

KEHRER

ROLAND FUHRMANN

CONFLUENCE



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5 KUNST UND DIE LOGIK DER DINGE – ZUM WERK VON ROLAND FUHRMANN

Martin Seidel

AKRIBIE UND ANMUT

Spektralsymphonie der Elemente ist eine wunderbare Raumkunst im Atrium der Chemischen Institute der TU Dresden. Die schlanke Eleganz der herabhängenden Glasröhren korrespondiert mit der Anmut der Farbverläufe, die ihrerseits mit akribischer Systematik den chemischen Elementen zugeordnet sind. Diesem Werk fröhlicher Kunst und Wissenschaft strömte gleich nach seiner Fertigstellung im Jahr 2010 eine große Sympathiewelle entgegen.

Formvollendung und Experimentierfreude neben Freundlichkeit, Offenheit und Zugänglichkeit sind keine selbstverständlichen Attribute der zeitgenössischen Kunst. Aber sie sind bezeichnend für viele Werke von Roland Fuhrmann, der ein Spezialist für architekturbezogene Kunst und darin einer der erfolgreichsten Künstler der Gegenwart ist. Als bildender Künstler verfügt Fuhrmann über ein besonderes Maß an Phantasie, Gestaltungs- und Einfühlungsvermögen. Er ist, dies spiegelt sein gesamtes Werk deutlich wider, aber auch Tüftler, Konstrukteur und darüber hinaus Wissenschaftler, der eine viel beachtete baugeschichtliche Dissertation zu aerodynamisch geformten Luftschiffhallen vorgelegt hat.¹

Solcher Doppelbegabung und Interessenvielfalt verdanken sich Installationen wie die *Spektralsymphonie* in Dresden oder eine lichtschöne Deckengestaltung im Europäischen Patentamt in Berlin, in der dichroische Glastafeln auf unterschiedliche Temperaturen und Lichtsituationen mit wechselnden Farben und Bewegungen reagieren. Im Luftraum des Atriums eines Gymnasiums im schwäbischen Schorndorf versetzt Licht solarbetriebene Module von horizontal ausbalancierten farbigen Aluminiumstäben mit Motor-Propellern in unregelmäßige Bewegungen. Sich nie erschöpfende Konstellationen bilden dort federleichte Raumzeichnungen, die dem Werk dauerhafte Aufmerksamkeit sichern. Auch hier spielen Anmut, technische Perfektion und Einfallsreichtum bravourös zusammen, dezent

durchdrungen von der Idee ortsspezifischer Kunst – denn Schorndorf ist die Geburtsstadt des Ingenieurs, Konstrukteurs und Erfinders Gottfried Daimler.

VIELFALT IN DER VIELFALT

Architekturbezogene Installationen sind Fuhrmanns Markenzeichen. Diese unter Auftragsbedingungen entstandenen Kunst-am-Bau-Werke begegnen in vielerlei Gestalt an vielen prominenten Standorten in Deutschland und im Ausland. Fuhrmann ist aber Bildhauer, Installations-, Objekt-, Video- und Fotokünstler, dessen Werke auch ohne Auftrag entstehen und sich in Sammlungen, Museen und Ausstellungen finden. Zweidimensionalität ist seinem Œuvre so vertraut wie Dreidimensionalität; das kleine Format beherrscht er wie das große, und leise Zwischentöne sind genau so zu vernehmen wie laute Alarmsignale. In der Vielfalt und dem Wandlungsreichtum der Gattungen und künstlerischen Medien, der Ausstellungs- und Präsentationskonzepte sowie der künstlerischen Haltungen spielt Fuhrmann auf gleichbleibend hohem Niveau alle Möglichkeiten und Facetten von Ästhetik, Poesie, Dokumentarismus, zeitgeschichtlichem Kommentar und Engagement durch.

Bewegung und Beweglichkeit definieren sich bei Fuhrmann nicht nur als Fähigkeit, mit der Vielfalt künstlerischer Medien und Ausdrucksmöglichkeiten erfindungsreich und souverän umzugehen. Bewegung ist auch eine Ausdruckskonstante seines Werkes, die sowohl die dargestellte Bewegung als auch die tatsächliche kinetische Bewegung von Kunst im Medium Video oder in der Inszenierung bezeichnet und sich in mechanischen, elektrischen oder natürlichen wind- oder sonnenenergetischen Spielarten, Möglichkeiten und Intentionen manifestiert.

Die Bewegungsfolgen des Ausdruckstanzes von Gret Palucca, die schon Wassily Kandinsky zu den

Abstraktionen seiner „Analytischen Zeichnungen“² inspirierten, übersetzt Fuhrmann bald hundert Jahre später für die Palucca Hochschule für Tanz in Dresden in eine neon-orange leuchtende dynamische Struktur, die den modernen Erweiterungsbau der Hochschule rhythmisch beseelt. Andere Arbeiten leben nicht von dargestellter, sondern von physisch-realer Bewegung. Zwölf Edlestahlkugeln in einem 17 Meter langen Wasserbecken im Innenhof der Stadwerke Halle ziehen als programmgesteuerte Regentropfen ihre Kreise – und strahlen gerade in der Bewegung Ruhe aus.

ÄSTHETIK UND ENGAGEMENT

Bei Fuhrmann gehen semantische Bedeutungen und kognitive Sinnhaftigkeit einher mit einer höchst elaborierten Bildsprache und mit visueller und konzeptueller Schönheit, Harmonik und Brillanz. Das schließt die analytische Betrachtung und Bewertung der Dinge und der politischen, wirtschaftlichen und sozialen Verhältnisse nicht aus.

Eine frühe mobile Installation ordnet sechs Förderbänder im Kreis an und bringt auf ihnen Münzgeld in rasselnd-tösenden Umlauf. Diese reibungslose kausal-konsequente Funktionsästhetik manövriert sich in einen unentrinnbaren Leerlauf, der als Kunst durchaus gefällt und unterhaltsam, gleichzeitig aber auch ein kapitalkritisches Symbol und Ausdruck der unausweichlichen Stupidität vieler sozialer, ökonomischer und politischer Mechanismen ist.

Das Gegenteil von Schönheit – das vermittelt Fuhrmanns Werk immer wieder sehr prägnant – sind sinnloses Formgeplänkel und ästhetische Scheingefechte. Mit ungebremstem Ästhetizismus lassen sich sehr gut auch Dystopien und Parabeln unnahbarer totalitärer Systeme und Systematiken inszenieren. Auch dies arbeitet Fuhrmann auf faszinierende Weise

Martin Seidel

METICULOUSNESS AND GRACE

Spectral Symphony of the Elements is a spatial artwork in the atrium of the Chemical Institute at the Technical University of Dresden. The slender elegance of the hanging glass tubes corresponds with the grace of the colour gradients, which in turn are meticulously and systematically assigned to the chemical elements. Soon after its completion in 2010, this work, which joins art and science, was met with great enthusiasm.

