moving car, or amidst a fast paced life, despite the peculiar velocity. in the moment when the concentration departs based on an external influence, the film continues outside, but it can not be perceived in a sophisticated manner. so the part is up to the moment on which the concentration is again focused on the environment, gathered and sutured.

blur, smear: makes reference to the spraying of the slush and the melting ice layer on the windshield.

implants: found object stitched into the material just as a relief.

addition of real tracks: the white imprint of a truck skid mark documented a physical, dynamic process in the editing phase and it is also hints that the pictures were taken from the moving vehicle, but it also symbolizes the transience of dynamics, because the it is not possible to know the actual speed of the vehicle.

subtract: the small hidden details like butterflies and branches, which have been ground down as rubbings in the material, are subtle interventions that illustrate the depth of the work.







**stück erinnerung (weiß)  
am-ent-schweben  
memorable pieces (white)  
ready for take off**

contribution to the "heimatfestival"  
LOCALIZE in potsdam, berlin, 2011

curbside finds - tracks of daily life,  
of passing by and of survival gather  
in the space of the former library,  
sellostraße 30 in potsdam. as the  
result of artificial whitening, they seem  
snatched from their own triviality/  
banality:::

their personalization is obscured,  
their surfaces prepared for new  
tracks, and the viewer obliged to  
share in their fate. these memories -  
newly reawakened, newly rooted, and  
perhaps even experiencing a long-  
awaited homecoming - take flight into  
a frozen snapshot of personalized life  
scenes.





## flut19622012

hamburg/wilhelmsburg, 2012

flut19622012

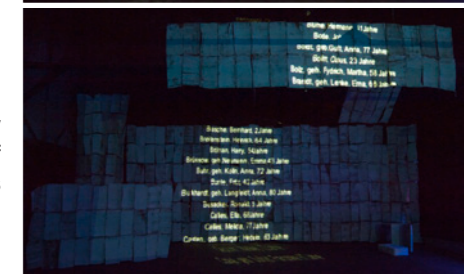
hamburg / wilhelmsburg, 2012

The occasion is not joyful :::  
but extremely relevant and formative  
for the perception of the hamburg  
citizens of their own city and their  
social and political role .....

the 50th anniversary of the North Sea  
flood of 1962 in hamburg :::

rough historical documents are  
projected on a complex pattern of  
318 whitewashed sand sacks. This  
fragments the images exactly like the  
fragmentary pieces in our memories,  
if we do not know how they are related  
or if we were not directly part of the  
whole .... but with a little distance they  
appear readable again composed of  
the network of individual destinies  
and the importance of history and  
present.

..... sure the work does not aim to rip  
open old wounds or to relativize the  
fates ..... but should address what  
we suppress all the time ::: the pain  
of others, the limited predictability of  
natural laws, the problem of super  
constellations that defy any statistics  
.....





## campingalszwischenpiel

architecture summer hamburg, 2012

bau\_flucht destination unknown

not forward and please not back,  
please in line ... up up comrades,  
form a queue, stand at attention  
and do not step out of the line. an  
oriel forward, an entrance back ....  
straight boulevards meet the rank  
growth of needs, creative freedom  
competes with measures that  
sustain the cityscape and profitable  
unimaginativeness - are enclosed  
spaces always the right answer, one  
does not exchange immediately  
the apartment against the sleeping  
place under the bridge, but to camp  
on public ground for the good cause  
is as important as a well-positioned  
development plan. not only the 1.35  
grid or visual axis create a feeling of  
home, only the identification and the  
controversial dispute with his own  
environmentally allow participation  
..... activate not normalize, get  
involved with temporary interventions  
- or was it just carelessly parked bulk  
rubbish.





**DIPPMANN / LOESEKANN**

hamburg, 2012

belief/knowledge/hope

black/white/colour

joint installation, 2012



excess luggage  
solo installation, 2012



camping as an interlude  
solo installation, 2012



## **break\_beats...**

from the series break\_beats  
2012

transformation of a LP collection :::  
break\_beats ::: designed as a portrait  
series ::: broken LP bits ::: pressed  
emotions ::: influenced by elements  
of paper silhouette cutting, pop-art  
and street-art ::: transforms itself into  
a processual mapping of a shift from  
classics into subculture ::: tradition  
overlaid with new experiences ::: without  
a rhythm life would be a monotonous  
mash ::: but the rhythm gets a new,  
more interesting shape imparted by  
cracks that run through it, overlay and  
form an abstract sharpness. brake,  
breakup, breakthrough, breakings as  
emblems of loss and death but also  
of freedom and reorientation. fragile  
beauty faces brutal breach of cultural  
heritage ::: at the end it was just a  
record collection of many





**an::schlag 1.02**  
hamburg, 2012

possible attack ::: necessary war ::: cock comparison by the cost of other ::: plaything of power :::  
all have heard it ::: and no-one wants to be responsible :::

installation ::: fan, toy soldiers, motion detector



## abRiss

hamburg, 2012

fond places, uncomfortable furniture, familiar situations, traumatic experiences, striking advertising, early morning test pattern, favourite television broadcast, hated neighbors, familiar people, private traces, other people's garbage — lost, forgotten, demolished, deceased, distorted, blown away, buried, bygone, peeled-off, superimposed, discarded, disposed....

