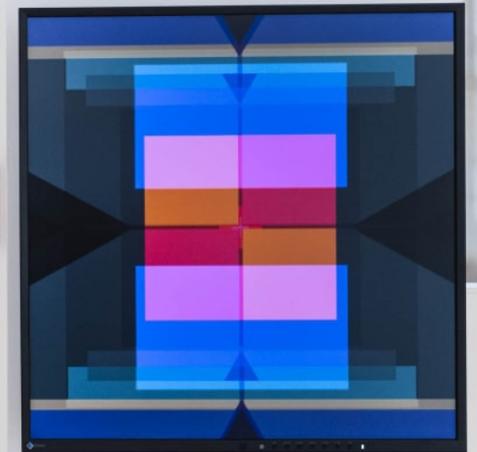


KATARINA LÖFSTRÖM

Born 1970 in Sweden.

Lives and works in Stockholm,
Sweden.



Andréhn-Schiptjenko

STOCKHOLM PARIS

KATARINA LÖFSTRÖM

The common denominator in Katarina Löfström's video works is the abstraction or, rather perhaps, the extraction of something. Her computer-generated animations can be based on a city view, a horizon or a photo, but the essence itself is about emotions, phenomenon or concepts. She takes interest in various stages of consciousness, such as wakefulness, daydreams, the hypnagogic state and trance but also optical phenomena, often in relation to sound. Through repetitive movement, loops, reflections and light effects she creates works which amplifies and concentrates certain phenomena and thus tampers with our perception and its fluid boundaries of what we perceive as reality.

Her oeuvre also includes sculpture and her most recent works - Open Source - is a series of monumental outdoor works. They allude in its format to different screen sizes like Panavision. They consist of tens of thousands of free hanging sequins, reflecting the light, thus visualising the movement of the wind and the surrounding nature. By using a very basic material such as sequin panels originally meant for commercial use, Katarina Löfström creates an everchanging moving image in the public sphere, without having to use electricity or external lighting.

Katarina Löfström (born in 1970 in Sweden, lives and works in Stockholm) graduated from the University College of Arts, Crafts and Design in Stockholm 1997 and has since then mainly worked with video.

In 2019, she was awarded the Swedish Filmform Prize for her significant contributions to video art. Her work has been shown in exhibitions at Blickachsen, Bad Homburg, Germany, Wanås Konst, Sweden, Bonniers Konsthall, Stockholm, Witte de With, Rotterdam, Kiasma, Helsinki, Tramway in Glasgow and Kunsthaus Graz to name a few. She is represented at the Moderna Museet in Stockholm, Neuer Berliner Kunstverein, in Wanås, at the library in Alexandria and others.

Recent solo exhibitions

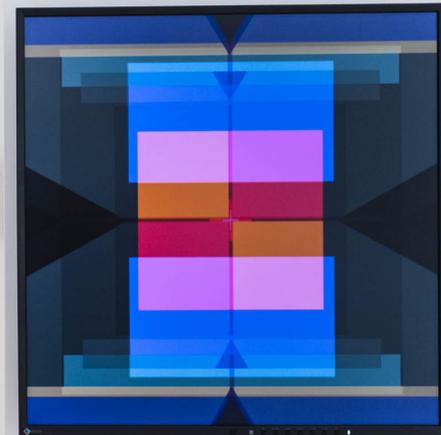
- 2023** Södertälje Konsthall, Södertälje, Sweden.
- 2021** *Point Blank*, Andréhn-Schiptjenko, Stockholm, Sweden
- 2020** *A Void*, the Swedish Consulate, Istanbul, Turkey.
Collaboration between the Swedish Consulate and the Public Art Agency Sweden.

Recent group exhibitions

- 2021** *As Time Goes By*, Alma Löv Museum of Unexp. Art, Östra Ämtervik, Sweden.
Wanås Konst, Knislinge, Sweden.
- 2020** *Being Becoming Anything*, Borås Konstmuseum, Borås, Sweden. (curated by Mija Rehnqvist)
- 2019** *Blickachsen 12, Contemporary Sculpture*, Bad Homburg and Frankfurt Rhine-Main, Germany (curated by Christian Scheffel)
Borås Internationella Skulpturbiennal, Borås, Sweden. (curated by Power Ekroth)
- 2018** Wanås Slottspark, Wanås, Knislinge, Sweden.
(curated by Elisabeth Millqvist)

Public Collections

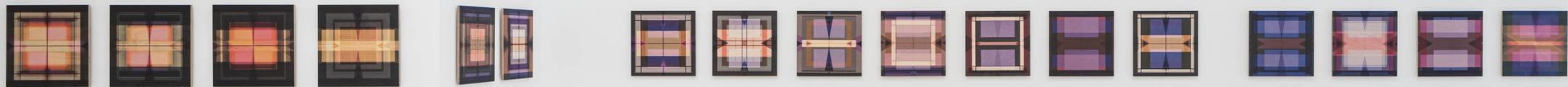
- Artist Pension Trust, Berlin, Germany.
- European Patent Office, Munich, Germany.
- Jönköpings kommun, Sweden.
- Moderna Museet, Stockholm, Sweden.
- Neuer Berliner Kunstverein, Berlin, Germany.
- New Bibliotecha Alexandrina, Alexandria, Egypt.
- Norrköpings Konstmuseum, Norrköping, Sweden.
- City of Uppsala, Uppsala, Sweden.



Point Blank
Installation view at Andréhn-
Schiptjenko, Stockholm, 2021

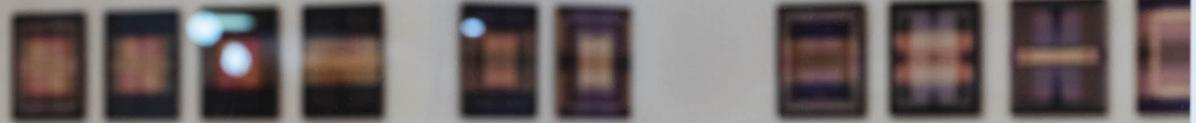


Point Blank
Installation view at Andréhn-
Schiptjenko, Stockholm, 2021



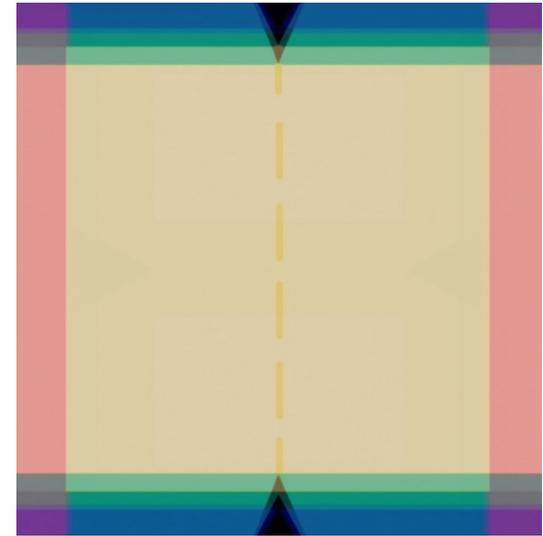
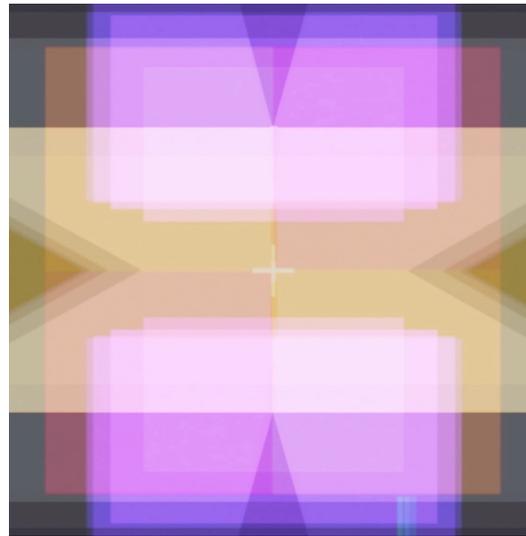
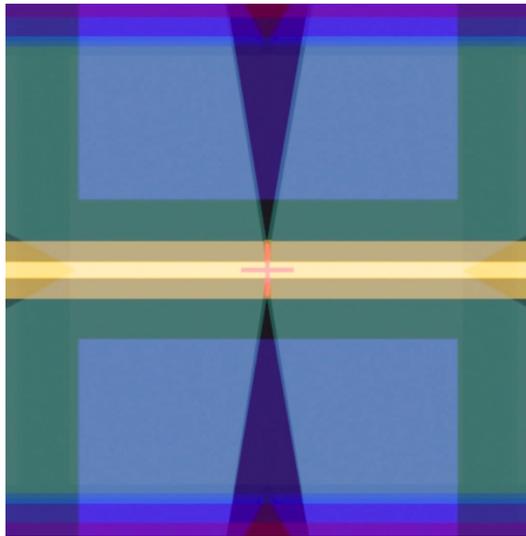
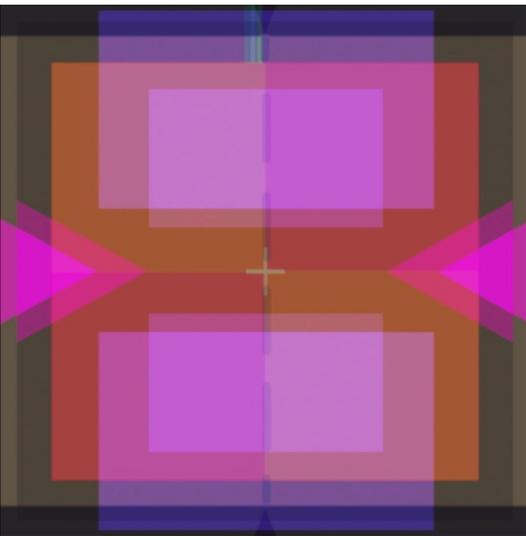
Point Blank
Installation view at Andréhn-
Schiptjenko, Stockholm, 2021