Perfection of form and joy of experimentation alongside openness and accessibility are not self-evident attributes of contemporary art. They are, however, characteristic of many works by Roland Fuhrmann, a specialist in architecture-related art and one of the most successful contemporary artists in the field. As a visual artist, Fuhrmann naturally possesses a special degree of imagination, creative ability and empathy. But, as his entire oeuvre clearly reflects, he is also a tinkerer, designer and, beyond that, a scientist who has written a widely acclaimed dissertation on streamlined airship hangars.¹

Installations such as Spectral Symphony in Dresden and a ceiling design in the European Patent Office in Berlin owe much to Roland's diversity of interests and versatile talent. For the ceiling design, dichroic glass panels react to different temperature and light conditions to produce changing colours and movements; at a grammar school in the Swabian town of Schorndorf, in the empty space under the glass roof of the atrium, light sets solar-powered modules of horizontally balanced coloured aluminium rods with motorised propellers into irregular movement.

There, endless constellations trace feather-light spatial drawings that have brought the work lasting attention. In this instance, too, grace, technical perfection and ingenuity interact playfully, imbued with the idea of site-specific art for Schorndorf, the birthplace of the engineer, designer and inventor Gottfried Daimler.

DIVERSITY WITHIN DIVERSITY

Architectural installations are Fuhrmann's trademark. These site-specific works of public art in architectural settings are encountered in many forms and in many locations in Germany and abroad. However, Fuhrmann is a sculptor, installation, object, video and photo artist who also produces uncommissioned work that can be found in collections, museums and exhibitions. Two-dimensionality is as familiar to his oeuvre as three-dimensionality; he masters small and large formats, and quiet, intermediate tones can be perceived just as much as loud alarm signals. In the diversity and mutability of genres and artistic media, exhibition and presentation concepts as well as artistic attitudes, Fuhrmann plays with all the possibilities and facets of aesthetics, poetry, documentarism, contemporary commentary and commitment.

For Fuhrmann, movement and agility are not only defined as the ability to deal inventively and confidently with the diversity of artistic media and possibilities of expression. Movement is also a constant form of expression in his work, denoting both represented movement and the actual kinetic movement of art in the medium of video or in its staging, manifesting itself in mechanical, electrical or natural wind- or solar-powered varieties, possibilities and intentions.

The movement sequences of Gret Palucca's Expressionist dance, which previously inspired Wassily Kandinsky for his abstract analytical drawings, are translated by Fuhrmann almost a hundred years later for a site-specific installation, to be seen on a permanent basis at the Palucca University of Dance in Dresden: a dynamic, neon-orange glowing structure that rhythmically inspires the modern extension of the university.² Fuhrmann's other works live not from depicted but from real, physical movement. Twelve stainless steel balls in a seventeen-metre-long water basin in the inner courtyard of a public utility company in Halle trace their rippling circles as

computer-controlled raindrops – it is in their very movement that tranquillity is conveyed.

AESTHETICS AND COMMITMENT

In Fuhrmann's work, the meanings of the titles of works go hand in hand with a highly elaborate visual language and with visual and conceptual beauty, harmony and brilliance. This does not exclude the analytical observation and evaluation of things, or of political, economic and social conditions.

An earlier mobile installation arranges six conveyor belts in a circle and brings coins into circulation with a rattling and a loud roar. This seamless, cause-and-effect aesthetic manoeuvres itself into an inescapable idleness that is thoroughly pleasing and entertaining as art, and at the same time a symbol critical of capital and an expression of the inescapable stupidity of many social, economic and political mechanisms.

The opposite of beauty – as Fuhrmann's oeuvre repeatedly conveys very succinctly – is senseless formal skirmishing and aesthetic shadow boxing. In any case, dystopias and parables of unapproachable totalitarian systems and systematics can be staged very effectively with unrestrained aestheticism. For example, the perfidious perfection of an object made of rotating barbed wire, armoured chains and alarm sensors is captivating. It represents a kind of security system that evidently protects nothing and is of no use to anyone, and achieves artistic effect precisely in this inscrutability.

Fuhrmann never lacks scepticism and a critical approach. In a sound installation that has been put in place several times, programmed hammer blows on cast-iron wheels simulate busy work activity. But the title Prodsim – Productivity Simulator leaves no doubt: hammering produces nothing but sound and illusion.

This not only reads as a – perhaps biographically justified – reckoning with the hollow East German workers' statehood under which Fuhrmann, born in 1966 in Dresden, grew up. The artistic content of this advanced euphonic chime goes beyond the contemporary historical moment and can be read as a universal code of being and doing. Viewers may recall Albert Camus's essay about Sisyphus and the sober, detached realisation of philosophical absurdity.³ Yet one thing always remains alien to Fuhrmann's art: expressivity as the self-expression of the artist's ego. Doom and gloom and pessimism are just as little his concern as messages of salvation, promises of comfort and tokenish lifebuoys: where reason, insight, feeling and intuition are not present in people and society, ideologies, metaphysics, religion and even art are of no help – at least according to the reading of many of his works. We are left with an insight into the inevitability of things, events and circumstances, whether they are pleasing and comfortable or not.

This also applies to the LED film-loop machines with soldier figures: viewers can see them march in endless circles, the disembodied puppets of Germany's various political systems since 1871, advancing in strict lockstep and blind obedience under the rotating text of oaths of allegiance. The historicity that can be read in the texts and the soldiers' outfits does not alter the enduring essence of power and military obedience.

Seriousness, commitment, wit, irony and travesty are not mutually exclusive. Fuhrmann devotes himself to the human condition in all its nuances of quiet poetry, shrill satire and wake-up calls. Combined with the sounds of dramatic explosions and machine-gun salvos, he updates the craters left by bullets that are still visible today on some of Berlin's buildings by using animation in an award-winning video. With historical prison doors as spolia of the dictatorship of East Germany (GDR), he has created a memorial in Berlin's Roedeliusplatz for the victims of the jurisdiction of the Soviet military administration and of the

GDR's system of justice in the early post-war years. This work is from the same artist who has also produced a black-humoured video that presents, in bilious staccato, animals that have met their deaths on the road – including a red-legged partridge that is being prepared, served and even eaten as a delicacy before our eyes.

