

Press release

Hans-Christian Lotz
26 Jan–11 Mar 2018

Press meeting
Fri, 26 Jan 2018, 10 am

Opening
Fri, 2 Jan 2018, 7 pm

The work of Hans-Christian Lotz addresses the supposed norms of everyday life. For all the familiarity of its elements and milieus – current technologies, information systems or generic objects – his installations are characterised by a calculated inaccessibility. As if the laconic works themselves were autonomous, intelligent systems that elude human cognition.

Lotz's exhibition in Kunstverein Freiburg sketches the skeleton of a barren world of glass facades, fractals, ideologies and hallucinating source codes. At the centre of this is a video installation with an interactive mechanism, which is conversely employed to create an effect of concealment and withdrawal. The video monitors are presented together with elements of a closed glass facade. Somewhat outdated, they could well date back to the seventies or eighties, from the shopfront of a cooperative bank or insurance firm - a piece of commonplace architecture that characterises the high streets of German retail districts. The installation follows on from one of Lotz's past works, in which automatic sliding doors were hung on the walls, and opened when their sensors detected observers. The new, inverted version at Kunstverein Freiburg weaves contention into the relationship between art work and observer, between the displayed and the hidden. The monitors' controls are connected to a sensor: as one approaches a monitor, the image disappears.

Emanating from the mathematical structures and technical systems that pervade our world, the exhibition continuously converts the supposedly normal and familiar into something alien and opaque. Methods of encryption and abstraction lie like a filter over the exhibited images and objects. They become part of a reflexion on the specifically historical practice of exhibiting, and the possibility of its non-anthropocentric future.

Lotz grew up in the Black Forest and afterwards studied briefly in Freiburg. This period of 'research' provides another background for his presentation in the Kunstverein. The exhibition could also outline the psychogram of a teenage programmer or nerd, who is ideologically driven to develop new technologies that will become completely independent and surpass us. Accordingly, in terms of the exhibition, the authorship would change over from a human to non-human agent, whose signals are no longer directed at human observers.

Hans-Christian Lotz (* 1980, Hamburg) lives in Berlin. He studied in Leipzig, Frankfurt am Main, and in Vienna.

Exhibitions (selected):

2017: Christian Andersen, Copenhagen (solo); *'Two A.M.'*, Daniel Buchholz, Berlin (with Loretta Fahrenholz); 2016: Galerie der Stadt Schwaz, Austria (with Anita Leisz); Dominique Lévy, New York (solo); Liszt, Berlin (with Alexander Hempel); Km Temporaer at 83 Pitt St, New York; *'Stuttgart'*, Francesca Pia, Zürich; 2015: David Lewis, New York (solo); 2014: *'Lettere dall'interno del'*, Midway Contemporary Art, Minneapolis (solo); 2012: Diana Lambert, Vienna (solo); 2011: Lars Friedrich, Berlin (solo); 2009: *'Dying to Death'*, Wiels Project Space, Brussels.

Opening Night

Fri, 26 Jan 2018, 7 pm
Introduction: Heinrich Dietz, Director

Programme

Thu, 15 Feb, 7 pm
Curator's tour with Heinrich Dietz

Thu, 22 Feb, 7 pm
Guided Tour with Ann-Kathrin Harr

Sun, 4 Mar, 2–4 pm
Children's Workshop (registration required)

Sun, 11 Mar 3 pm
Reading with Hans-Christian Lotz

We are happy to provide additional information and print-quality images upon request.

Ann-Kathrin Harr
Research Assistant
Kunstverein Freiburg
Dreisamstr. 21
79098 Freiburg

Phone: +49 761 349 44
Fax: +49 761 349 14
harr@kunstvereinfreiburg.de
www.kunstvereinfreiburg.de

Opening hours:
Tue–Sun 12am–8 pm, Wed 12am–20pm,
Mon closed
Entrance: 2 € / 1,50 €
Thursdays free, members free

The exhibition is supported by:

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The Kunstverein is supported by:

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