Point Blank
Installation view at Andréhn-
Schiptjenko, Stockholm, 2021



Point Blank
Katarina Löfström
30 september - 30 oktober

Andréhn-Schiptjenko



Katarina Lofström

Point Blank, 2021

Animation, 18 minutes

<https://vimeo.com/619922923>

Still images from the video



Point Blank
Installation view at Andréhn-
Schiptjenko, Stockholm, 2021

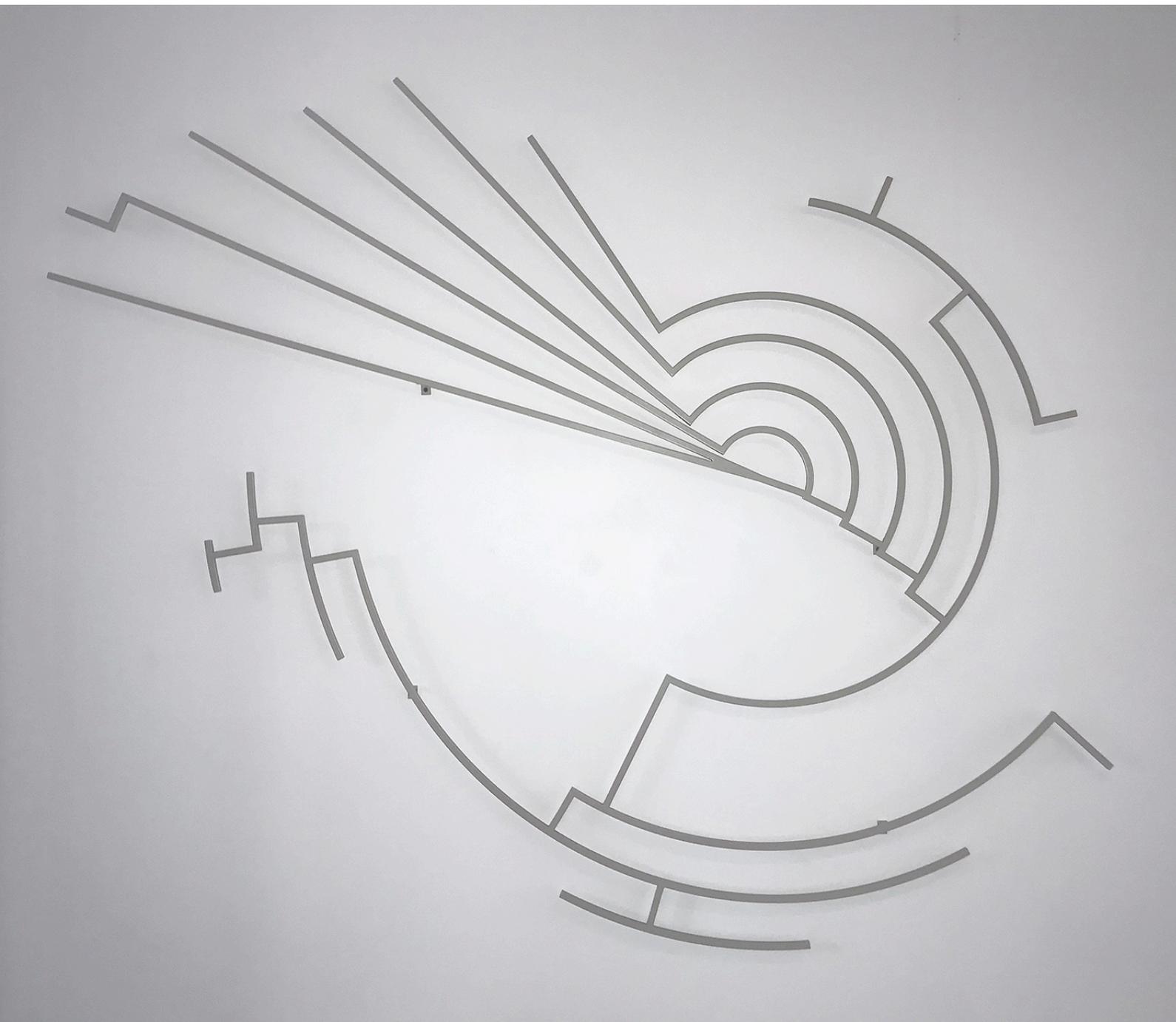


Katarina Löffström

Revolutions, 2021

Video work, 7.40 minutes

<https://vimeo.com/520632605>

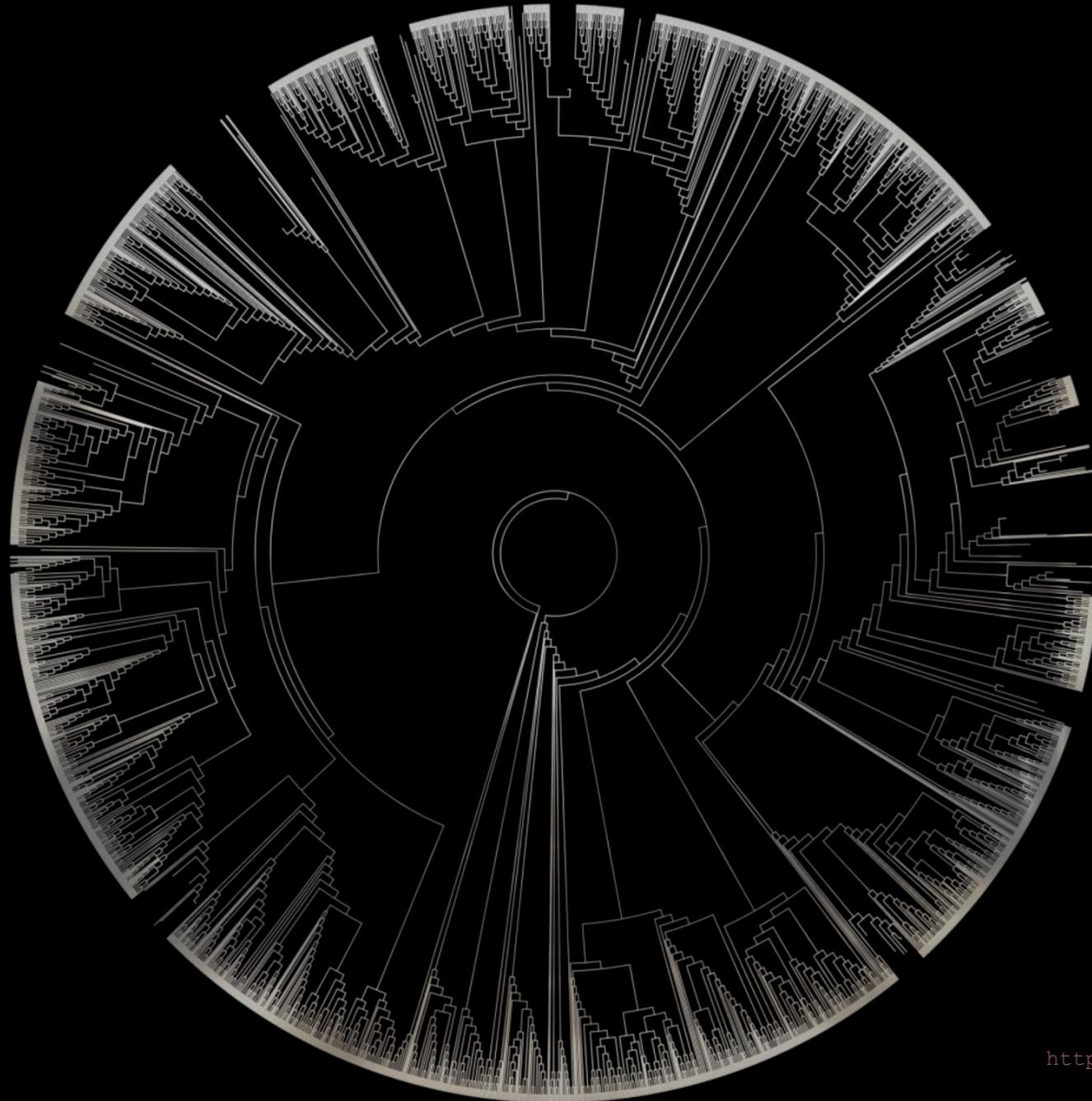


Katarina Löfström

Revolution #5, 2021

Powder-coated iron

135 x 166 x 3 cm



Katarina Lövström

Vanitas, 2021

4 minutes animation

<https://vimeo.com/520635246>

Still image from video



Katarina Löfström

Point Blank #204, 2021
UV-print on birch plywood
30 x 30 cm
(11 3/4 x 11 3/4 in)



Katarina Lofström

Fugue, 2021

Animation, 30 minutes (loop)

<https://vimeo.com/500776125>

Installation view from Taverna Brillo,
