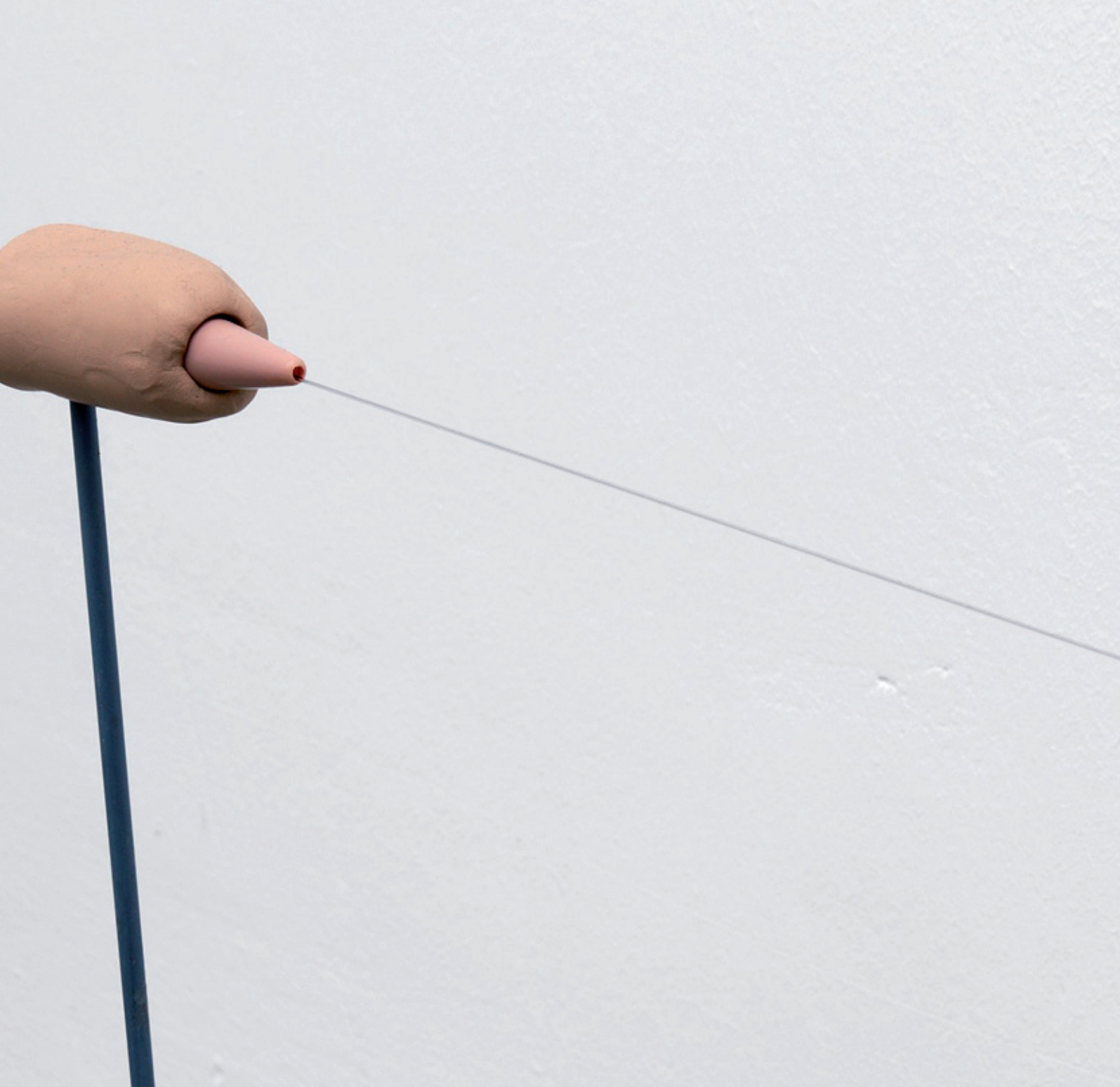


Andrea v. Lüdinghausen
Examples





DUST CORE,
Mixed Media/Mink,
2012,
h: 100 x 40 cm



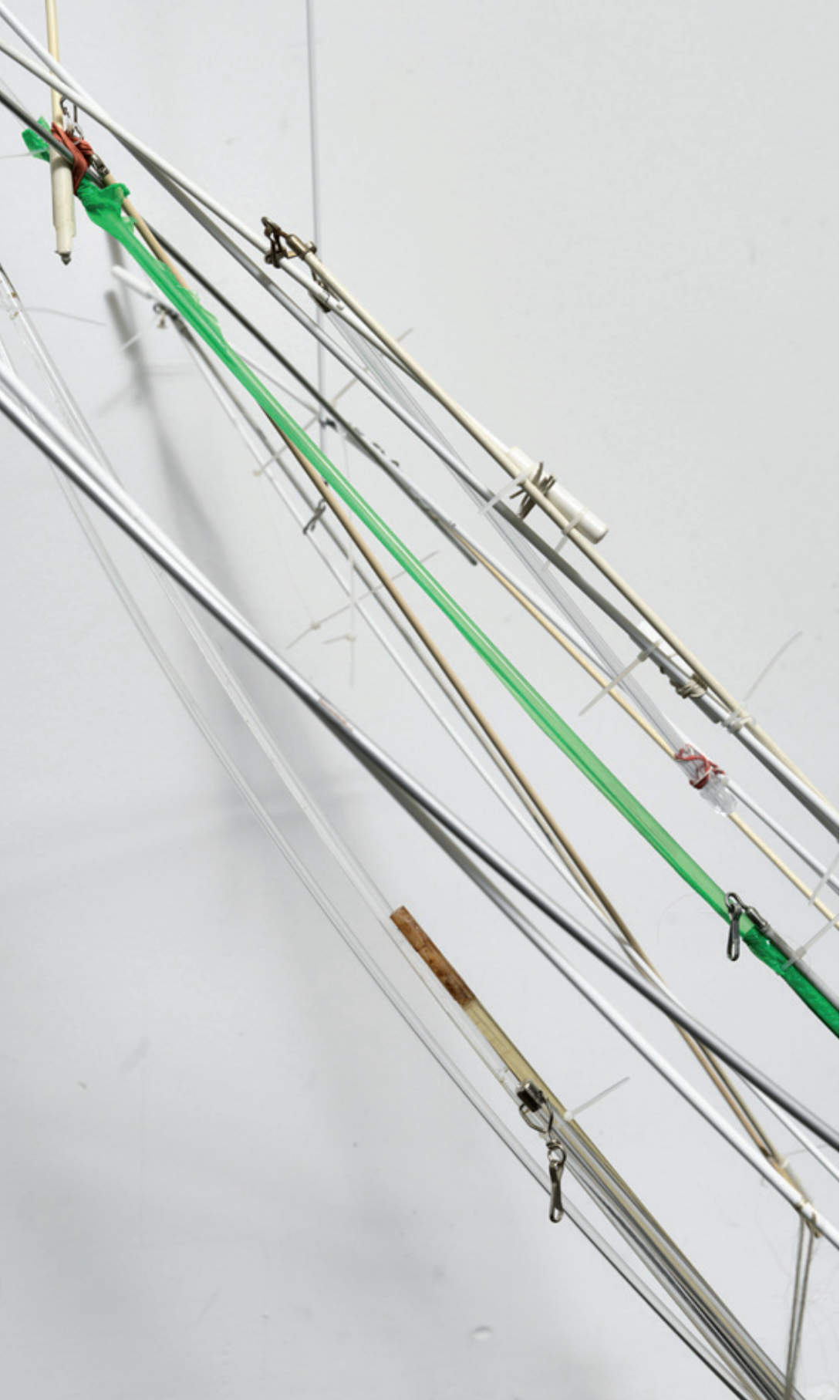


To Andrea v.Lüdinghausen's latest work

Elastic bands, curtain rods, a cast-off fur tie - Andrea v.Lüdinghausen doesn't require much to sharpen our awareness of the poetic potential of a world which reveals its allure through startling juxtapositions of everyday material. And yet her recent work maintains a fragile balance, displaying a provisional and improvised character which emphasises the mere possibility of form within sculpture. Whether spindly bundles of small transparent rods of various lengths entwined with silver-grey strips of mink fur, or levitating constructions of bent curtain wands with animal furs stretched between them, v.Lüdinghausen's objects always elude a final specification. They remain unstable, whether hanging, leaning, or free-standing.