But can these moments of decay, of separation, of breaking the contact, not even be something significant – don't we also bemoan this loss and sit down with the necessary distance and linger for a moment, ponder on the past and enjoy this moment of silence before the improvement, the change. before, whatever may come, or must.

captured or recovered, melancholy or respect definitely an emotion, in any case.



**licht\_mensch** (bunte pixel) **verbunden,**  
**light\_human** (chromatic pixel) **bonded**  
lcd-projector, laces, bonds, hamburg 2010



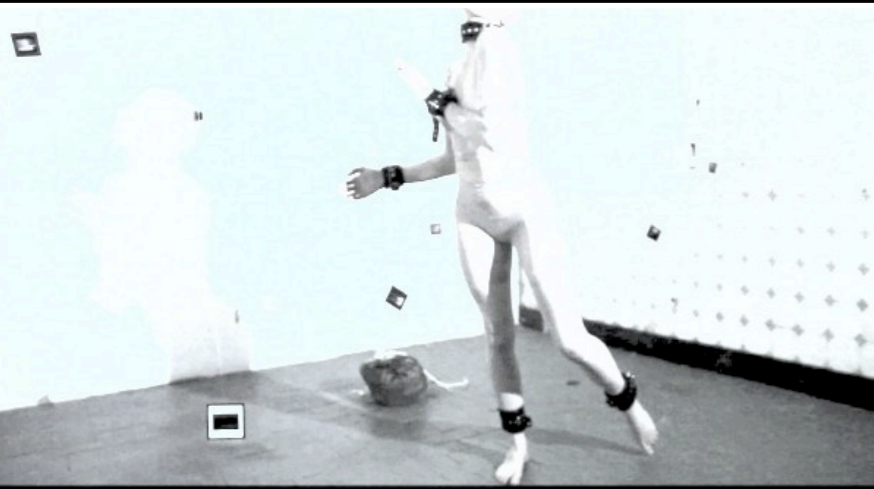
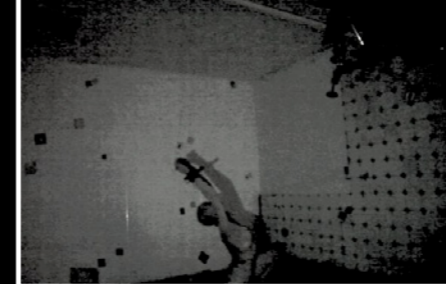
accord or discord - analog or digital  
... decide - decision ... moving or still  
... depends ... links ... lust or load ...  
sensible - believing ...