Stockholm, Sweden, 2020.



Installation view, Taverna
Brillo, Stockholm, Sweden, 2020.



33

133

220

Installation view, Taverna Brillo,
Stockholm, Sweden, 2020.



Katarina Löffström

Movement no 1, 2020

A fresco measuring hundreds of meters mounted on both sides of the bridge, made from sequins.
Commissioned by Tampere Kommun, Freizimmer OY



Katarina Löfström

Ledare, 2020

A monumental sculpture based on yellow painted handrails made from stainless steel.
Commissioned by Stockholm Konst

Katarina Lövström

Mellanrummen, 2019

Prints mounted onto three monumental windows
in a staircase at St Sigfrids Hospital in
Växjö.

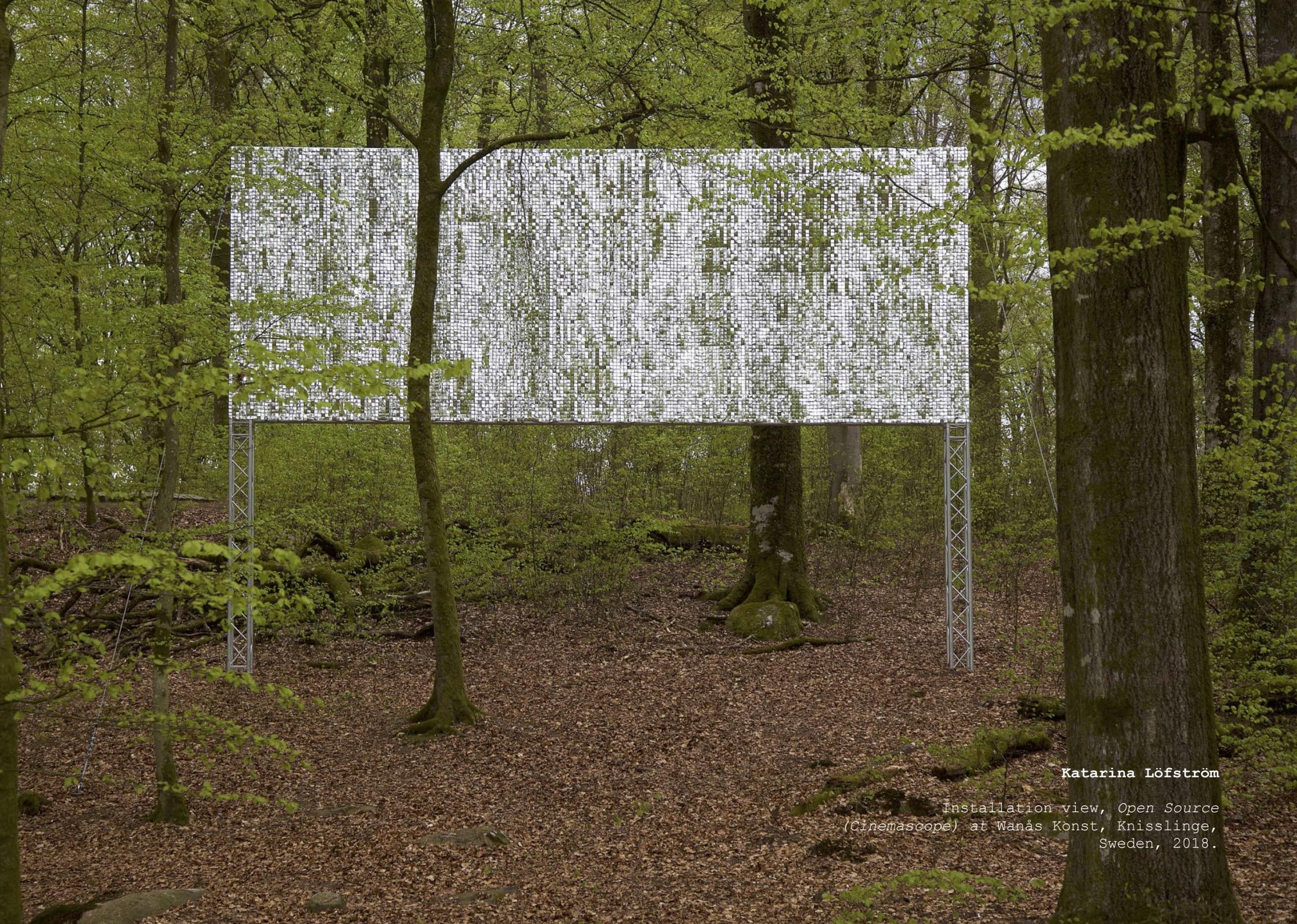
Commissioned by Region Kronoberg - Artplattform



Katarina Löffström

Installation view, *Blickachsen 12*,
Contemporary Sculpture, Bad Homburg and
Frankfurt Rhine-Main, Germany, 2019.





Katarina Lövström

Installation view, *Open Source*
(*Cinemascope*) at Wanås Konst, Knisslinge,
Sweden, 2018.



