

Björn Schülke's absurd machines

The artist shows in the air museum peculiar apparatuses. Anna Lorenz dedicates spaces in her iron-work.



ON THE MOUNTAIN. Whether he is actually a trained engineer - Björn Schülke? After all, he has filled the entire ground floor of the museum, with its very peculiar and high-man apparatus made of superlight plastic. They all look like they're from a military supplies catalog. Or optionally suitable for monitoring the neighbor's garden. And play with technoid aesthetics, once acting like giant insects or dolphins, then again like zeppelins and bombs.

"No, no, not at all!", The 51-year-old replies succinctly and smiles mildly: "I am a trained photo designer by design. And then I completed a postgraduate degree course at the Academy of Media Arts in Cologne. "At Valie Export. But that was already a few years ago - so that education or other questions of origin do not really fit into his own perceptual focus. Rather, Björn Schülke has been interested in the future for a quarter of a century - and how far it reaches into our present. For all of his works, which he summarizes here in a retrospective entitled "Later today I fly - kinetic sculptures", have the ability to see us, to observe - and, yes, to monitor.

A hobbyist in the exile of art

As they walk through the rooms, the machines honk, emit dark tones or turn in circles on their wheels. One, the "drone # 9", she directs her camera eye at moving objects. So after those two people who have just gathered in front of their lens. "Is the machine looking for us?" - "Oh, I do not even know what it's doing!" Replies the creator: "They're all programmed to coincidence."

So even with Schülke himself the feeling arises that he is being persecuted by his objects. There is something threatening and ghostly about it, and more and more the impression arises: this media artist is a grandson of the Dürrenmatt physicists. A hobbyist, a nerd, one who has the world formula to oversee humanity nationwide. He therefore retreats into the exile of art. And at the same time knows about the futility of his undertaking. Because this kind of artificial intelligence, it is omnipresent.

Silence and contemplation

Giant machines and forged

Björn Schülke:

He shows machines that are inspired by research and science, aircraft and aerospace. For the “Norman Y. Mineta San Jose International Airport”, the 51-year-old from Cologne has made a sculpture that stands like a giant insect in the lobby.

Anna Lorenz:

The trained jewelry and silversmith lives in Birmingham. With her exhibition “Zwischenräume” in the chapel, she invites the viewer to pause and withdraw from the overstimulation of our time. (MGN)

Anna Lorenz, a trained jewelry and silversmith, counteracts this dystopian atmosphere in a magically silent manner. Her works exhibited in the electoral chapel, which seem to be on the trail of infinity and its patterns, have wrested them of silence and contemplation. She grew up in Döswitz, not far from Amberg, and has been living in Birmingham for many years. She supervises at the University in alternation “either the beginners or the graduates!”. Beginning and end, Alpha and Omega also seem to influence their objects: For example, they work surfaces (which are not always made of metal but can also be made of paper) in hand-measured irregularity - and obtain the desired structures through the resulting square holes.

A connection from A to B that is odd and therefore very much alive. Committed to life and its vicissitudes. The punch line, which reveals itself to the viewer only at second glance, lies in the design of the interspaces. “Intuitively, I try to vary!” And to counteract an idea that was central at the turn of the 19th to the 20th century: Josef Hoffmann of the Wiener Werkstätten was totally committed to the strictness of geometry in his design art, Anna Lorenz goes her own way - and submits to the discriminating power of chance. Which makes her - thankfully - almost a sister in the spirit of Schülke. It depends on the gaps!