installation

performance

dekollage

leuchtkästen





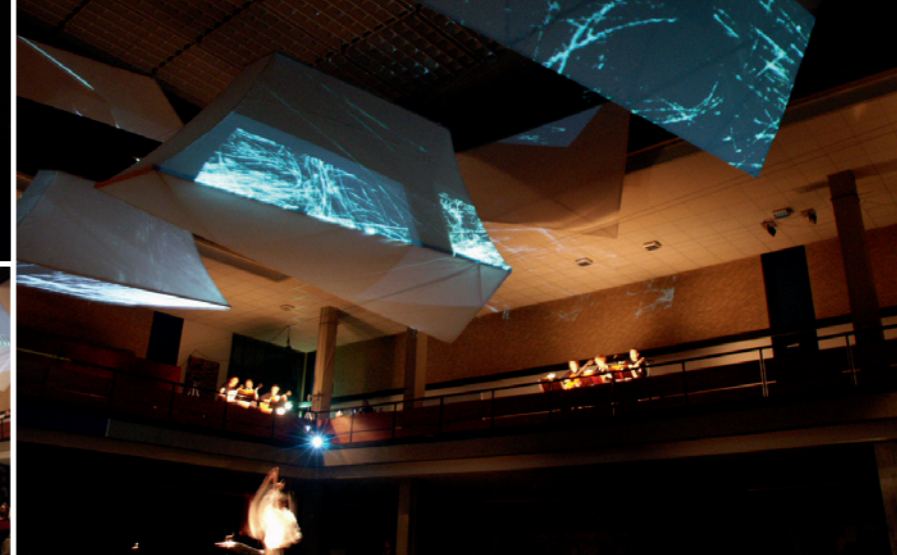
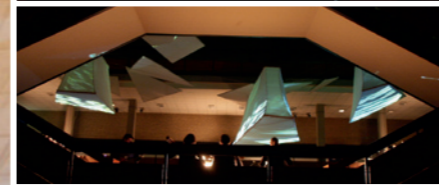
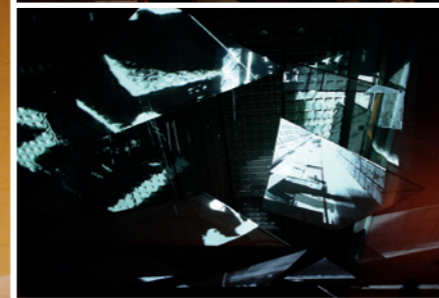
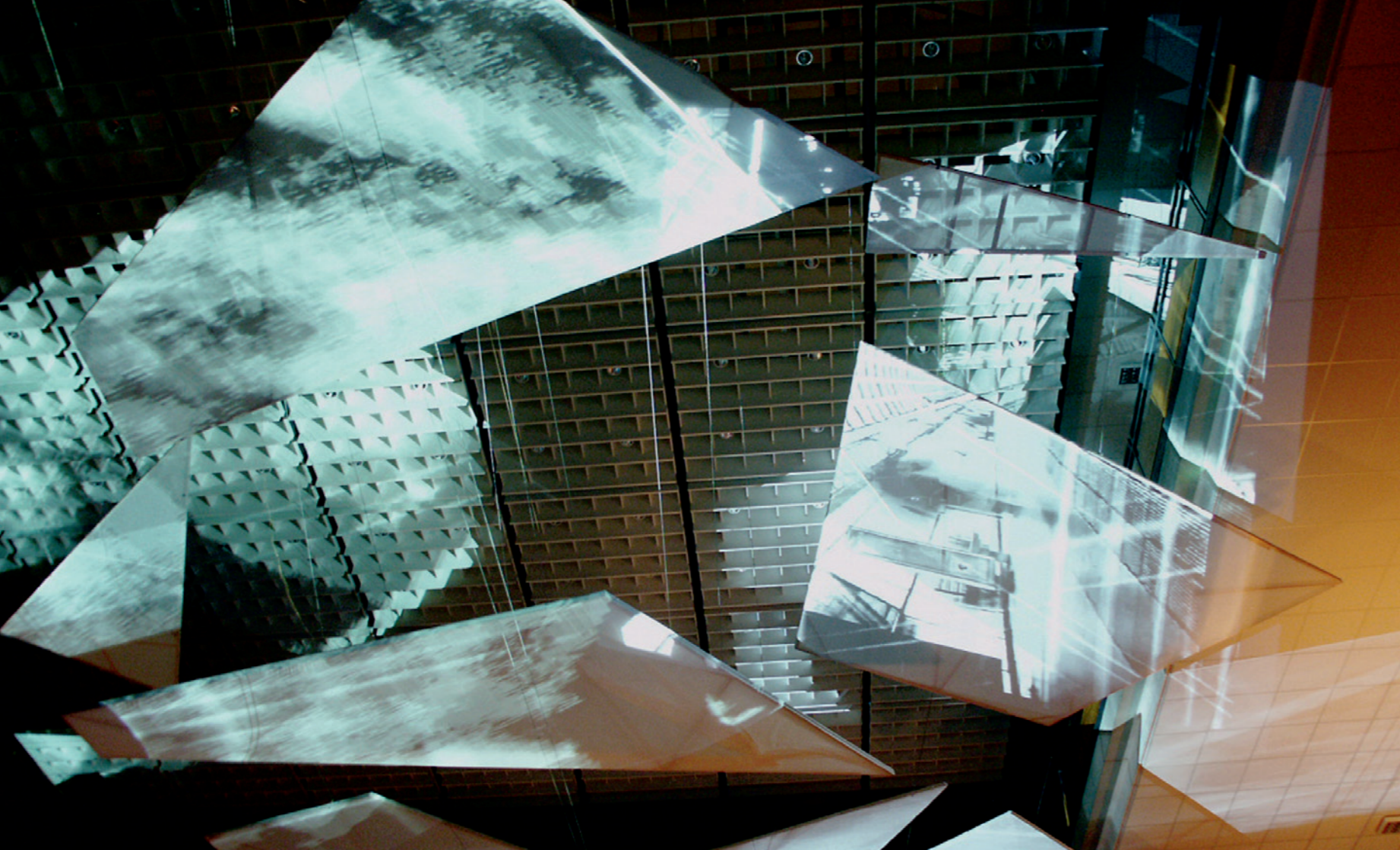
**lichtreflex** **der**  
**r a u m k r ü m m u n g**  
rausch+mysterien  
**light reflex of the space warp**  
intoxication+mysteries  
st. katharin/hamburg, 2008

the journey, traversing the depths of intoxication to the hidden places of mystery, is nearing its end.