This does not close the circle around Fuhrmann's oeuvre. Play with language in the form of digitally retouched photographs, turning Spätkauf (24/7 convenience stores) into Spätsauf (late boozing) and Bestattungsinstitut (funeral home) into Begattungsinstitut (mating institution) are also part of this. If one pulls the string of one of Fuhrmann's multiple objects with the disavowing title Großer Hampelmann (big jumping jack), the German federal eagle involuntarily spreads its metallic feathers.

This seems like a neo-futuristic, post-Dadaist verbalisation of the omnipresent national emblem. Here, as is so often the case with Fuhrmann, wit and a certain aggressiveness are combined with a precise design logic and an interest in constructs on the borderline between art, nature and technology.

EXPERIMENT, COGNITION AND EMPATHY

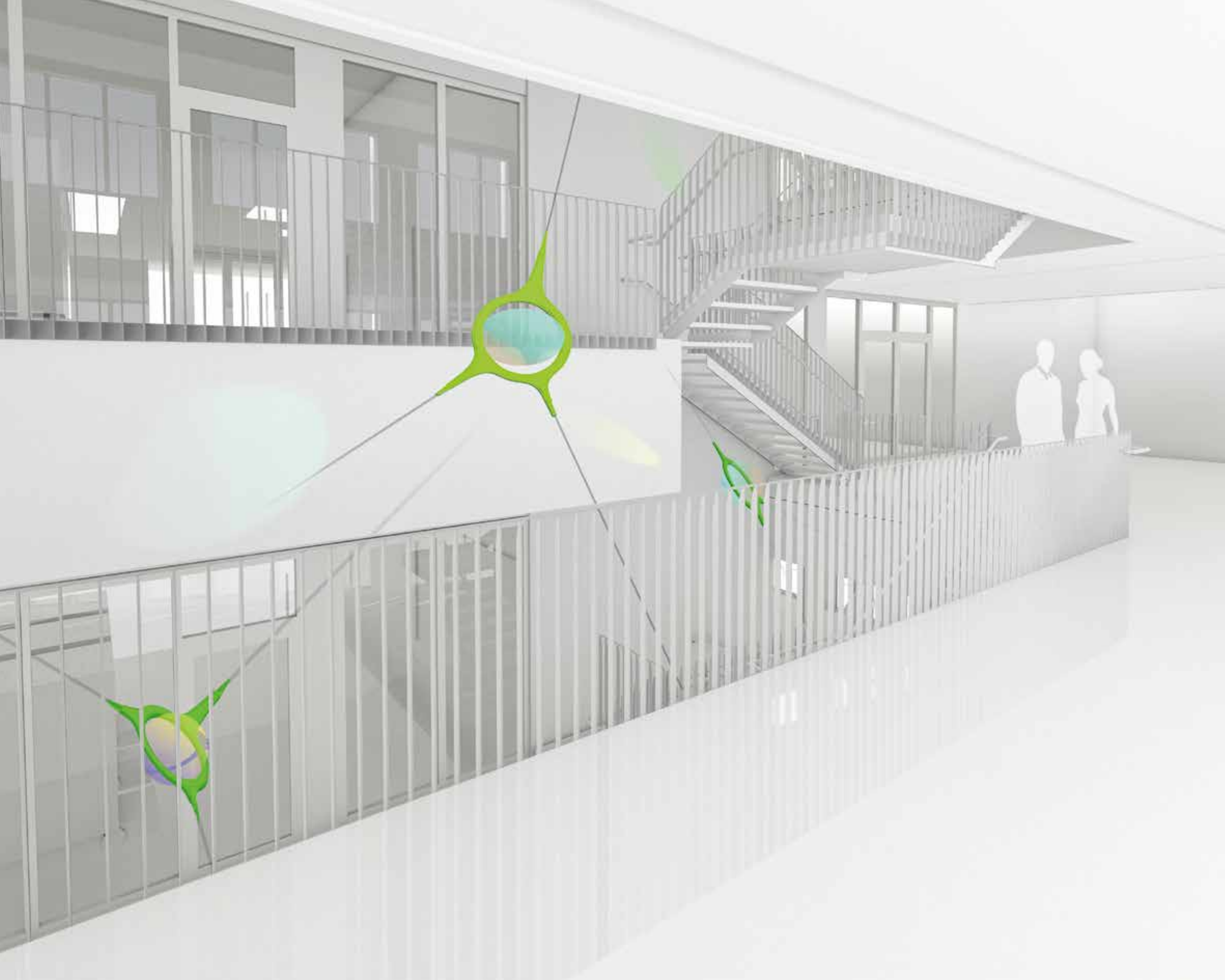
With his works, Fuhrmann breaks through categorical definitions of art in terms of themes, media, forms of expression and presentation. He is open to elitist, but also to popular, aesthetics, thought patterns and mediation structures. Essentially, his art has to do with visual experience and the sense of sight. His work creates optical intermediate states and situations of unstable perception. One of his specialities is anamorphic installations. In the outdoor area of the Federal Ministry of the Interior in Berlin, stelae that, when viewed in isolation, reveal horizontally layered fields of colour, combine, from a specific vantage point, into a

pigment print of a photograph of a group of people. The beautiful play of shapes and colours connects with the message addressed to German politicians to keep in sight the image of a cohesive society.

At an institute for catalysis research at the Technical University of Munich, stelae on the outside and glass tubes hanging from the ceiling on the inside initially appear as merely charming, non-objective structural elements, but then, close up, are revealed to form the outline of an eagle and a stag. The representational motifs that unexpectedly emerge from the abstraction of the works do not stand in an illustrative but rather in a disruptive, irritating and insinuating relationship to the use of the building. In this way, with an artistic anamorphic technique situated between analysis and synthesis, Fuhrmann very consciously establishes a visual analogy to general and, more specifically, to scientific cognitive processes, which also form the basis of catalysis research.

Fuhrmann has always operated with optical techniques, methods and forms of presentation such as chronophotographs and dynamographs, and thus looks back on a long history of development, sometimes even beyond the motion photographs of the British-born pioneering photographer Eadweard Muybridge (1830–1904). In their obvious historicity, they bear witness on the one hand to cultural and technical historical foibles, and play out nostalgic, sentimental qualities. On the other hand, the stereoscopy of portraits or, for example, of night shots showing homeless shelters in Paris reduces the distance that usually exists between pictures and their viewers.