The latent vulnerability of the pieces is owed not least to the deliberately unsophisticated use of material which reveals, instead, what holds them together. This is as simple as it is austere. Elastic bands, plasticine, and cable ties, and sometimes a strong magnet as well, create movable joints, functioning like flexible cartilage and tendons on the stiff skeletons of the sculptured bodies, while the fur adds the softness of skin and hair. The resulting corporeality of the works is reminiscent of the post-minimalist art of Eva Hesse, who shares with v.Lüdinghausen a dislike of harmony, of the all too beautiful, and of the polished decorative. The elegance of the furs and skins is drastically constricted, and the crystalline form of the sparingly applied glass elements





is contrasted with the formlessness of the plasticine. The glossy surface of the curtain rods is partially wrapped with split and dishevelled hair extensions, which make a pitiful impression. It is the inadequacy of the body and its transience, always threatened with dissolution, that interests the artist. In fact her minimalist models can be associated in many ways with the memento mori leitmotif.

V.Lüdinghausen's artistic vocabulary has been fed since the mid-1990s by a constantly-growing archive of medicinal and biological illustrations, as well as by a collection of anatomical sketches which document cross-sections of the organism in precise and schematic drawings. At first sight her sculptural working procedures appear to be related to a strategy which seeks form in fragmentation and dissection. But in fact her system of references is much more complex. Her drawings, which serve as sketches for possible sculptures, coalesce with experimental fields on mood boards of peculiar beauty. They betray an intriguing affinity with the portrait drawings of Hans Holbein the Younger, whose Renaissance works are admired by the artist. Both display a combination of contour and fleshy surface, line and compression, rough sketch and meticulous detail, mirroring the idea of a dualism, held by v.Lüdinghausen's work in the tension between construction and deconstruction.

Although her latest set of works corresponds to the traditional concept of sculpture, they are in fact modifiable to suit any environment. Spatial interventions, and reactions to the contexts and architectural features of exhibitions, the manipulation of which irritates the viewer and shifts their perception in atmospheric and phenomenological terms, are of crucial importance in v.Lüdinghausen's work. In recent years her approach has frequently revolved around the motifs of animality and the creaturely, as can be seen in her installation „Ground Contact“ in Göttingen's Central Station (2007), the project „Mind the Park“ in the public spaces of Hannover (2009), or the group



pages 4/5/6
CONDITIONER/Variations,
Mixed Media, 2012,
p 7: photomontage



exhibition „People who Work Nearby“ in the empty hall of a disused supermarket (2012).

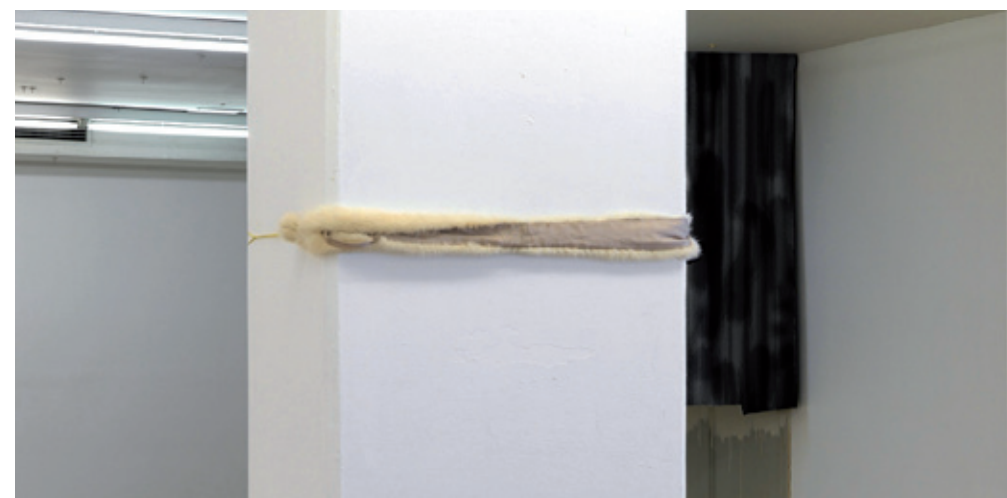
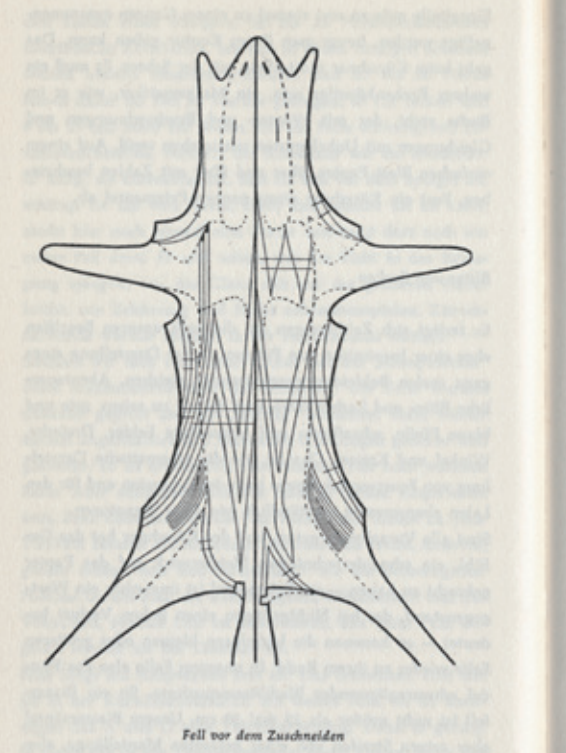
The question of how to deal with the savage and the alien, their exploration, taming, repression, and staging, as hinted at in the latest fur sculptures, is not only of social relevance. It is also relevant to the unknown within ourselves, and its virulence is explained by the fact that it cannot be exhaustively answered.