. the ultimate goal on our odyssey for now - we arrive to the supposedly safe harbor. the audience travels with 4 dancers on a trip, past the modern philosophers, with cloudy red wine view, aching limbs from living on the street, the oblate as a symbol for the body in the mouth.

organ and trombone improvisations are woven with triangle tones to physical formulas which dissolve the mysteries of the dimensions, or raise the idea of the spatial curvature. <<the world formula flooded, explored the appropriate in the coffee-ground of the paper cup from balzac. get lost, just follow another, or even become someone else ... colorful pictures or call it a mask, animation and film-mantras will ask these.

organ improvisation: L.E.O. eckhardt  
trombone and triangle: arun dev gauri  
dance: maria ebert, christiane malia, alena nachtigall, yvonne schmidt  
costume design: siona grether



**mando** **syn\_arch** 2004  
haw\_hamburg, philharmonie\_berlin



## interim

intermedial 1. act, 2006

2 trumpets, 2 clarinets,  
4 bicycle-rishaws, the hafencity:::

musical scenes of private and public interweave and transform themselves in the public road-space and concentrated in private interspace::: house music, etudes, chamber music, hymns, dances, marches::: new buildings, historical "speicherstadt", period of promoterism, squares, offices, apartments, parking garage, reception halls,...

with the performative premiere of the composition "interim " from arun dev gauri, the space between private and public use, in an emerging neighborhood, the hafencity\_hamburg, was acoustically perceptible :::: compositions in music and architecture, which revert to familiar, particulate, form a complete, contrast old with new, interwoven public with private, not getting boring, rather too exciting, groundbreaking thus confusing, stimulating or just more strange, have been worked out.

musician:  
daniel crespo, daniel edelhoff  
jonas lohmann, carola schaaaf



## “intermedial bombay”

intermedial 2. act, 2006

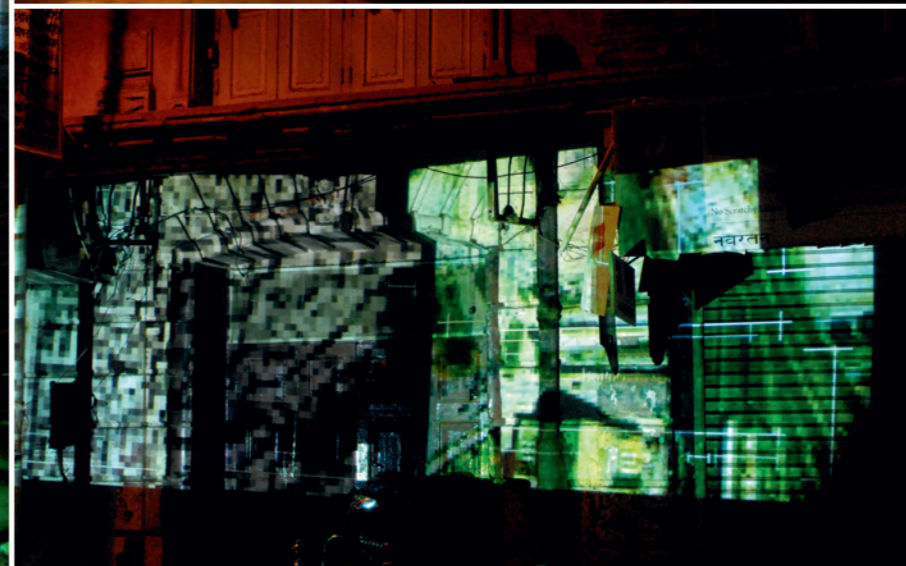
## “intermedial hamburg”

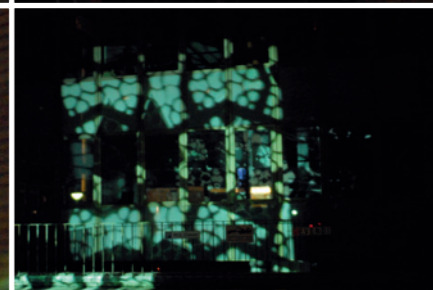
intermedial 3. act , 2006

the experimental setup at both locations:::: 1 mini-bus, 1 generator, 40 minutes animation for 3 lcd-projectors and driving at walking-pace.

in the course of the disintegration of the mystery between the contrasts of the pulsating life in the public and private context, it seems that defined spaces transform to interspaces, and supposedly well-known, open structures have been imbued with an air of inviolability, worthy of preservation. modern techniques of storytelling and reporting encounter emergent clusters, illuminate or focus them, manipulated and reduced to the absolute essentials. temporary situations burn to the wall and live objects appear in new perspectives, without entering the interspace, or to have ever left.

the filmed transformations of urban space and the reactions of its inhabitants were later juxtaposed and documented, highlighting the complexity of this issue to demonstrate the untapped potential of the interspace.