Fuhrmann exposes art and its history to experimentation. Marcel Duchamp's bearded Mona Lisa loses its semantics and any mimetic reference in its electrical rotation. Only for a fraction of a second does the original image flash up after a button is pressed. Otherwise, the emanation of colour remains as the physical quintessence of art – as it does, incidentally, in a similar manner in the concentric colour-field



CONFLUX

Kinetische Installation im Neubau des Universitätsklinikums Malmö, Schweden

Aluminium, dichroitische Glas, Elektronik, 18 x 6 x 2 m
Entwurf 2020, Realisierung 2024, permanent

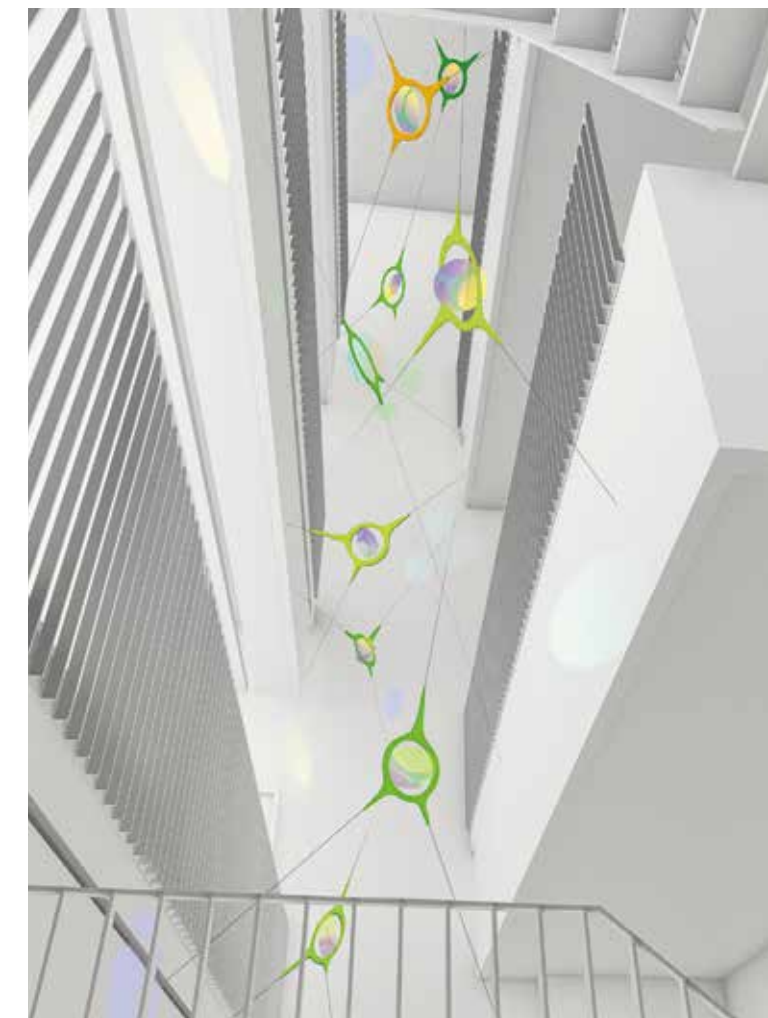
Zellähnliche Module besiedeln den Schnitt zwischen zwei Gebäuden, umgebaut zu einem Gebäude. Analog zum Heilungsprozess im verletzten Zellgewebe leiten Fibroblasten den Heilungsprozess ein und verbinden den offenen Gebäudeschnitt. Ihre Zellkerne aus dichroitischen Interferenzspiegeln werden dabei ab und zu lebendig und verstellen ihre Reflexionswinkel.

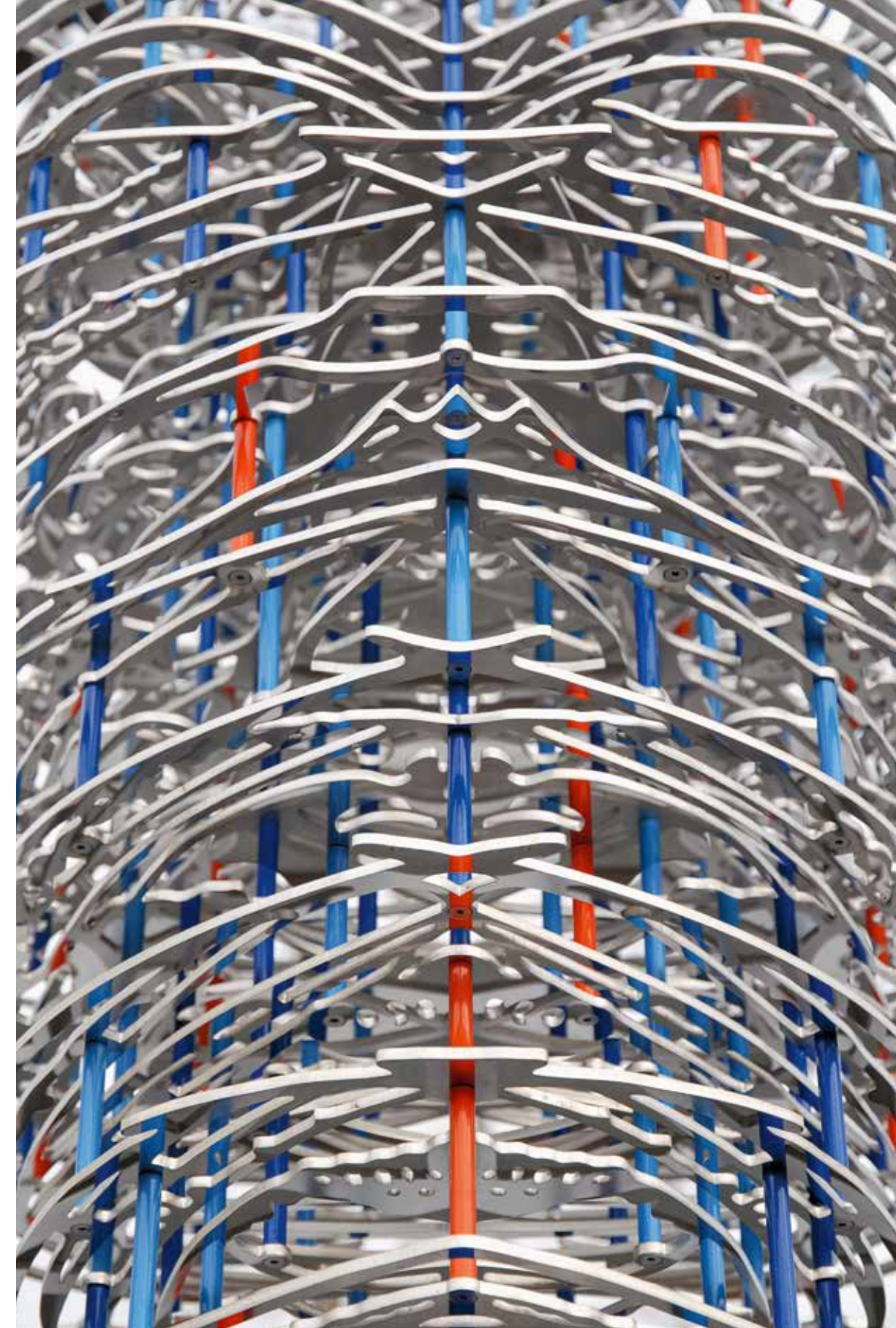
CONFLUX

Kinetic installation in the University Clinic, Malmö, Sweden

*Aluminium, dichroitic glass, electronics, 59 x 20 x 7 ft
Designed in 2020, realised in 2024, permanent*

Cell-like modules colonise the cut between two buildings, converted into one building. Analogous to the healing process in injured cell tissue, fibroblasts initiate this process and connect across the open divide between the former separate buildings. The cell nuclei, made of dichroic interference mirrors, come alive intermittently and adjust their angles of reflection.