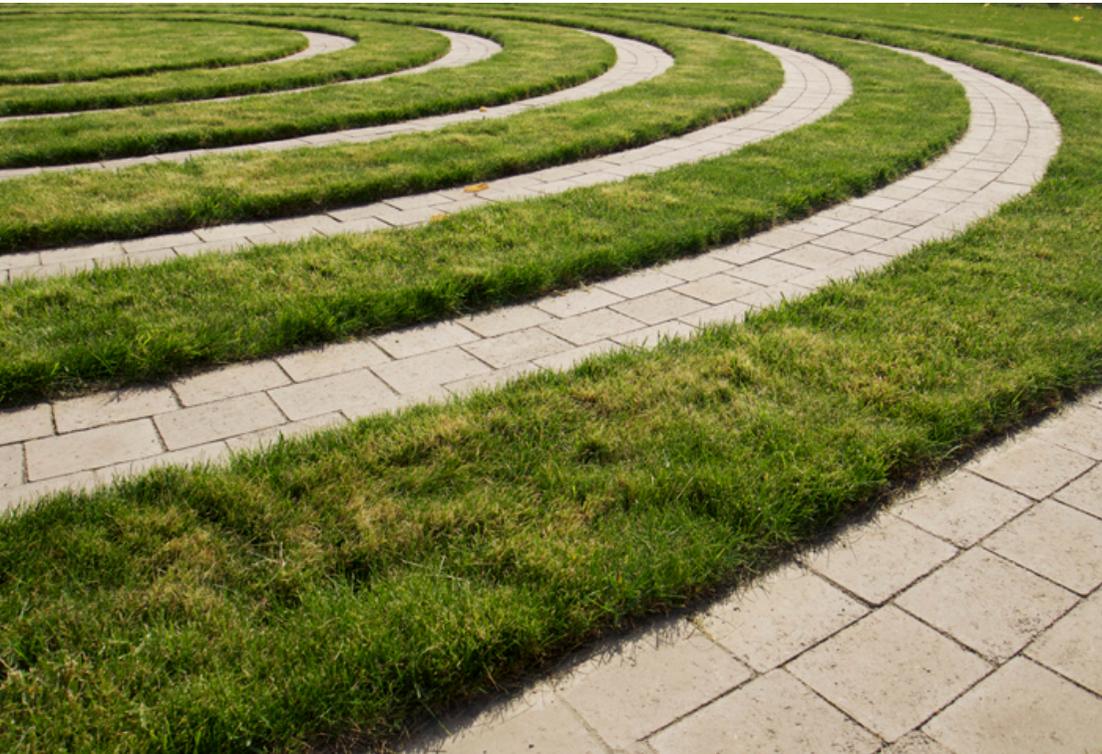
Katarina Löfström

Cipher, 2018

Sculpture made from LED-armatures.

Installation view from Borås and Ulvhälls hällar



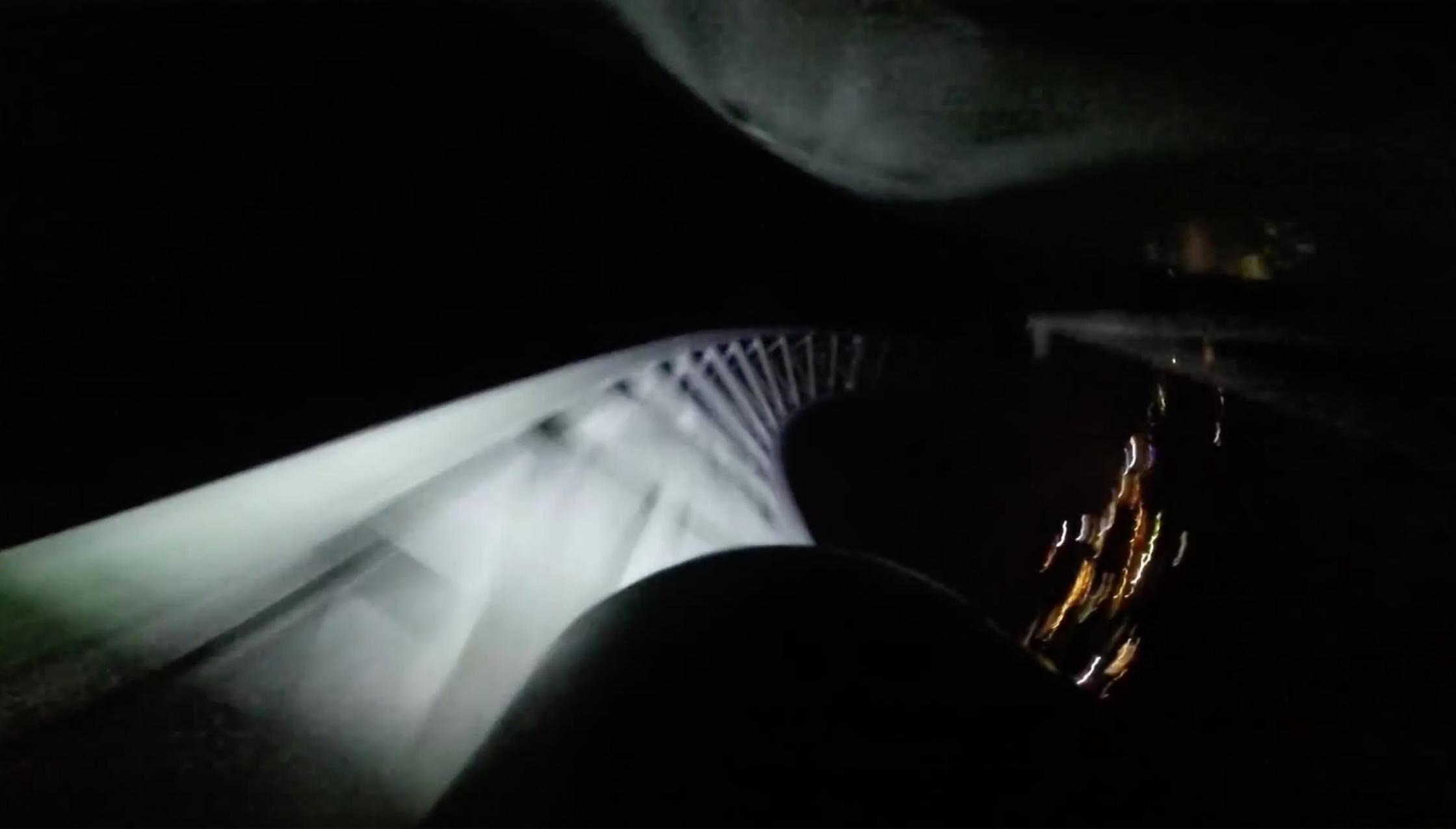


Katarina Löfström
Tankegång, 2018
12 meter wide labyrinth made from St Eriks cobblestone.
Commissioned by Tierps kommun



Katarina Lofström

Installation view, *Insomnia* at Bonniers
konsthall, Stockholm, Sweden, 2016



Katarina Lofström

Downhill, 2016

Animation, 6'35" minutes

<https://vimeo.com/122623298>

Still image from the video



Katarina Löfström

P.O.V., 2015 (ongoing)

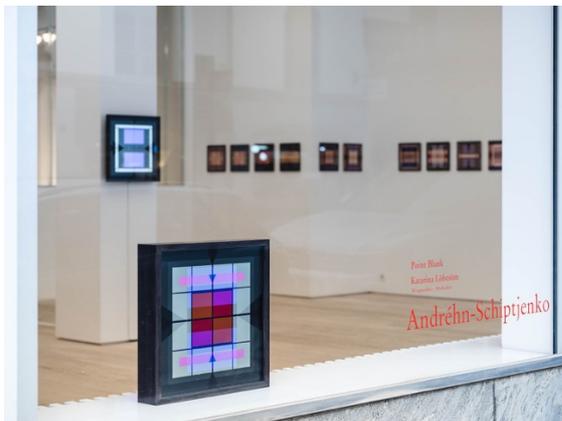
Digital prints on plywood.

30, 50 and 70 cm diameter.

Motifs taken from the films *Downhill*
and *A Void*.

Point Blank: Katarina Löfström

"My work is very much about condensing, reducing and finding the lowest common denominator of notions that might be super complex and unfathomable. Like death, space, violence and love. I try to create condensed meditations on things that bug me, puzzle me, scare me.", says Katarina Löfström in our interview, in conjunction with her new solo exhibition at Andréhn-Schiptjenko in Stockholm.