## stolpersteine stumbling-blocks

hafen\_city\_universitas, 2005

seminar and performance part of the art project "HafenCity\_Universitas (HCU)", in hamburg with a lot of air and little depth.

on the first day of a two-day seminar - located right in the district - the most important stumbling-blocks of the HafenCity had been verified::: identification, cost, community, open spaces, stirring, connectivity, parks, playgrounds, social peace, public transport, cultural diversity ... ..

on the second day the stumbling-blocks were welded together out of flex/foil and the collected keywords were stencilled onto the foil pillows.

in the next step the stumbling-blocks were positioned at selected locations in the HafenCity, with the aid of a portable blower. if needed, the foil pillows could be handled by two persons, arranged and moved quickly for a temporary stay at nostalgic spots. the pillows blocked the traffic forcing the people to walk among the pillows and encounter the stencilled-on problems.



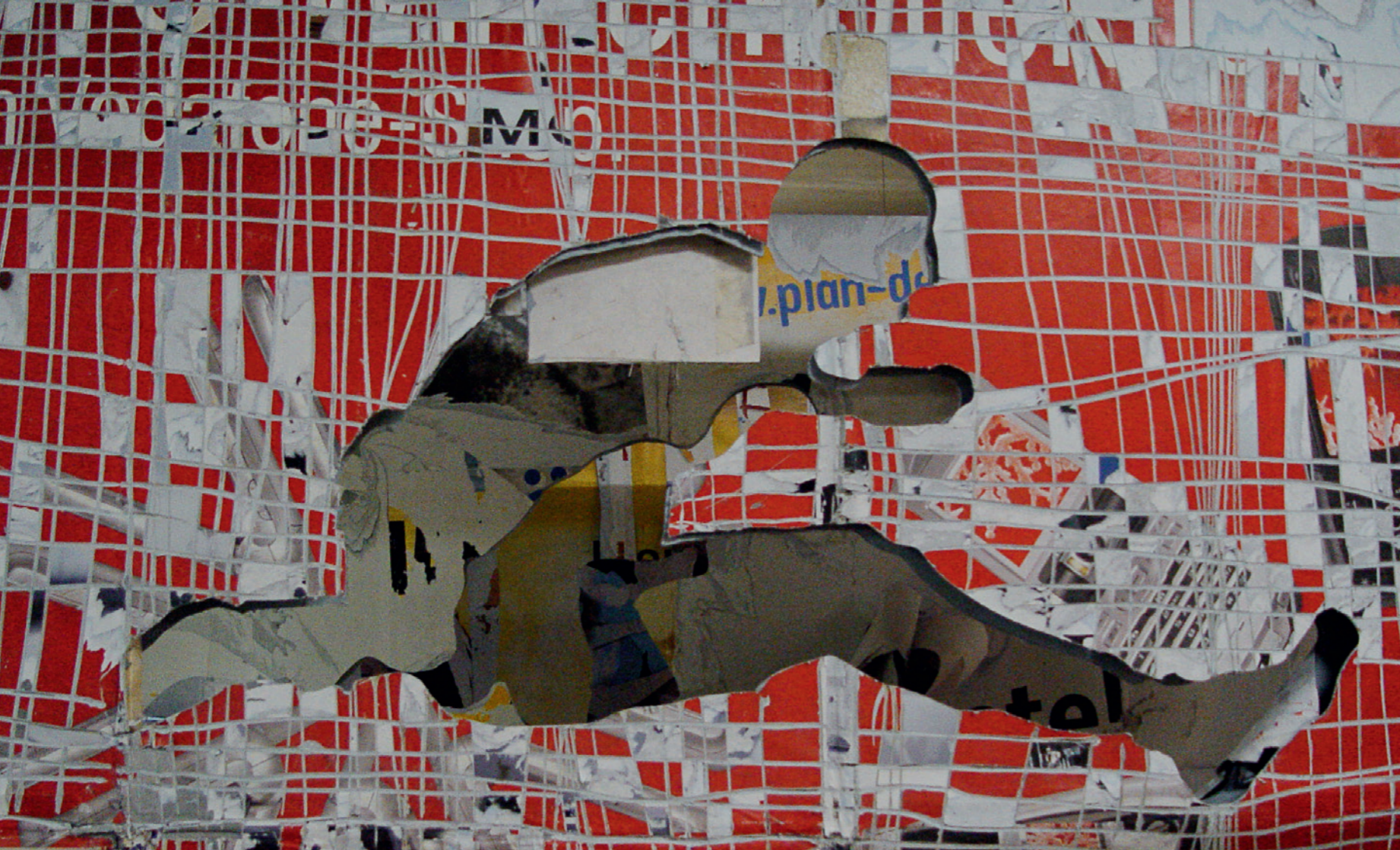


leuchtkästen

dekollage

performance

installation



## zwischen sprünge intermediate-jumps

13 objects 230\*340\*10 cm, 2005

this expansive installation deals with the urban development project "sprung über die elbe"(jump over the river elbe".