KRISTINA TIEKE, 2013

TRANSLATION: Gerhard Grotjahn-Pape
Ian Jennings
Ronald Voullié

RADIAL MINK I,
Mixed Media/Mink,
2012,
100 x 150 cm



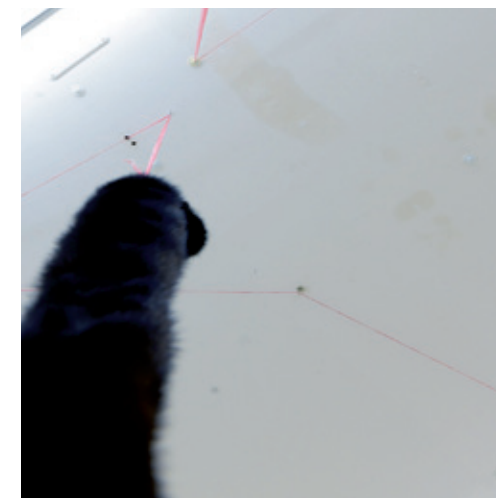
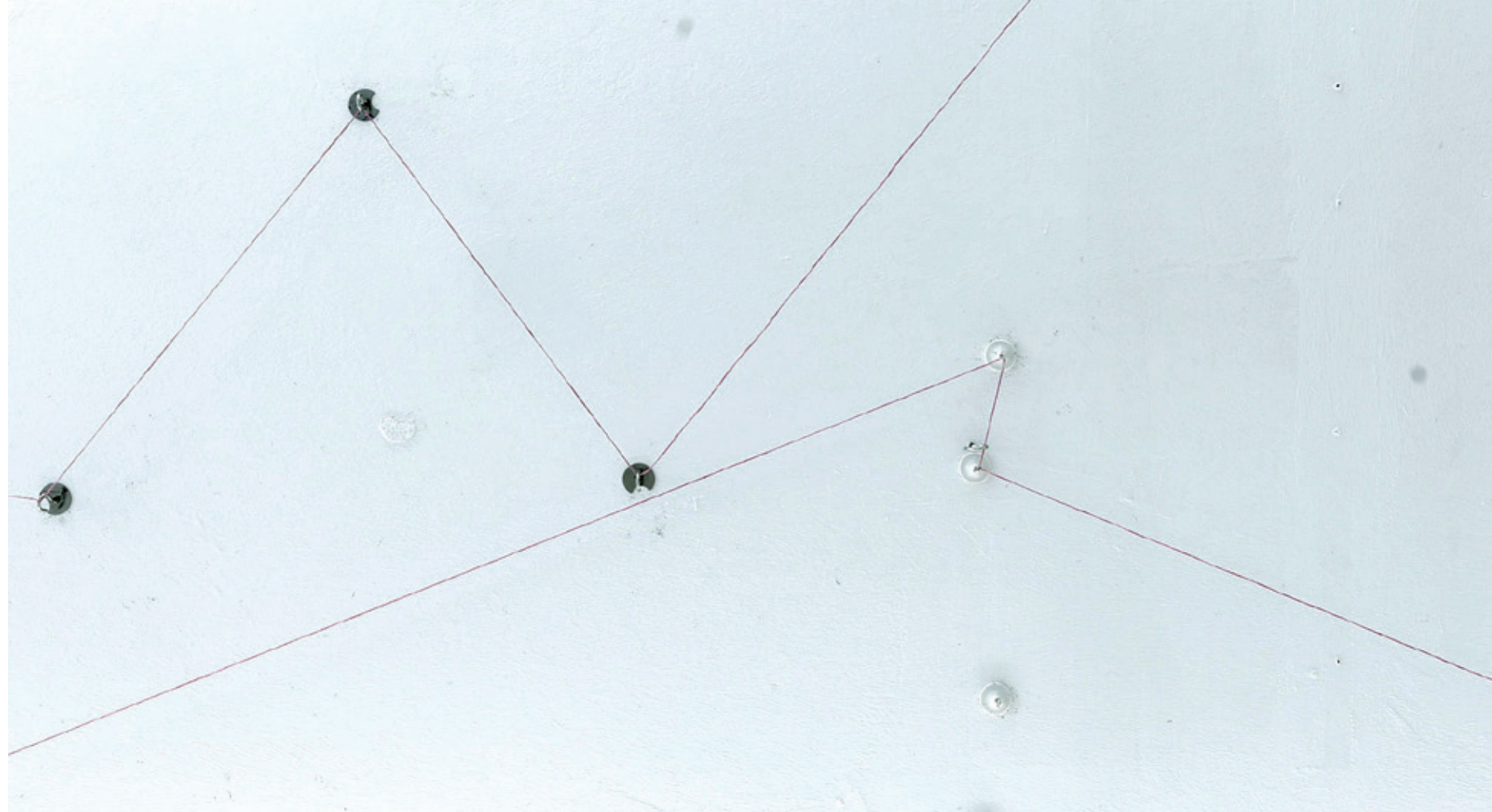