Katarina Löfström, *Point Blank*, Andréhn-Schiptjenko, Stockholm, 2021. Image courtesy of the gallery

C-P: Run us up to speed with developments in your artistic practice in the studio since your last gallery exhibition with Andréhn-Schiptjenko quite some years back already.

K.L: Since my last show with the gallery in 2013, I've been exploring ideas of sculpture in relation to my films. I've been experimenting with alternative ways of working with moving image/animation, resulting (among other works) in a series of large-scale outdoors sculptures called *Open Source*. They consist of big screens, all with the ratio of different film formats (16:9, Cinemascope for example), covered with thousands of loose hanging silver sequins. The material looks like digital pixels, reflects

its surroundings and moves along with the wind, creating a moving portrait of the environment in which the work is placed. I showed one on Nybroplan in Stockholm (*Open Source (Panavision)*) last summer, invited by Stockholm Konst. The original one *Open Source (Cinemascope)* is now part of the permanent collection in Wanås Sculpture Park in Skåne. I've been working with a couple of new films, and with a series of public commissions. Most of it revolving around ideas of movement, animation and visual music.



Katarina Löfström, *Point Blank #120*, UV-print on birch plywood, 30 x 30 cm

C-P: It's said that the exhibition titled *Point Blank* departs from the intersection between violence, transcendence, and desire. Could you elaborate on the part that relates to violence that finds itself in the exhibition and various works?

K.L: My starting point for the film *Point Blank* (and the stills prints shown together with it) is an exploration of the formal similarities between graphic shooting targets and esoteric/religious mandalas. I find the different definitions of focus in this imagery intriguing, and a great way for me to visualize some of our most basic human drives. They both deal with activating the gaze and getting into "the zone", but for completely different reasons.



Katarina Löfström. Photo: Jean-Pedro Fabra Guemberena

C-P: You mentioned ratio of film formats as a point of departure for recent works and have always worked a lot with film (there's a whopping number of 14 film works in distribution through Filmform). As you look back in hindsight at some older works like *Red Light*, *Whiteout* and *An Island*, what are some things you're struck by yourself about your own seminal artistic production?

K.L: My work is very much about condensing, reducing and finding the lowest common denominator of notions that might be super complex and unfathomable. Like death, space, violence and love. I try to create condensed meditations on things that bug me, puzzle me, scare me. Trying to make ciphers or to decode what is not for us to understand. It might sound grandiose, I know, but there is a hope that I might be able to communicate these feelings to others by being intentionally vague, abstract and open. I let works be out of focus, hazy, too large or too small to prompt a perceptual reaction. Am I too close or too far away from the screen? Do I need to squint, defocus or look behind me? This is a method to make the viewer a bit insecure; to sharpen their senses, to create an active gaze. By creating a surface that others can pin their projections to, I hope to connect to some sort of basic human experience. I give leads into what the work might be about by giving

hints in the titles, but never in any storytelling.

Looking back at my earlier production I can totally tell what I was preoccupied with during the making of certain work. Even though I might see it as completely abstract and set apart from the rest of my life, it never is in the end. Sometimes, watching a work a while after it's made, it is like recapping a surreal and weird dream you just had. While telling it to others, you realize not only that it is super obvious what the dream deals with, but also that people you are telling it to "got it" way before you did. Seemingly abstract works like the mentioned *An Island* springs from a crushing feeling of homesickness and loneliness while living abroad. *Whiteout* is a mediation on what it looks like staring into the sun; an idea conceived while waking up from falling asleep too long on a beach. Really basic ideas and emotions, churned into something else.

So I definitely see a method that I seem to keep to. Subject matters and starting points of ideas and projects do change along with my life.



Katarina Löfström, *Point Blank*, Andréhn-Schiptjenko, Stockholm, 2021. Image courtesy of the gallery

C-P: When we last met we were speaking about how your work is related to differently by people in various places. In a time when the figurative is very much emphasized in art as compared to the abstract as in first decade of the 00's, I'm compelled to ask how the reception of your

work might seem to differ from time and place, as you see it yourself.

K.L.: It's true, I'm getting different readings of my work in different contexts, places and times. When I started making my abstract videos, there was a lot of storytelling and punky video works out there. Video and photography were the hot mediums, and a lot of it was referencing literature, film history and art theory. I didn't really fit that bill. Things got more market-oriented and "high production value" in the '10s, with another kind of gaze and clientele to relate (or not) to. The art world wasn't that into moving image anymore, which led to less attention in terms of market, but more attention from the scene interested in the medium itself. Now we're back to a big interest in the figurative and a lot of looking back at modernism. Depending on the audience, people pick up on modernist/formalistic angles (painting in the expanded field) or popular culture/trash culture references in my work, while others see hints to transcendental/psychedelic stuff. However perceived, I think it's important to stay focused on your core ideas, even though you might not get the reading that you intended or sought.

Katarina Löfström, *Point Blank*, Andréhn-Schiptjenko, Stockholm, 2021. Image courtesy of the gallery

C-P: What's next for you and lying ahead in 2022? **K.L.:** I will continue working on a series of works dealing with the third leg of my threefold mission to work around the big human drives; violence, transcendence and desire. I deal with violence and transcendence in the show *Point Blank* on show at Andréhn-Schiptjenko. The new sculptures, installations and films are dealing with desire. I work towards a broader presentation of my work, from when I started up to present time, perhaps turning my abstractions into a yet bigger narrative.

Ashik Zaman



RECENSION · WANÅS



Poul Gernes, "Pyramid".



Chiharu Shiota under byggandet av "Everywhere".

Framtida klassiker

Med ett sinnligt och direkt tilltal är årets utställningar på Wanås de bästa på många år. Framtida klassiska utflyktsmål, tycker Thomas Millroth.



Katarina Löfström, "Open source (Cinemascope)".

KONST

Katarina Löfström, Poul Gernes, Chiharu Shiota

Tre utställningar på Wanås konst, Knislinge. T o m 4/11.

■ Där bokskogen tar slut i slottsparken reser sig en pyramid av lokalt vuxen furu. Poul Gernes (1925–1996) monumentala verk har äntligen fått en permanent plats. Tidigare har det bara visats tillfälligt på Louisiana 2016. För honom och hans danska kamrater från den experimentella Eks-skolen i Köpenhamn – bland dem Per Kirkeby, som ju har en tegelskulptur i Wanåsparken – var det offentliga rummet till för alla; konsten var allemansrätt. Gernes pyramid påminner oss om hur radikalt det en gång var av Marika Wachtmeister att öppna en skulpturpark på privat slottsmark.

I år har Wanås inte satsat på ett gemensamt tema utan på tre separata utställningar. Dessutom kan vi fram till midsommar se Richard Johanssons "Folkkonstmuseum" i sin underbara nävt bemålade cirkusvagn.

I ett av de stora magasinerna står Chiharu Shiotas verk "Everywhere". Över resliga stommar har hon lindat milslånga trådar av rött ylle till ett

väldigt, skört husbygge. Av en tillfällighet pågår också en stor utställning med denna japanska konstnär på Göteborgs konstmuseum (t o m 30/9), en chans att se mer av henne ni bör ta om ni kan.

I Shiotas verk är tiden och kroppen alltid närvarande. Ylletrådarna är omsorgsfullt lindade runt en stomme, det är lätt att känna hur hon ansträngt sig fysiskt, och hur lång tid det tagit. I "Everywhere" finns också personliga upplevelser invävda. I tjugoårsåldern bröt hon upp från Japan för att börja på nytt i Berlin, där hon fortfarande bor. Migration, förlust, längtan blandas med ljuset i det väldiga garnhuset i Wanås magasin.

Hennes byggen är inte bara bilder av boningar, de är lika mycket tankar kring förgänglighet. Vanitas – flyktiga teckningar i luften.

