

LARS LAUMANN

TOGETHER WITH BENJAMIN A. HUSEBY, DAN OLA PERSSON AND REIN VOLLENGA

LOVE PARADE, 2011 – Lars Laumann & Rein Vollenga, sculpture with looped projection, app. 120 x 150 cm.

POR TAGO, 2012 – Lars Laumann & Dan-Ola Persson, sound installation, loop, 40 inch screen

YOU CAN'T PRETENT TO BE SOMEBODY ELSE – YOU ALLREADY ARE, 2011 – Lars Laumann & Benjamin A. Huseby, 2011, video, 12:03

UNTITLED, 2012 – Lars Laumann, framed photo, 2012, 40 x 50 cm.

UNTITLED, 2012 – Lars Laumann, folded and framed black white photo, 2012, 50 x 50 cm.

Lars Laumann's process of creating is something entirely opposite to the old perception of the artist genius working alone on his masterpiece. Here instead a constant exchange of ideas is how the work materialises. Essential to his work are the collaborations, community and friendships that both develop with his work and is also necessary to make them happen.

This natural social structure that develops around Laumann's work is also the starting point for this presentation at MiART 2012 where Dan-Ola Persson, a close friend, joins him to show the brand new collaborative work Por Tago (2012). The small installation consists of the sound of a few words that are repeated over and over again from an empty flat screen. The words are understood as an repetitive enumeration of separate articulates, the days of the week. Esperanto is the most widely spoken constructed international auxiliary language and, in 1887, created by L.L. Zamenhof to foster peace and international understanding between people from different countries. But in this 'video', by Laumann and Persson something completely different is at stake. The words loose there meaning and become a way of meditation. As a technique that changes the mode of consciousness. This gives the viewer space to contemplate and think about the work itself. Laumann and Persson are playing with their role as artists and they make us wonder, where is art made?

On the walls at the side West presents two new photo's by Laumann that show a fascination in abstracting reality. We are looking at a young man sitting in front of a carefully constructed installation, a mass grave consisting of millions of human bones and skulls. He is introverted and doesn't seem to be aware of his environment. The photo has been folded twice, it revealed the image not straight away. The image becomes an object, the person on the photo as a sculpture. The other photo shows a medieval wooden church that was dismantled and moved in the eighteen fifties from Norway to Poland.



LARS LAUMANN & REIN VOLLENGA, LOVE PARADE

In his art Laumann is researching 'the free will' and became aware of the fact that it can only be realised in the context of religion, human structures, social life and relationships. In order to be an completely free person you have to be a participant of society. In the masses individuals show their power.

With the work 'Love Parade' (2011) we are confronted with the terrible disaster in Duisburg where, in 2010, the dance event ended in a massive crush in witch nineteen people were killed. The video is constructed with found footage of the surveillance cameras at the site. The images are softened by the clean, white amorf sculpture on which it is projected.

LARS LAUMANN (1977, Brønnøysund, Norway) finds his inspiration on the outskirts of popular culture and tells stories that blur the difference between high and low culture and reality and fiction. At the 2008 Berlin Biennale, Laumann showed the video installation Berlinmuren (2008), which became one of its main attractions. The video portrays the Swedish woman, Eija-Ritta Berliner-Mauer, who married the Berlin wall. Laumann displayed the film on a fallow piece of land where the wall (her husband) used to stand. Shut Up Child, This Ain't Bingo (2009) is a documentary about the relationship between a Norwegian artist and an American prisoner on Death Row. Through telling both these stories, Laumann tries to impart something incomprehensible to the audience.

His work has been shown at the 5th Berlin Biennial in 2008 and the Liverpool Biennial in 2010, the Museum of Modern Art, New York; the Whitechapel Gallery, London; Kunsthalle Basel; West, Den Haag; Maureen Paley, London; Foxy Productions, New York and the Astrup Fearnley Museum, Oslo among many other venues.

BENJAMIN ALEXANDER HUSEBY (1978, Norway) works with photography and installation, often juxtaposing his somewhat disparate interests in esoteric science, natural history and counter culture. His dissemination of images and subjects are connected through an idiosyncratic visual language of forms and colours. Together with Laumann he has created a very personal video 'You can't pretend to be somebody else – you already are', developed from their mutual obsessive interest in the fallen Warhol superstar Nico.

DAN-OLA PERSSON (1975, Sweden) is a musician currently based in Oslo. He is guitarist and singer in the Swedish death metal band Cardinal Sin and has also performed with Entity and The Ancient's Rebirth. His latest record, with music composed for Lars Laumann's films, was released by Torpedo Press in 2010.

REIN VOLLENGA (1979, The Netherlands) creates sensuous, suggestive objects that can be worn as sculptural adornments; these 'wearable sculptures' have been commissioned by Paris fashion label Mugler and by performers including Lady Gaga. Vollenga has had solo exhibitions at Suvi Lehtinen, Berlin and Candy, Tokyo.

West

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