RESEARCH PIECE: „Fur before cutting“
from: BREVIER DER PELZE,
Backhaus, Dorothee, 1958,
Keysersche Verlagsbuchhandlung GmbH,
Heidelberg-München, p. 134

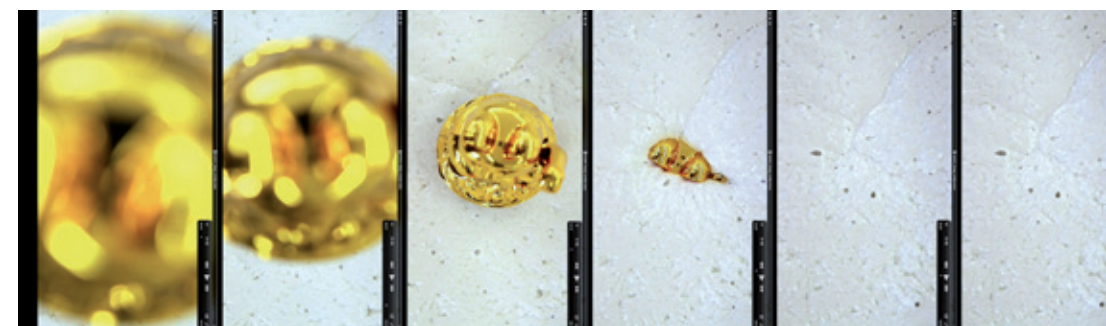
OF A LIFE,
Mixed Media/White Mink,
2012,
Dimensions variable