Skulpturerna har sitt ursprung i skisser på papper. Och det ståltråds-hus hon har byggt i parken liknar en väldig svartvit-röd tuschteckning. Den grova svarta tråden har sedan böjts och bockats till en härva inuti husets kropp. Och till skillnad från det röda garnhuset inne i magasinet går det inte att komma in i hennes svarta ståltrådsbygge, utom för murgrönan som tränger sig in. Verket överraskar som en hägring i den grönskande parken.

Lika överraskande är Katarina Löf-

"En biografduk av tusentals små paljetter dyker upp i en skogsbacke, en glittrande överraskning som rasslar vackert när vindbyarna leker med den."

ströms "Open source (Cinemascope)". Det är otroligt: en biografduk av tusentals små paljetter dyker upp i en skogsbacke, en glittrande överraskning som rasslar vackert när vindbyarna leker med den. Mönster skapas och växlar, rörelser sprids plötsligt över paljettduken. Löfström har skapat ett mycket musikaliskt ljusspel, som får mig att tänka mer på elektroniska ljud än på glitter och glamour, trots paljetterna. Vad hon gjort är varken mer eller mindre än en analog naturanpassad slumpgenerator.

Inne i konsthallen visar Löfström tre videor. "Fugue" är ett tyst verk. Tyvärr störs det av ljudet från de andra filmerna. Det är nämligen viktigt att de svartvita grupperna av avlägsna stjärnor i rymden får vara ostörda i sina egna rytmer, för det här är musik för blicken. Att hennes film kallas för "fuga" har mer med den fysiska och mentala effekten att göra – tänk på pirret i magen och den höjda pulsen då ni lyssnar på Bach – än med den yttre musikaliska formen.

Löfström använder gärna befintliga verk och gör om dem. I "Finale" är det eftertexterna från "Apocalypse now". Om nu någon kan läsa dem, där de rullar i kronisk oskärpa över filmduken. I "A void" har hon lockat geometriska former ur Disneys "Alice i underlandet" som om det var en

film av en konkretistisk modernistpionjär. Fast det kanske var just det Disney var?

I alla fall befinner sig Katarina Löfströms filmer i ett slags upplösningens njutbara och föränderliga formvärld. Hon arbetar mycket musikaliskt och därför är förstas ljudspåren värda extra uppmärksamhet. När jag blundar hör jag elektroniska landskap, som också är omarbetningar av något bekant som jag bara anar mig till. Effekten påminner om paljetternas dans i cinemascopeformat ute i skogen.

På så vis är hennes verk påtagliga och undanlidande på samma gång. Hon har ett gäckande drag som om hon gillar att småretas med publiken. Den upplevelsen stegras i hennes nya verk, "Inklings", som bara går att ana genom en dörr på glänt. Där bakom döljs ljus, lampor, flämtande flimmer.

I dagens konst finns en längtan efter det synliga och sinnliga, precis som i årets utställning på Wanås. Genom det direkta tilltalet från alla konstnärerna har det blivit en av de bästa på många år. Och i parken står nu nya verk av Gernes, Shiota och Löfström, som kan bli klassiska utflyktsmål – om alla får stå kvar.

THOMAS MILLROTH
författare och konstkritiker

by JACQUELYN DAVIS

April 26, 2013

Katarina Löfström

ANDRÉHN-SCHIPTJENKO, Stockholm

April 4–May 12, 2013

Share

In Katarina Löfström's third solo exhibition at Andréhn-Schiptjenko, one is cajoled by both the comfort of repetition and sensory parameters related to any given reality. Perception, after all, is adaptable and even, at times, restrained. Human beings are able to train themselves to hone attractive skills and master talents through trial and error. Yet we are limited by the physical vessels we inherit, and hindered as our bodies deteriorate over time. As if in response to these constraints, Löfström focuses inward, embracing less circumscribed states—to begin the dialogue between “me” and “myself,” which Plato saw as the essence of thought.

When moving through the space, I found my breathing slowing down—I felt *myself* slowing down—as if the artist was inviting me to feel no shame in taking refuge in what is provided. Low, ambient sounds drone from the video *A Void* (2013), reminiscent of Robert Fripp & Brian Eno collaborations or soundtracks from sci-fi films such as Stanley Kubrick's *2001: A Space Odyssey* (1968), minus the paranoia. When viewing Löfström's consciousness-expanding collage works (on view alongside the video), no text is displayed in association or clarification and no parameters are defined, persuading one to develop a language based solely upon images. With this lack of linguistic signs or signifiers, the viewer must move *through* the image to access communication—and there is no way around this trajectory for Löfström. She highlights that which cannot be said or expressed via conventional language or the practicality of speech: the incomprehensible, uncharted, evolving.

It is useful to question whether or not one can construct an alternative language without referring to other languages. Gertrude Stein's “A rose is a rose is a rose is a rose” reminds us that a rose is always a rose, but with art, a rose is no longer a rose: it has been manipulated to become something else. The rose becomes what the artist (and viewer) wants it to become. But in the absence of textual references, Löfström provokes dissociative freedom. The viewer is not encouraged to pair up predictable text-image sequences or default relationships. Nevertheless there remains the question of how the collage series on view relates to the video installation itself: do these framed works merely function as marketable commodities—to be taken home, possessed—and do they carry the same weight without the accompanying video? Are they to remain together as a group or can they be viewed (and sold) individually? At least at first glance, the collaged images suggest stills from the video; they reveal the same “vitality globules” on the blurred horizon, but reiteration does not guarantee heightened significance.

If we turn to the press text, we learn that what we are witnessing is evidence of the Swedish artist's investigations into entoptic phenomenon, that is, visual images specific to one individual and not necessarily guaranteed as replicable for others. But the illusions here are not always accessible by more than one person, for these entoptic images are created by a unique retina. Each entoptic experience remains intimate—an image interpreted by one brain alone (and sometimes even considered a hallucination). The background images in Löfström's video *A Void* were appropriated from both Walt Disney's *Saludos Amigos* (1942) and the 1951 film version of Lewis Carroll's *Alice in Wonderland* (1865). Coupled with 1960s psychedelic aesthetics—groovy forms hinting at altered consciousness and tapping into parallel worlds—both the video and collage works share glowing, rhombus shapes and leafy arrangements, reminiscent of hypnosis tactics. In the video, instructions such as “Visualize a red triangle inside a blue square suspended in darkness,” are typical meditative imperatives associated with cognitive games that emphasize the significance of the blank slate.

Much can be gained from embracing the void—the ability to locate clarity, reassess priorities, find or question meaning, create new languages. Further, one cannot always be in motion; we require pauses before moving forward to confront new tasks. Jean-Paul Sartre argued: “Everything which may be said of me in my relations with the Other applies to him as well. While I attempt to free myself from the hold of the Other, the Other is trying to free himself from mine; while I seek to enslave the Other, the Other seeks to enslave me.” (1) Between these power shifts and surfacing conflicts exists a vacuum; such time-outs are



1 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013.



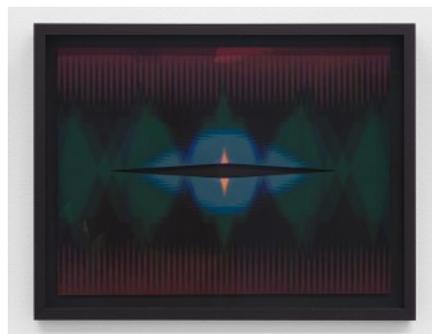
2 Katarina Löfström, *A Void*, 2013.



3 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013.



4 Katarina Löfström, *A Void*, 2013.



5 Katarina Löfström, *Beacon*, 2013.

well-deserved.

Thought Form (Embracing Space) (2013) appears to be misplaced—perhaps, an afterthought in the exhibition, yet it is the first piece one encounters. This copper sculpture stands as one of the artist's many site-specific interventions (though just one from the series is on view here) representing how thoughts and moods move in currents. Since it is the first piece we encounter when entering the gallery, it serves as counterpoint to the monism of the otherwise hallucinatory phenomenon on view. If by exposing the pipes that would have been hidden behind the wall, the myth of the interior versus exterior collapses, all becomes equal. This particular equity (or lack thereof) is challenging to unpack, especially in the context of entoptic phenomena—can the rose remain the rose? Can A remain A? Is A ever congruent to B? What is gained or lost when my A refuses to be your B?