plot 1::: space-efficient:::

13 frames, covered on both sides with decollages, hang in a slight curve from the ceiling, a span, a motion across the space and rhythm/ separate it into interspaces.

plot 2::: urban development concepts:::  
used billboards were formed to abstract illustrations/decollages that show different concepts of activation and restructuring areas with a development potential.

plot 3::: pictorial translation:::

a motion sequence of a jump from launch to landing in the form of 13 snapshots as cut out silhouettes of the frames.

plot 4::: schedule:::

50 \* 50cm double-sided light boxes with collaged motifs, highlighting the measures taken to revive the area on the south bank of the river elbe, such as the lifting of the customs boundary.





## decollagen

from paper billboards

the basis for the decollagen are "schwarten", superimposed layers of 8-30 billboards glued together

the raw material is directly cut from the roadside billboards, to be processed after drying.

the motifs address the complexity of the human psyche. they play with classic poses and modern advertising aesthetics.

by removing the individual layers of paper the motifs also peel out. thereby the work responds to the outcropping ads, which at best leads to a momentum, but often ends in the waste paper.



*Wm*

ite's pleasures.





to understand the fic.tion as a playful  
approached situation and fathom the  
moral and ethical limits.





faltung 03 installation

### **faltung 03**

### **folding 03**

cardboard and rust, 2008  
le cadavre exquis

it is not evident at first glance whether this is an experiment with the “exquisite corpse”, the back of a “schwarte” of billboards, or if the primary-surrealists are being exhumed again,. but the unconscious supplements, interprets, and paints the image of folding further, but certainly not only in the sense of surrealism.

### **schneeblind**

### **snow-blind**

from the series neuschnee, 2007

a short story is punched in braille into an octptych alps-panoramic-wallpaper. the story, written by the indian screenwriter darab farooqui, is about a young indian, who encounters snow for the first time.,the resulting holes and the punch-outs left on the ground become snowflakes that amplify the spatial effect of the collaboration between the artist and the author.



schneeblind installation



**nachleuchten und rost auf  
180°18-1  
afterglow and rust at  
180°18-1**

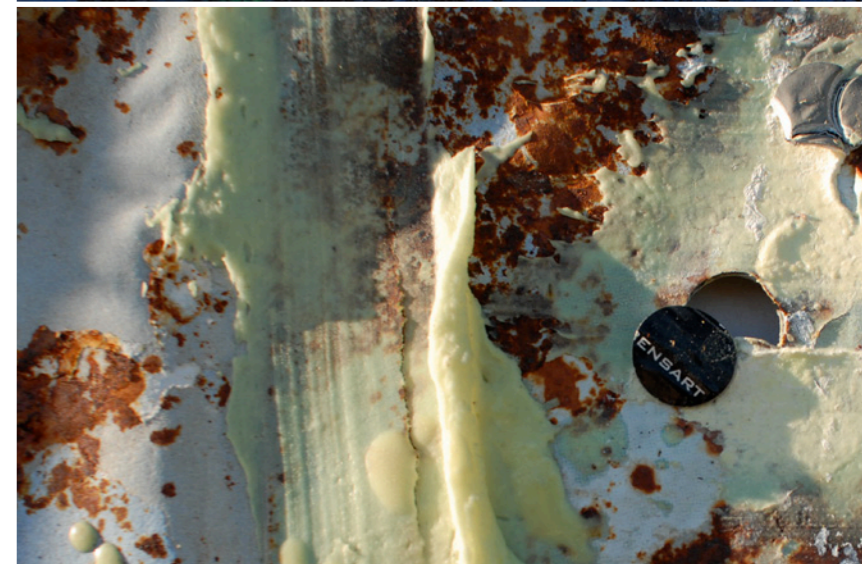
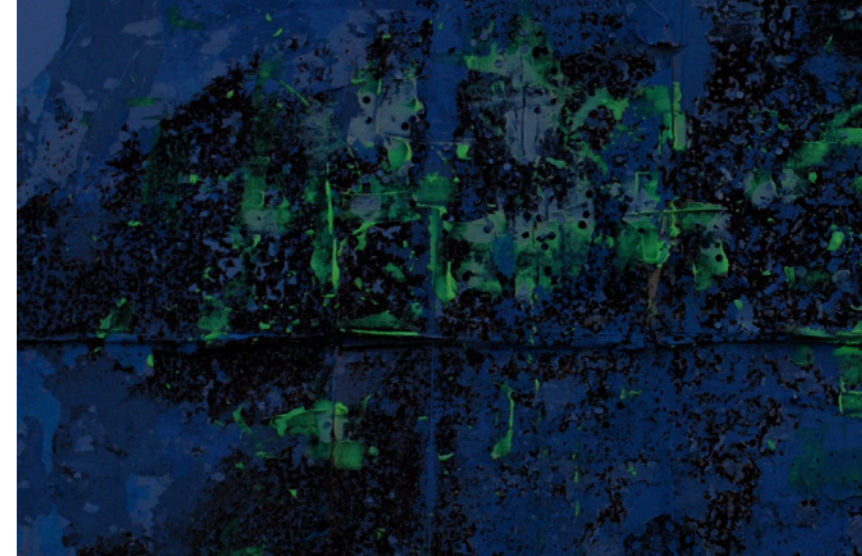
SchleusengärtenGalerie, 2010