BALANCE,
site specific installation,
Mixed Media/Mink,
2012,
Dimensions variable



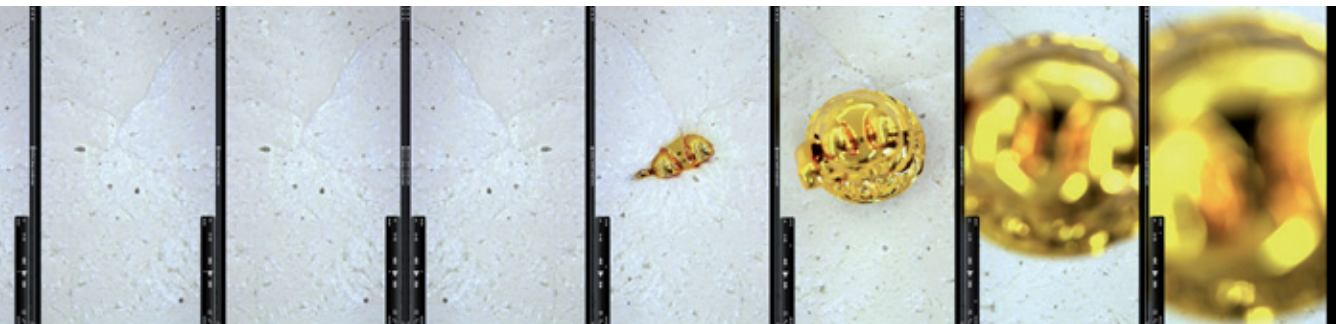
SINK
(projection, loop, 8:03 min.) 9 : 16, 2012,
Dimensions variable

SINK

„(...) the interstice, in its ambivalence, is the sphere of art par excellence. The sculptures, installations, photographs, and video works of Andrea v.Lüdinghausen question reality, and her answers are never unambiguous. Rather, they are mirrors in which humanity and the world are simultaneously blurred and focused. One case in point is her video loop Sink... For this work she filmed a Japanese „beckoning cat“, regarded in the Land of the Rising Sun as a lucky charm. In the work, however, the cat is hardly recognisable, and the viewer sees instead the gold and money the cat supposedly brings. These riches spread themselves out until the screen is completely taken up, in the manner of a gestural painting. They then start to shrivel until they are fatefully devoured by the waters of a marshy pond - only to rise again to delight us once more with their promises. As a parable, the film is simultaneously the music of destiny and a critique of capitalism. Not only is our personal happiness extremely fragile and vulnerable, but the flow of money within society seem to get lost in unforeseeable uncertainties too.”¹

MICHAEL STOEBER, 2012

TRANSLATION: Gerhard Grotjahn-Pape
Ian Jennings
Ronald Voullié



* Quotation: Article in Catalogue „JETLAG“, Chinese-German Multimedialproject and Exhibition, 2012





SUSPENSE AND
ANIMATION,
Exhibition „Believe“,
Manor Lenthe,
Steel Cable, Extensions
H: 4,50 m, L: 40 m