DIALOG INTROSPEKTIV

Skulpturenpaar in der Leopoldina, Nationale Akademie der Wissenschaften in Halle/Saale

Edelstahl, spiegelpoliert, 3,20 und 2,50 m hoch
Entwurf 2011, realisiert 2012, permanent

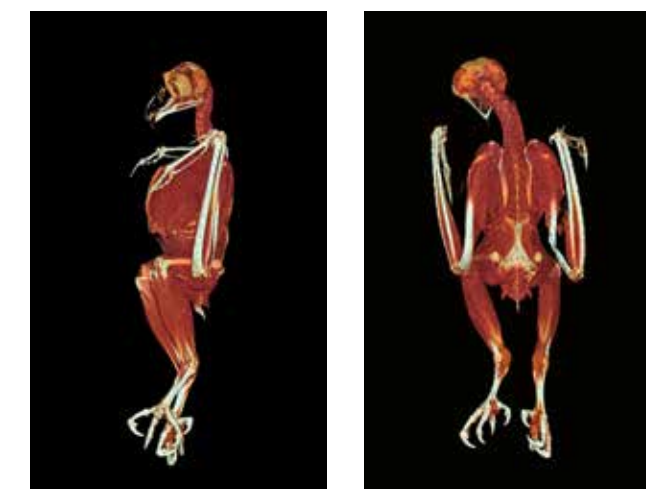
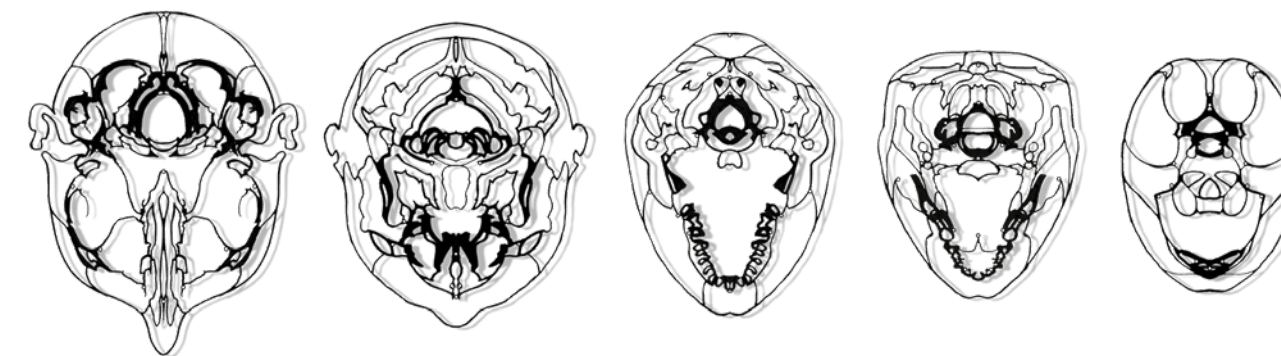
Der Mensch als Maß aller Dinge und die Eule als Vertreterin der Weisheit stehen sich gegenüber, im Park und Foyer. Die beiden Skulpturen stehen sowohl an der Schnittstelle zwischen Wissenschaft und Kunst als auch zwischen Mythologie und Zukunftstechnologie. Als Vorlage dienten Computertomographie-Röntgenschnitte, die nachfolgend künstlerisch auf eine Linienstruktur in perfekter Symmetrie reduziert wurden.

DIALOGUE INTROSPECTIVE

Pair of sculptures in the Leopoldina, National Academy of Sciences in Halle/Saale

Stainless steel, mirror-polished, 10 ft and 8 ft high
Designed in 2011, realised in 2012, permanent

The human being as the measure of all things and the owl as the representative of wisdom stand opposite each other in the park and the building foyer. The two sculptures stand at the interface between science and art, as well as between mythology and future technology. Computed tomography X-ray sections served as a model, which were subsequently artistically reduced to a line structure in perfect symmetry.





Mahnmal auf dem Roedeliusplatz in Berlin-Lichtenberg, Erinnerungs- und Gedenkort für die Opfer sowjetischer Militärjustiz in der Sowjetischen Besatzungszone und politisch motivierter Unrechtsurteile in der DDR zwischen 1945 und 1989

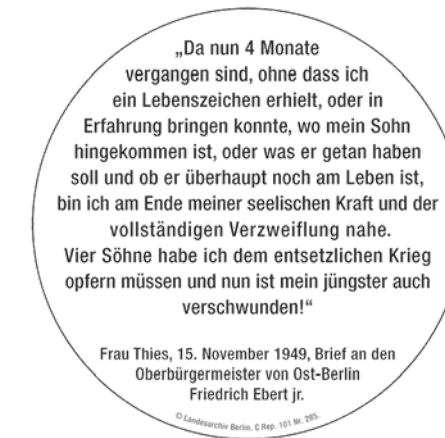
Aluminiumguss, 50 Okulare mit Mikrofilmen, 2,20 x 1,60 x 0,80 m
Entwurf 2020, realisiert 2022, permanent

Die Abgüsse der Innenseiten von vier Gefängniszellentüren bilden ineinander gekleid die Form eines Hyperboloids. Einschlüsse in den Türen bieten Einblicke in Einzelschicksale und zeugen von widerwärtigem Unrecht, Willkür und Tod. Passanten sind aufgefordert, diese Schicksale eines nach dem anderen zu entdecken und sich gedanklich hineinzusetzen.

Memorial for the victims of Soviet military justice in the Soviet Occupation Zone and politically motivated unjust sentences in the GDR from 1945 to 1989, located in Roedeliusplatz, Berlin-Lichtenberg

Cast aluminium, fifty eyepieces with microfilm, 7 x 5 x 3 ft
Designed in 2020, realised in 2022, permanent

Casts of the insides of four prison-cell doors are wedged together to form the shape of a hyperboloid. Inclusions are the viewing holes in the doors offering insights into individual fates and bear witness to arbitrary injustice and death. Passers-by are invited to discover and empathise with these fates one by one.