(1) Jean-Paul Sartre, *Being and Nothingness* (New York: Washington Square Press, 1984), 474–475.

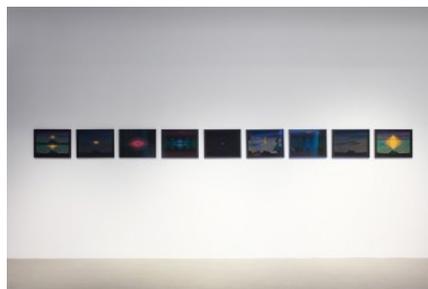
Jacquelyn Davis is an American writer and curator based in Stockholm. She is the founder of *valeveil*, which is devoted to strengthening creative connections between America and Scandinavia.

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6 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013.



7 Katarina Löfström, *The Elements*, 2013.



8 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013.

1 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013. Foreground: Katarina Löfström, *Thought Form (Embracing Space)*, 2013. Copper tubing, dimensions variable. All images courtesy of Andréhn-Schiptjenko, Stockholm. Photo by Petter Lehto.

2 Katarina Löfström, *A Void*, 2013. Looped animation, dimensions variable. Photo by Petter Lehto.

3 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013. Photo by Petter Lehto.

4 Katarina Löfström, *A Void*, 2013. Still from looped animation, dimensions variable. Photo by Katarina Löfström.

5 Katarina Löfström, *Beacon*, 2013. Collage, 30 x 40 cm. Photo by Petter Lehto.

6 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013. Photo by Petter Lehto.

7 Katarina Löfström, *The Elements*, 2013. Collage, 30 x 40 cm. Photo by Petter Lehto.

8 View of Katarina Löfström, Andréhn-Schiptjenko, Stockholm, 2013. Photo by Petter Lehto.

Ryan Gander's "Once upon a Bicycle, not so long ago"

ANNET GELINK GALLERY, Amsterdam

Aleksandra Domanović's "The Future Was at Her Fingertips"



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until eventually protection becomes a trap, being locked in—at least as Longlet presents it—is no privilege; it is a road to nowhere. And it is a punishment for an excess of seraphicity.

—Harald Fricke
Translated from German by Lisa Brath

Katarina Löfström JAN WINKELMANN/BERLIN

Katarina Löfström has stars in her eyes. Where others see city lights on the horizon, the Swedish artist discovers strange constellations, twinkling against a black and boundless outer space. Her computer-animated videos have created heavenly bodies from the night lights of Berlin (*Tower*, 2004, was filmed from the city's iconic television tower) and Stockholm (*An Island*, 2004, captures the amusement park Gröna Lund from a distant shore). By slightly blurring each nocturnal cityscape, Löfström's projections teeter between abstraction and figuration, illuminated streets and buildings structure these novel asterisms while traffic, ads, and carousels become falling stars, red dwarfs, and supernovas. To see the heavens on earth—to make what is close appear light-years away—places our fragile planet in a wider compass of time and space. Löfström's point of view, however artificial, asks us to consider the man-made earth as a mystery waiting to be deciphered. Indeed, the artist plays with the human eye's tendency to invest shifting dots of light, however minute, with a larger life and meaning: Consider the celestial figures of the zodiac or even those little reflectors on bicycle pedals and running shoes. The sound tracks for the projections suggest that meditation is the only way to find out what lurks in the city lights, be it apocalyptic or beneficent.



Katarina Löfström, *Planet*, 2006, still from a DVD, © courtesy: Ullmann

It was only a matter of time before Löfström discovered the stars on the silver screen—not actors and actresses but rather the stellar trappings of Hollywood corporate logos, from Orion's no

DreamWorks, that open feature films by lending them a divine or comic aura. Following Andy Warhol's silk-screen ads, 1964, Löfström opted for the '60s Paramount Pictures logo, in which twenty-plus stars form in a chaotic line, then settle into a sparkling halo around a mountain. Unlike Warhol, Löfström erased the letters of the brand name and juxtaposed rotated mirror images of the mountain against each other to create a large poster, titled *Twin Peak* (all works 2006). The lambda prior *Man Made Mountain* presents a blank version of Paramount's original logo from the '50s. Regarded by a string of stars and a snowy summit, the ensuing movies become both eternal and vast in a way that defies the scale of the dwarfed viewer's body. These story lines, no matter how all-too-human, are blessed by the skies in order to persist as the legendary stuff of the gods. Both logos, which aged and misted, are immediately recognizable—an impressive confirmation of brand recognition and the brain's capacity to store useless visual information.

Of course, Löfström is interested in giving the recognizable an uncanny feeling. While Hollywood uses an imagery of overwhelming distances to reinforce the timeless monumentality of its products, the artist puts the distant out of focus to make viewers find and produce

their own meaning, if not their own narratives. In contrast to the Paramount logo works, *Facile* deals with the very end of a film, namely the rolling credits that follow Francis Ford's Coppola's *Apocalypse Now Redux* (2001). Löfström not only replaced the film's continuous sound track with a more meditative score but also blurred the credits into yet another constellation in deep space. The white letters become glowing dots of light, completely illegible and yet pulsating with some secret message. Not an eye test but a reality check will bring the message back into focus: Instead of deciphering the image, find your own words to describe it.

—Jennifer Allen

LONDON

Ellen Cantor 1 000 000 MPH PROJECT SPACE

Can a blow job be a religious experience, and if so, for whom? The dictionary specifies that the word is "sax, considered vulgar"—and the same might be considered true of the act itself—but perhaps that's all to the better, since abasement and transcendence tend to function hand in hand. But the work of Ellen Cantor suggests that the question could be rephrased: Is a blow job even possible? The motel has been recurrent in Cantor's drawings, yet she has arguably never depicted it as anything other than imaginary, a fever dream.

Look at any of her drawings in which the act is shown—*Path of Sun—Road of Life*, 2006, the wall size work on black paper that is the centerpiece of the latest exhibition in this London-based American is mostly the largest of them—and you'll notice that between the cock and the woman's head there is some representational disjunction; they do not quite correspond in pictorial space. Even the method of drawing is likely to be different. The woman's face will be a flurry of approximations, its contours and surfaces adorned with a multitude of feathery strokes, delicate almost to the point of indeterminacy; the male organ, though likewise portrayed by means of multiple lines, will on the contrary be lined with a firm hand. Despite the vivid evocation of the woman's fingers' tension in grasping, her lips' in sucking, one has the sense that there is no real contact. Her eyes are closed, she has withdrawn to an inner distance. "There is no sexual relation." The Lacanian dictum finds confirmation here, but precisely this absence of relation becomes an occasion of ecstasy.

As this recurrent image appears in *Path of Sun—Road of Life*, it is overlaid with overlapping circles, as if the resonating of the act, or of its implications, were swelling up with such intensity as to drown out the image itself. As the contemporary German philosopher Martin Heidegger put it in his *Art of Language* (2000), this resonating marks "an encounter with formless reality," and "all interest in resonating stems from pleasure in self-surrender." Women into the reverberating vacuum of this arching space, one finds little astrological symbols, along with inscriptions like YOU SHOWED ME THE WAY TO LOVE THE PAST AND ONLY YESTERDAY WHEN I WAS SAD AND LONELY. The relationship of these words to the imagery they embellish is ambiguous, because they point to a

Ellen Cantor, *Path of Sun—Road of Life*, 2006, mixed media on paper, 8 x 8'



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Katarina Löfström JAN WINKELMANN / BERLIN

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dwarfs, and supernovas. To see the heavens on earth—to make what is close appear light-years away—places our fragile planet in a wider compass of time and space. Löfström's point of view, however artificial, asks us to consider the man-made earth as a mystery waiting to be deciphered. Indeed, the artist plays with the human eye's tendency to invest shifting dots of light, however minute, with a larger life and meaning: Consider the celestial figures of the zodiac or even those little reflectors on bicycle pedals and running shoes. The sound tracks for the projections suggest that meditation is the only way to find out what lurks in the city lights, be it apocalyptic or beneficent.

