

UPTIME DOWNTIME

Andreas Lang // Marcel Prüfert // Guest: Signe Guttormsen

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A system's availability is measured in terms of uptime (active time) versus downtime (inactive time). A business that can maintain its functionality during partial outages is considered highly available. Similarly, an important concern in artistic production is to balance visual media, though inefficiency and interference factors (both literally and figuratively) may be desired or even intentionally employed as concomitant phenomena.

Andreas Lang (b. 1971) paints the things that interest him: motifs from his everyday environment and from science and research, as well as the constant of the human figure. Oil, lacquer and spray paint are sometimes mixed and sometimes laid over and against each other as in drawing. For him color is a device that constitutes both the skin and the body of his visual elements and unites them, whether abstract, figurative or sketched, into a single visual idea. Lang, for whom drawing means "thinking" whereas painting primarily means "feeling," combines both in his visual worlds. Whether a concert stage, a polar explorer, a Martian landscape or a self-portrait, Andreas Lang creates atmospheric landscapes that renounce mysteries and liberate associations.

For **Marcel Prüfert** (b. 1968), the artistic process involves searching for and working with found visual and textual fragments from art history, advertising and print media. Out of everyday sociopolitical life he develops narrative worlds of experience that go beyond the canvas to create a place in space and in memory. His paintings achieve a compression and intensification via the material excess that surrounds us. The visual icons of romanticism encounter those of current political affairs, each exposing the other's visual strategies.

Signe Guttormsen (b. 1964) applies not only acrylic paint but also saw and router cuts to board. For her, the paint and the painting's underlying material have equal value. Her variable piece "To the End of the World" consists of modules of different shapes and sizes arranged like puzzle pieces in different ways to produce new images. The worked wood is no more a substrate than the paint is merely representational. Through the variability of the possibilities for presentation, Guttormsen reflects on inclusion, exclusion, unity and diversity.

[Carla Orthen]