EXPLODED BOOK

Papierinstallation, gezeigt in der Architektur Galerie Berlin – Satellit, 11. Juli bis 3. August 2019

—
540 Buchseiten*, 8,50 × 1,50 m

Die Explosionsdarstellung eines kompletten Buches macht alle Seiten gleichzeitig sichtbar und lesbar. Es offenbart den inneren Rhythmus der Seiten und Abbildungen. In ihrer raumgreifenden Konstellation zeigen die Buchseiten ihre verborgene Struktur. Die als Buch immer nur einzeln sichtbaren Seiten erzeugen hier in ihrer Gleichzeitigkeit eine simultane Wucht, der sich die Betrachtenden nicht entziehen können. Sie tauchen ein in einen Kosmos aus Text und Bild, der zu tanzen beginnt.

* Roland Fuhrmann: *Dresdens Tor zum Himmel – Die erste aerodynamisch geformte Luftschiffhalle und ihr Einfluss auf die Baugeschichte* (Dresden, Thelem, 2019).

EXPLODED BOOK

Paper installation, exhibited at Berlin Gallery of Architecture – Satellit, 11 July to 3 August 2019

—
540 book pages*, 28 × 5 ft

The exploded view of a complete book makes all pages simultaneously visible and readable. It reveals the inner rhythm of the pages and illustrations. In this expansive constellation, the pages show their hidden structure. In a book, pages are always only visible individually. But here, they create a simultaneous force that the viewer cannot escape, diving into a cosmos of text and image that begins to dance.

* Roland Fuhrmann, *Dresdens Tor zum Himmel: Die erste aerodynamisch geformte Luftschiffhalle und ihr Einfluss auf die Baugeschichte [Dresden's gateway to the skies: the world's first streamlined airship hangar and its influence on architectural history]* (Dresden: Thelem, 2019).





37 FREILEGUNG

Wandarbeiten in den drei Treppenhäusern des neuen Wissenschafts- und Restaurierungszentrums der Stiftung Preußische Schlösser und Gärten Berlin Brandenburg in Potsdam

—
 Digitaldruck, Muschelgold, Maße variabel
 Entwurf 2015, realisiert 2017, permanent

Im Neubau wurden scheinbar restauratorische Probeachsen gelegt und historische Fragmente freigelegt. Die Freilegungen sind Bildzitate aus den Schlössern und Sammlungen der Stiftung. Echt oder unecht? Die Frage nach der Wahrhaftigkeit und Originalität von Kulturschätzen in Zeiten des Wiederaufbaus als Repliken und Tilgung von Zeitspuren zu Lasten originaler Substanz wird mit dieser Installation spielerisch und ironisch hinterfragt.

EXPOSURES

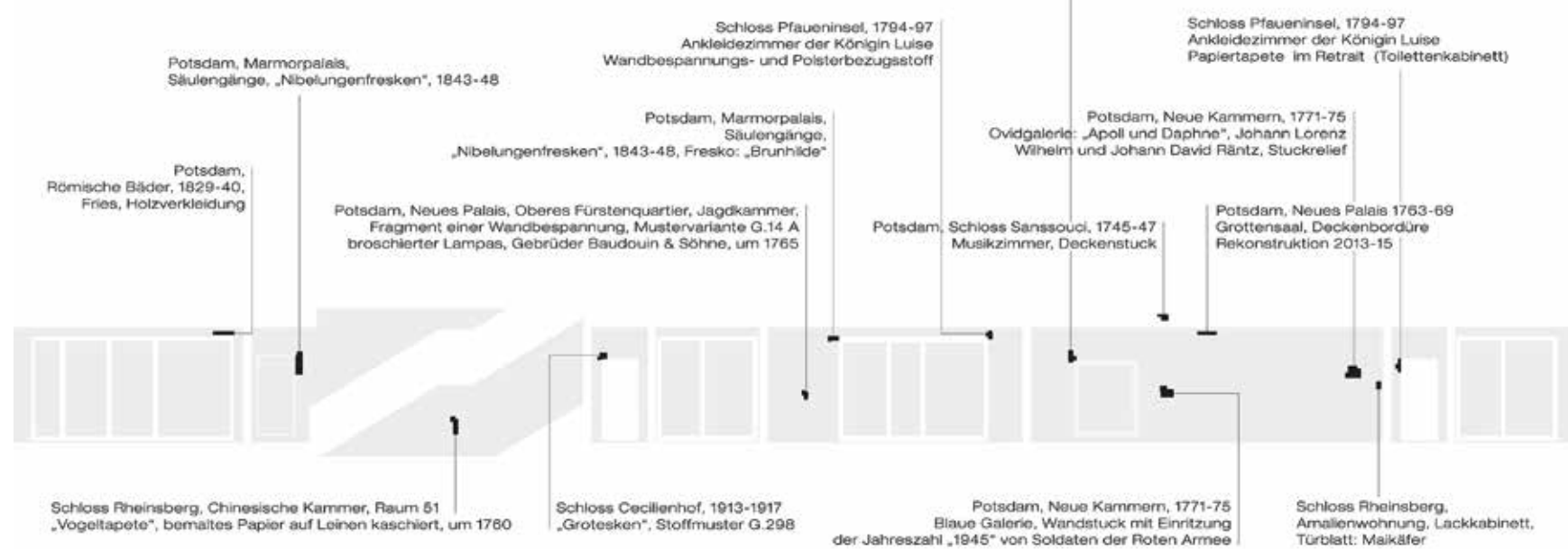
Artworks on the walls of three staircases in the new Science and Restoration Centre of the Prussian Palaces and Gardens Foundation Berlin-Brandenburg in Potsdam

—
*Digital prints, shell gold, sizes variable
 Designed in 2015, realised in 2017, permanent*

In the newly built Science and Restoration Centre, what appear to be mock-up trial axes were laid and historical fragments were uncovered. The exposures are pictorial references from the Foundation's palaces and collections. Real or fake? The installation playfully and ironically questions the veracity and authenticity of cultural treasures. This at a time when reconstruction in the form of replicas and the erasure of traces of time at the expense of original substance are commonplace.