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Of course, Löffström is interested in giving the recognizable an uncanny feeling. While Hollywood uses an imagery of overwhelming distances to reinforce the timeless monumentality of its products, the artist puts the distant out of focus to make viewers find and produce their own meaning, if not their own narratives. In contrast to the Paramount logo works, *Finale* deals with the very end of a film, namely the rolling credits that follow Francis Ford’s Coppola’s *Apocalypse Now Redux* (2001). Löffström not only replaced the film’s ominous sound track with a more meditative score but also blurred the credits into yet another constellation in deep space. The white letters become glowing dots of light, completely illegible and yet pulsating with some secret

message. Not an eye test but a reality check will bring the message back into focus: Instead of deciphering the image, find your own words to describe it.

— Jennifer Allen

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KATARINA LÖFSTRÖM

Born 1970 in Sweden.

Lives and works in Stockholm, Sweden.

www.katarinalofstrom.com

Education

2002 Royal Institute of Art, Stockholm, Sweden.

1992-97 MFA at Konstfack College of Arts, Craft and Design
Stockholm, Sweden.

Solo Exhibitions

2023 Södertälje Konsthall, Södertälje, Sweden.

2021 *Point Blank*, Andréhn-Schiptjenko, Stockholm, Sweden

2020 *A Void*, the Swedish Consulate, Istanbul, Turkey.
Collaboration between the Swedish Consulate and the Public
Art Agency Sweden.

2013 Andréhn-Schiptjenko, Stockholm, Sweden.

Telemark Kunstnerssenter, Skien, Norway.

2011 *Almost Nothings*, Oslo Kunstforening, Oslo, Norway.

Magasinet, Falun, Sweden.

Galleri SE, Falun, Sweden.

2009 Andréhn-Schiptjenko, Stockholm, Sweden.

Nordanaå, Skellefteå Museum, Skellefteå, Sweden (curated by
Anna-Karin Larsson).

2008 Uppsala Konstmuseum, Uppsala, Sweden.

2006 Norrköpings Konstmuseum, Norrköping, Sweden.

Andréhn-Schiptjenko, Stockholm, Sweden.

Jan Winkelmann, Berlin, Germany.

Galleri BOX, Gothenburg, Sweden.

2005 Marabouparken, Sundbyberg, Sweden.

Riksutställningar, Sweden, touring.

2004 Jan Winkelmann / Berlin, Germany.

Vita Kuben, Umeå, Sweden.

Jan Winkelmann / Düsseldorf, Germany.

Künstlerhaus Bethanien, Berlin, Germany.

Riche, Stockholm, Sweden.

2003 M&M Gallery, Antwerp, Belgium.

Enkehuset, Stockholm, Sweden.

2002 *Red Light*, Project at Hotel Lydmar, Stockholm, Sweden.

2001 *Bevil*, one night project, Modern Museum, Stockholm,
Sweden.

Galleri Flach, Stockholm, Sweden.

Living Art Museum, Reykjavik, Island.

2000 Index Gallery, Stockholm, Sweden.

1998 Olle Olsson Huset, Stockholm, Sweden.

1996 Rotor Gallery, Gothenburg, Sweden.

Galleri La Panadería, Mexico City, Mexico.

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1995 Konstfack Gallery, Stockholm, Sweden.

Group Exhibitions (selected)

- 2021 *As Time Goes By*, Alma Löv Museum of Unexp. Art, Östra Ämtervik, Sweden.
Wanås Konst, Knislinge, Sweden.
- 2020 *Being Becoming Anything*, Borås Konstmuseum, Borås, Sweden.
(curated by Mija Rehnqvist)
- 2019 *Blickachsen 12, Contemporary Sculpture*, Bad Homburg and Frankfurt Rhine-Main, Germany
(curated by Christian Scheffel)
Borås Internationella Skulpturbiennal, Borås, Sweden.
(curated by Power Ekroth)
- 2018 Wanås Slottspark, Wanås, Knislinge, Sweden.
(curated by Elisabeth Millqvist)
- 2016 *Insomnia*, Bonniers konsthall, Stockholm, Sweden.
Verkstadt Konsthall, Norrköping, Sweden. *Färg*, Örebro Konsthall, Örebro, Sweden.
(curated by Jesper Blåder)
- 2015 *Sequences VII - Real Time Art Festival*, Reykavik, Iceland.
Something Else - off biennale, Kairo, Egypt.
(curated by Power Ekroth)
- 2014 *The Part In The Story Where A Part Becomes A Part Of Something Else*, Witte de With, Rotterdam, The Netherlands.
- 2013 *Why Painting Now?*, curated by Vienna, Vienna, Austria.
13 är ett lyckotal, Gumbostrand Konst&Form, Söderkulla, Finland.
Believers, Varbergs Konsthall, Varberg, Sweden.
The Lotus Eaters, Casa del Lago, Mexico City, Mexico.
- 2011 *Spaceship Earth*, CoCa Torun, Poland.
Momentum Biennial, Moss, Norway.
Video festival, Magasinet, Falun, Sweden.
We try to plan it so perfectly, The Arts Council of Norway & Section Kunstløftet, Oslo, Norway.
- 2008 *Wrap Your Troubles in a Dream*, Lautom Contemporary, Oslo, Norway.
- 2006 *Trial Balloons*, MUSAC, León, Spain.
Protections, Kunsthaus Graz, Graz, Austria.
- 2005 Malmö Konsthall, Malmö, Sweden.
Prague Biennial, Prague, Czech Republic.
CHALET 05 From club straight to museum, Transmediale, Berlin, Germany.
Mallorca Open. Principles of Construction, Kunsthalle Andratx, Mallorca, Spain.
- 2004 Art Cologne, Jan Winkelmann / Berlin, Germany.
Hommage, Moderna Museet, Stockholm, Sweden. *A Guide to a Tourist Gaze*, K1, Stockholm, Sweden.
ipeg - bild.ton.maschine, Künstlerhaus Bethanien, Berlin,

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Germany.

Club Transemediale, video screening, Berlin, Germany.

Household psychedelics, Fia Backström production, New York, USA.

2003 *Now What? Dreaming a Better World in Six Parts*, BAC, Utrecht, Holland.

Trickfilm, Buchmann Galerie, Cologne, Germany.

Art Digital Vidéo, video program, Paris, Prague Biennial etc (touring).

Dissonanze, video festival, Rome, Italy.

Greyscale/CMYK, Royal Hibernian Academy, Dublin, Ireland.

Comment Rester Zen Centre Culturel Suisse, Paris, France.

An Eye on the Roof video screening Chiangmai University Art Museum, Thailand.

Top Ten, Skärets Konshall, Nyhamnsläge, Sweden.

pixelACHE Kiasma, Finland.

Design Film, Designmai, Berlin, Germany.

Grants and Awards

2019 Filmformpriset, Sweden.

Friends of Blickachsen Art Prize, Germany.

Commissions

2020 Sankt Sigfrids Sjukhus, Växjö, Sweden.

2013 Stockholm Konst, Nybohovsbacken, Stockholm, Sweden.

Angereds Närsjukhus, Gothenburg, Sweden.

2012 Mood Shopping Center, Stockholm, Sweden.

Kvarngärdet, Uppsala, Sweden.

2011 The National Public Art Council, Sweden, World Heritage

Höga Kusten, Kramfors, Sweden.

2008 Eddahallen, Skellefteå, Sweden.

2007 European Patent Office, Munich, Germany.

Uppsala Konsert & Kongress, Uppsala, Sweden.

Public Collections

Artist Pension Trust, Berlin, Germany.

European Patent Office, Munich, Germany.

Jönköpings kommun, Sweden.

Moderna Museet, Stockholm, Sweden.

Neuer Berliner Kunstverein, Berlin, Germany.

New Bibliotecha Alexandrina, Alexandria, Egypt.

Norrköpings Konstmuseum, Norrköping, Sweden.

City of Uppsala, Uppsala, Sweden.