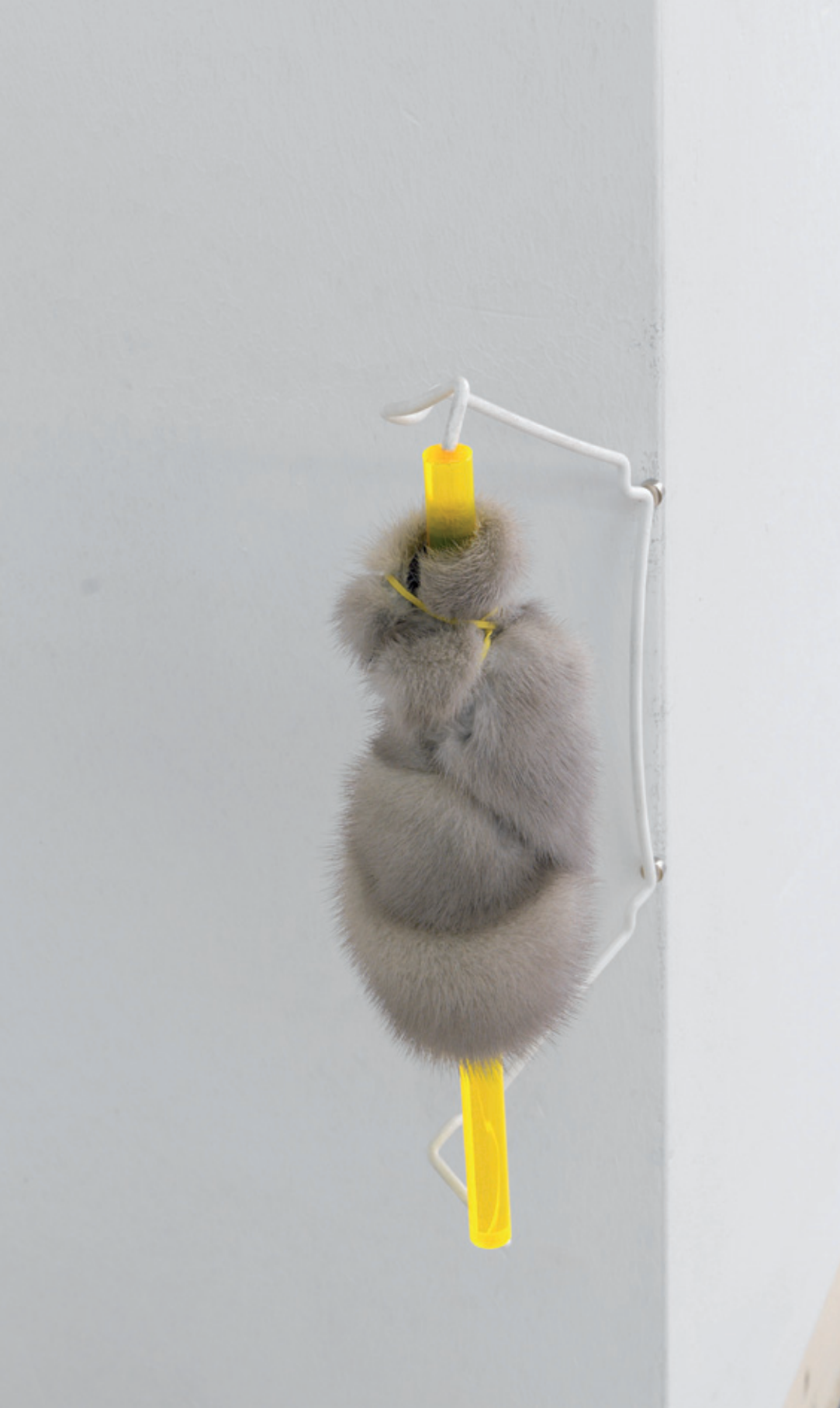




STEM,
Mixed Media, 2012
h: 200 cm



K.M.,
Mixed Media, 2012,
50 x 50 cm,



GRIP ON REALITY I,
Mixed Media/Mink,
2012,
40 x 20 cm



GRIP ON REALITY II,
Mixed Media,
Tattoo Stocking,
1 Extension Hair
2012,
140 x 12 cm



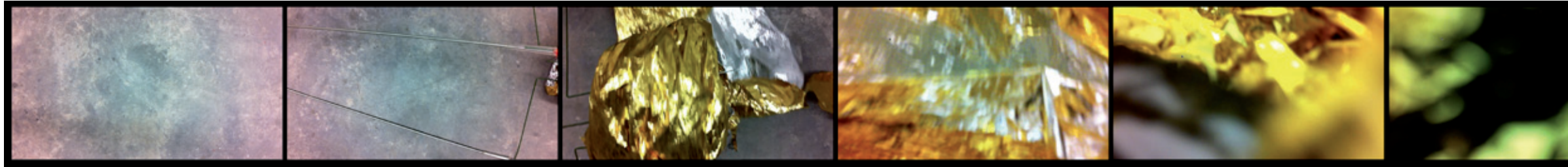


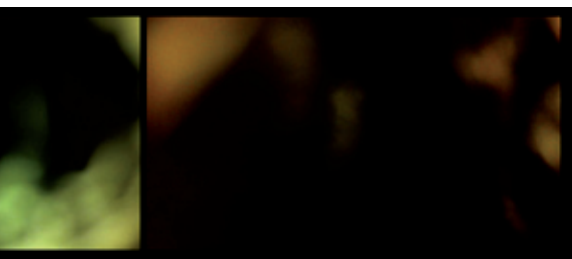
INCONDITE CONDITION,
Mixed Media/Mink,
2012,
110 x 60 cm



TAWERS UNIT,
Mixed Media
2012,
145 x 60 x 80 cm









ANDREA V.LÜDINGHAUSEN
Examples 2012/2013

© + Contact
ANDREA V.LÜDINGHAUSEN
MOB: 0049- (0)177- 8716661
info@soapSPACE.de

STUDIO:
TEL: 0049- (0)511 64206434
SPICHERNSTR. 24 a
30161 HANNOVER
GERMANY

Photographs: Roland Schmidt
except
p. 14/16/24/25:
Andrea v.Lüdinghausen
p.17: Anna Grunemann
p. 15: Sebastian Neubauer/A. v.L.
Picture p. 1: Exposed Condition,
Mixed Media, 150 x 120 cm, 2012

www.soapSPACE.de

STUDIO View