Berlin, Schloss Charlottenburg, Sommerwohnung Friedrich Wilhelm des II., Paradeschlafzimmer: „Die Audienz beim Kaiser von China“, Tapiserie aus der mehrteiligen Großmögulfolge, Gobelin-Manufaktur Jean II Barraband, Berlin, um 1720





HÖHERE INSTANZEN

Installation im Foyer des Justizzentrums Potsdam

—
Edelstahl, spiegelpoliert, 25 × 25 × 8 m
Entwurf 2010, realisiert 2011, permanent

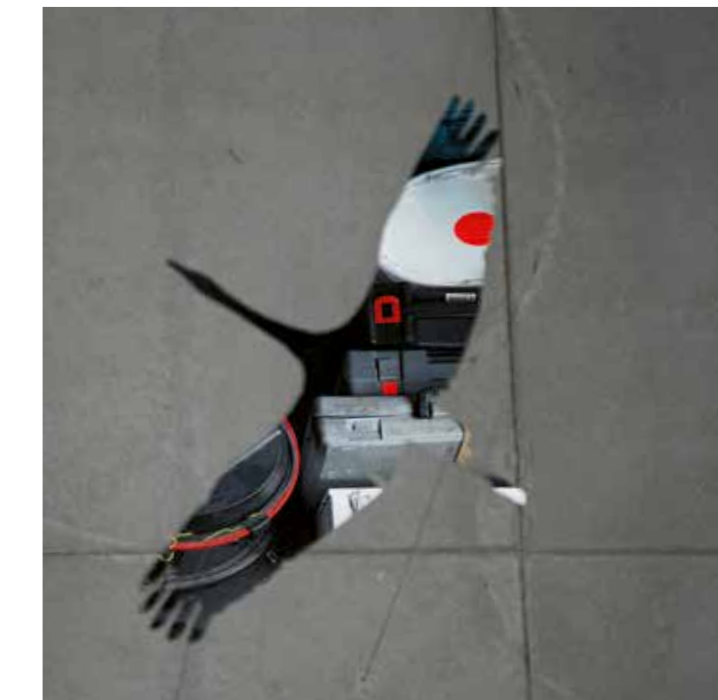
Ein Schwarm aus 150 Kranich-Silhouetten schwebt im Luftraum des Foyers. Bezugnehmend auf Schillers *Kraniche des Ibykus* (1797) erkennen sich die Betrachter in den verspiegelten Unterseiten der Kraniche und reflektieren ihr reines Gewissen. Beim Durchschreiten des Foyers ändern sich die Spiegelungen und bewegen die Vögel scheinbar.

HIGHER INSTANCES

Installation in the foyer of the Justice Centre Potsdam

—
Stainless steel, mirror-polished, 82 × 82 × 26 ft
Designed in 2010, realised in 2011, permanent

*A flock of one hundred and fifty crane silhouettes floats in the air above the foyer. Referring to the poet Schiller's *Cranes of Ibykus* (1797), viewers recognise themselves in the mirrored undersides of the cranes and are questioned about their clear conscience. As they pass through the foyer, the reflections change and the birds seem to move.*



REFUGES PERCHÉS –
PALOMBIÈRES

Seit 2008 fortlaufendes Foto- und Videoprojekt
in Lot-et-Garonne, Südwestfrankreich

—

Serie von 40 Fotos, Diasec, 30 × 45 cm
Edition von 3, 2008, 2009, 2018 ...

Zufällig stieß ich auf wild wuchernde, eigenwillig geformte Gebilde im Geäst, verborgen in den Wäldern im Südwesten Frankreichs. Bis zu fünfundzwanzig Meter in die Höhe reichen diese gut getarnten, Palombières genannten Baumhäuser. Sie dienen eigentlich der Jagd auf Ringeltauben, die hier in großen Schwärmen zu ihrem Winterquartier nach Spanien durchziehen. Die Taubenjagd begann im Mittelalter aus der Not der Landbevölkerung und ist heute fast nur noch Ritual. Geblieben ist der Bau und ständige Ausbau dieser beeindruckenden Turmhäuser, von denen es über zweitausend geben soll. Jedes Wochenende wird gemeinsam mit Freunden an der Hütte herumgewerkelt, erweitert und verbessert. Die Architektur erinnert an die *Merzbauten* von Kurt Schwitters, ständig angestückt mit recyceltem Baumaterial, Hochspannungsmasten und Landmaschinenschrott. Jede Palombière widerspiegelt die Persönlichkeit und soziale Stellung ihrer Erbauer. Im Innern herrscht unvermuteter Luxus: Küche, Abort und oft sogar ein Fahrstuhl. Während des Vogelzugs verbringen die Freizeitjäger gemeinsam einen Monat lang im Geäst. Die Jagd ist dabei Vorwand für ein geselliges Beisammensein bei Wein und gutem Essen, außer „Schussweite“ von daheim.

In einem offenen Projekt habe ich begonnen, die Palombières als soziokulturelles Phänomen zu fotografieren, zu filmen und zu kartographieren. Die ihnen innewohnende illegale Kreativität und die künstlerische Qualität der baulichen Formenvielfalt soll damit dokumentiert und vor dem Verschwinden bewahrt werden. Die improvisierten Baumhäuser bilden einen interessanten Gegenentwurf zu unserem Streben nach hoch technisierter Perfektion. Sie sind aber auch Denkmale einer im Verschwinden begriffenen Kulturtradition. Mit den Alten stirbt dieses kauzige Hobby aus, und schon jetzt verfallen immer mehr der Palombières.

Was bleibt, ist die archaische Mystik der Architektur für eine absonderliche Jagdform. Und wie in Kafkas Erzählung *Der Bau* (1923/24) ist der Jäger in seiner Baumhöhle längst selbst zum scheuen Wild geworden.

REFUGES PERCHÉS –
PALOMBIÈRES

Continuous photo and video project started in 2008
in the Lot-et-Garonne, south-west France

—

Series of forty photographs, Diasec prints, 12 × 18 in.
Edition of 3, 2008, 2009, 2018 ...