installation in the public space using advertising and billboards for the public space - the weather-exposed, living decollages as aesthetic, abstract transformations of amusing consum- advertising.

18-1, the format of a billboard

180° turned::: back side of a "schwarte" of poster advertising - blue paper - avulsion and wounds from the off-peeling form a vibrant, abstract form  
rost ::: remains of the billboard - contrast to the blue paper - supplemented by additionally applied rust traces - traces of weather transformations.

phosphorescent::: association with the burning of advertising into the subconscious - extended by cutting out layers, emblematic of the poking, challenging.







### **indian\_reflex**

120\*120cm, 60\*60cm since 2009

the works are part of an open series of light boxes with motifs which are created and developed during many visits to india in the previous 5 years.

high-contrast copies of the photos are printed on silver reflection backlight paper and fixed on semitransparent acrylic.

the translucent contours are then worked into the pictures, through this fact they face themselves with their profoundness and their radiance.

in exhibitions the visitor becomes a part of the works, by reflecting in the motifs. through this fact, they are faced with different characters, ages and religions.





## bulle in gold auf rosa

### bull in gold on pink

from the series „licht::aus“  
230\*300cm, 2010

fourteen different large light boxes and an open sack of bull fattener \_ combine to form a fragmented whole \_ broach the issue :: idol worship contra the “true” believe \_ the advertising-light boxes illuminate the hard contrasting motif of the iconic charging bull statue by arturo di modica, installed in front of the new york stock exchange \_ the worship of the golden calf, transformed into the bull \_ the international symbol for rising quotes \_ realised in printed gold, reflective backlight foil on pink background \_ association::: paper of the financial times \_ globalization, en-vogue and flippancy \_ scratches, bright contours :: create the deep, reveal the vulnerability of the systems \_ flash, light up \_ illuminate, flicker, go off, into the dark \_ sometimes one, then all \_ then 7 or 9 \_ 3 \_ electric controlled :: random or programming \_ random, but a precise computation sequence of the program \_ 01 \_ :: dehumanization, groping in the dark of managers and stock market gurus \_ momentum of theoretical systems \_ waiting for the bear.



## reflex\_hamburg

125\*130cm, 2008

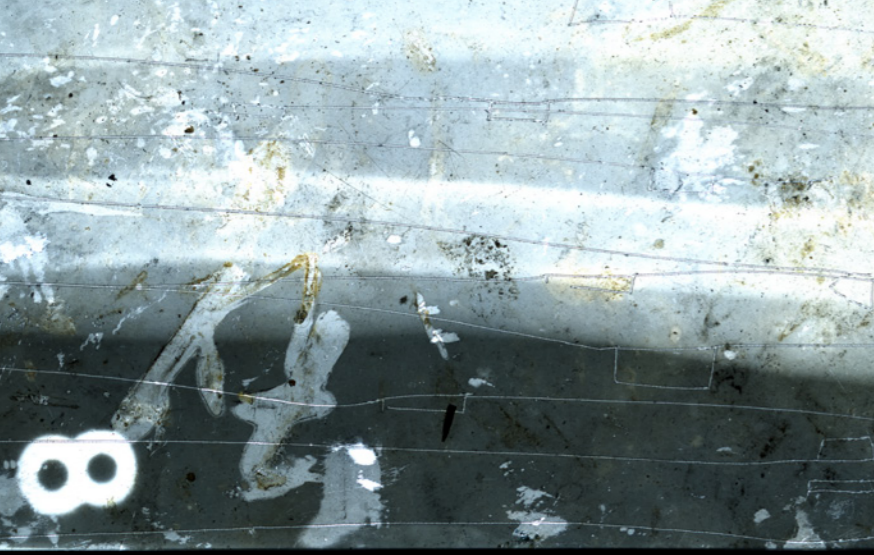
three large-sized light boxes show reflective motifs, which not only reflect life in the hamburg port, also my maritime family history.

adele, the ship of my grandfather - my grandpa - his sunken barge, with the salvage ship albatross – they create a triptych of his/our family history.

it lights the harbor in the night, as a shining landmark, a memento of the history. during the day, the opposite shore and the passing ships reflect themselves in the motifs, because the photos are printed on silver-reflective backlight-foil. the work thus refers to the present and sweeps into the future.

the monochrome motifs were accentuated using a grinder. they are enhanced, especially at night by the bright contours and by creating additional depth.



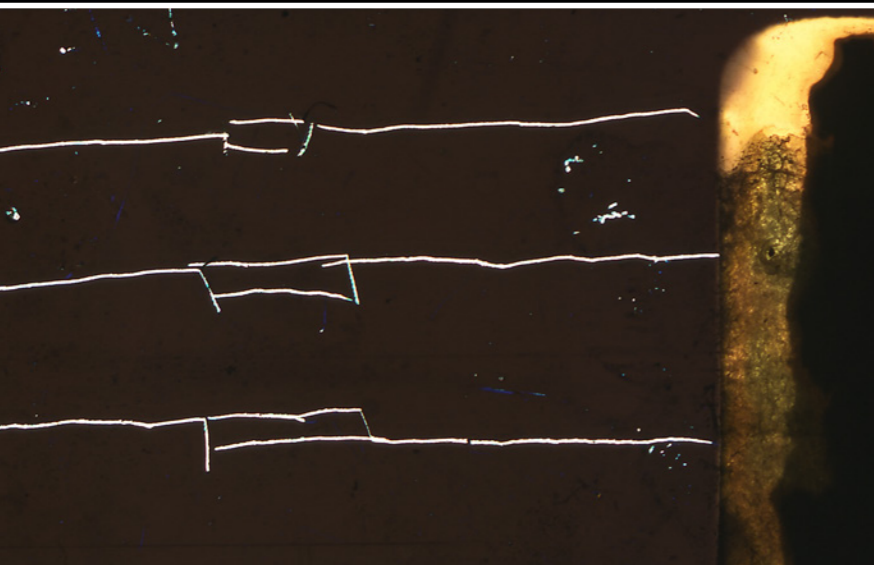


**stadtlandschaften**  
**metropolis-scenerys**

50\*50cm, 125\*130 cm, since 2005

the city and the road-scenery are fixed by lines and borders, but the real stories are much more complex.

this piece employs photos and transparent finds which have treatments from the streets. here a discarded x-ray image from the site walk in the Stresemannstrasse, Hamburg, there a broken hand from india, slides of wedding couples, the overhead transparency of a professor getting on in his years.



the x-ray \_\_ representative for the other works of the series:: it is provided with a number of footprints and scratches, marks from the life on the street.

it is very reduced, extended with the flanking and fixing elements of the city.

the works are presented as enlarged prints in light boxes, to another theme of the city, - lighting and advertising.



# arne lösekann

04. 2009	first international solo exhibition “indian reflex“ in jaipur/india
since 01.2007	running xpon-art gallery <a href="http://www.xpon-art.de">www.xpon-art.de</a>
09.2006	completion of my studies at the hcu hamburg as dipl. ing. architect
05.–09. 2006	“intermedial“: realization of my thesis as a performance in mumbai (india) and hamburg (germany)
09.2005 – 02.2006	educational journey through India on bicycle with the camera on search of intermediate spaces and their inhabitants
04.2004 – 09.2005	tutor for design/detailed design and experimental design at the haw
since 2004	freelance architect and 3d modeler in hamburg
since 09.2000	studies in architecture at the haw (hochschule für angewandte wissenschaften hamburg)
since 2000	more than 40 solo and group exhibitions
10.1998 – 09.2000	studies of construction and environment engineering at the technische universität hamburg-harburg
05.1998 – 10.1998	bicycle journey with the camera through south america (chile, argentina, bolivia, peru)
03.1998 – 04.1998	journey through europe
07.1996	abitur at the johann-rist-gymnasium in wedel
26.06.1977	born in hamburg/germany



photos:

darab farooqui  
nandan ghiya  
franziska goetz  
julia hofmann  
rolf kellner  
christine lembke  
arne lösekann  
romy oberender  
jens sauerbrey  
kai wientapper