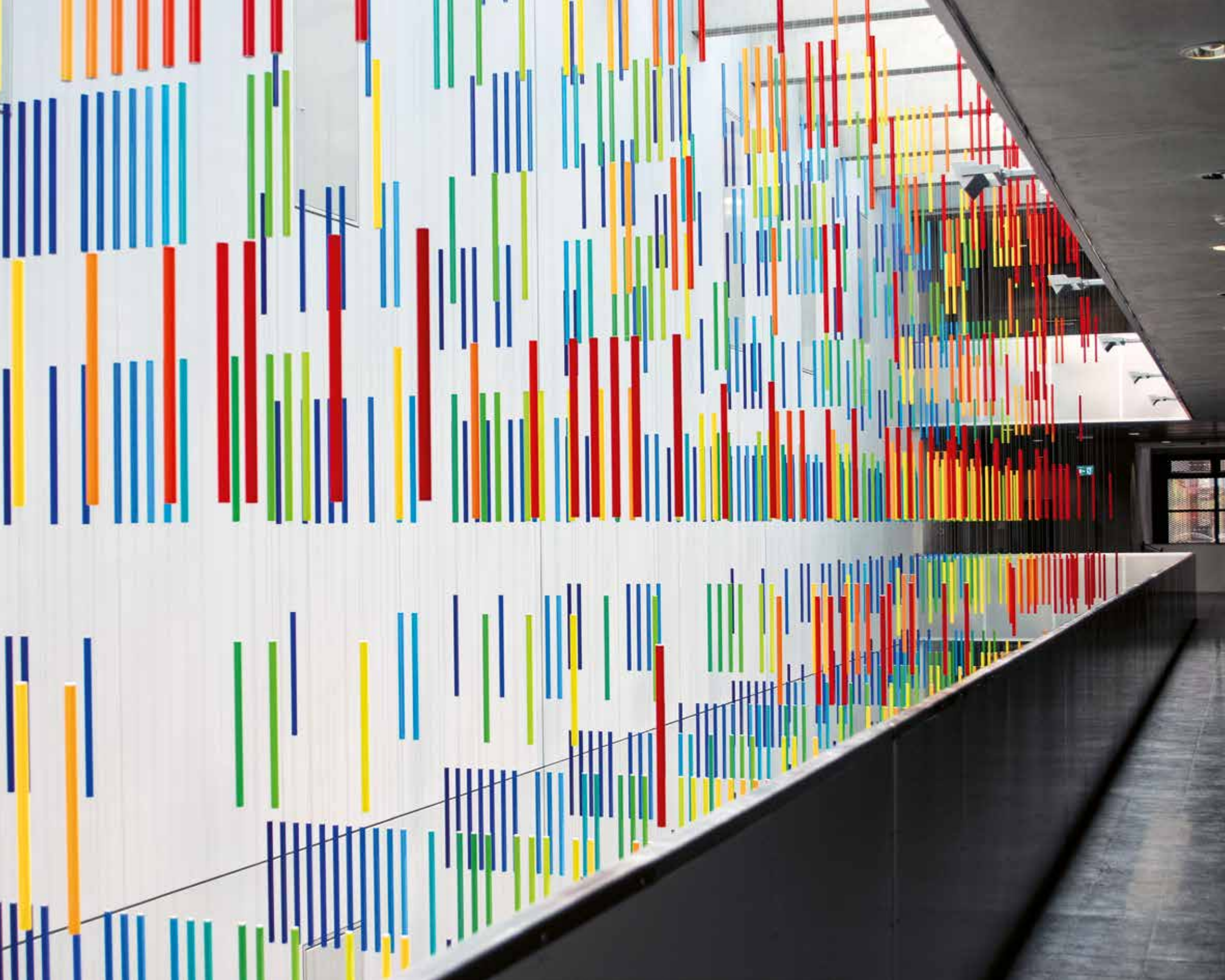
By chance, I came across wildly proliferating, idiosyncratically shaped structures in the tree canopy, hidden in the forests of south-west France. These well-camouflaged tree houses, called palombières, reach up to twenty-five metres high. They are actually used to hunt wood pigeons, which migrate here in large flocks on the way to their winter quarters in Spain. Pigeon hunting began in the Middle Ages, driven by the hardships of the rural population, but is today almost only a ritual. What remains is the construction and constant expansion of these impressive towering houses, of which there are said to be over two thousand in the region. Every weekend, together with friends, the treehouses are tinkered with, extended and improved. The architecture is reminiscent of the Merzbauten by Kurt Schwitters, constantly pieced together from recycled building materials, old high-voltage pylons and scrap agricultural machinery. Each palombière reflects the owner's personality and social position. Inside, there is unexpected luxury: a kitchen, a lavatory and often even a lift. During the bird migration period, the recreational hunters spend a month together in the branches. The hunt is an excuse for a get-together with wine and good food, away from home.

As part of an open project, I began to photograph, film and map the palombières as a socio-cultural phenomenon. The inherent illegal creativity and the artistic quality of the diversity of building forms I saw are in this way documented and saved from disappearing.

*These improvised tree houses form an interesting counter-design to our striving for high-tech perfection. However, they are also monuments to a cultural tradition that is disappearing. This oddball hobby is dying out with the older generations, and already more and more of the palombières are falling into disrepair. What remains is the archaic mysticism of a form of architecture designed for an outlandish form of hunting. And, as in Kafka's short story *The Burrow* (1923/24), hunters in their tree caves have long since become shy game themselves.*

Ausstellungen / exhibitions:
Pollen, Monflanquin, France, 2008
Hamish Morrison Galerie Berlin, 2009
Pollen, Monflanquin, France, 2018
Zagreus Projekt Berlin, 2019

Gefördert von / supported by:
Pollen, artistes en résidence à Monflanquin, France



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SPEKTRALSYPHONIE DER ELEMENTE

Installation im Atrium der Technischen Universität
Dresden, Fakultät Anorganische Chemie

—
1.500 Farbglasrohre, 15 × 30 × 4 m
Entwurf 2009, realisiert 2010, permanent

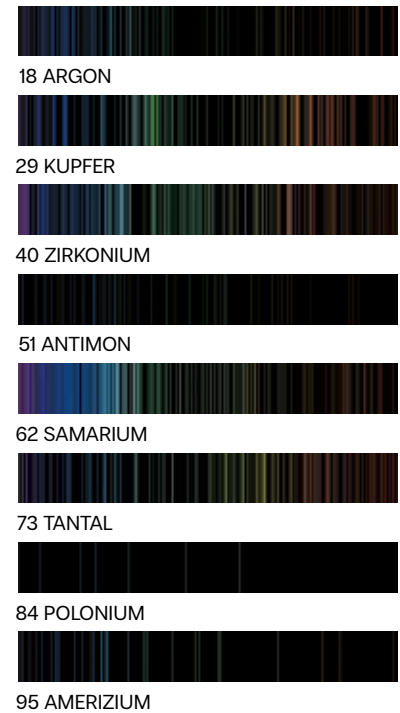
Spektraler Fingerabdruck wird das für jedes chemische Element typische Linienspektrum genannt. Die Emissionslinien von Wasserstoff (Element Nr. 1) bis Einsteinium (Nr. 99) schweben als Farbglasröhren im Raum und wandeln die Logik dieses Naturgesetzes in ein impressionistisches Raumgemälde. Farbtöne werden so zur *Spektralsymphonie*. Beim Durchschreiten wird die Verschiebung der Farben dynamisch, die Spektrallinien vermischen sich und gehen neue chemische Verbindungen ein.

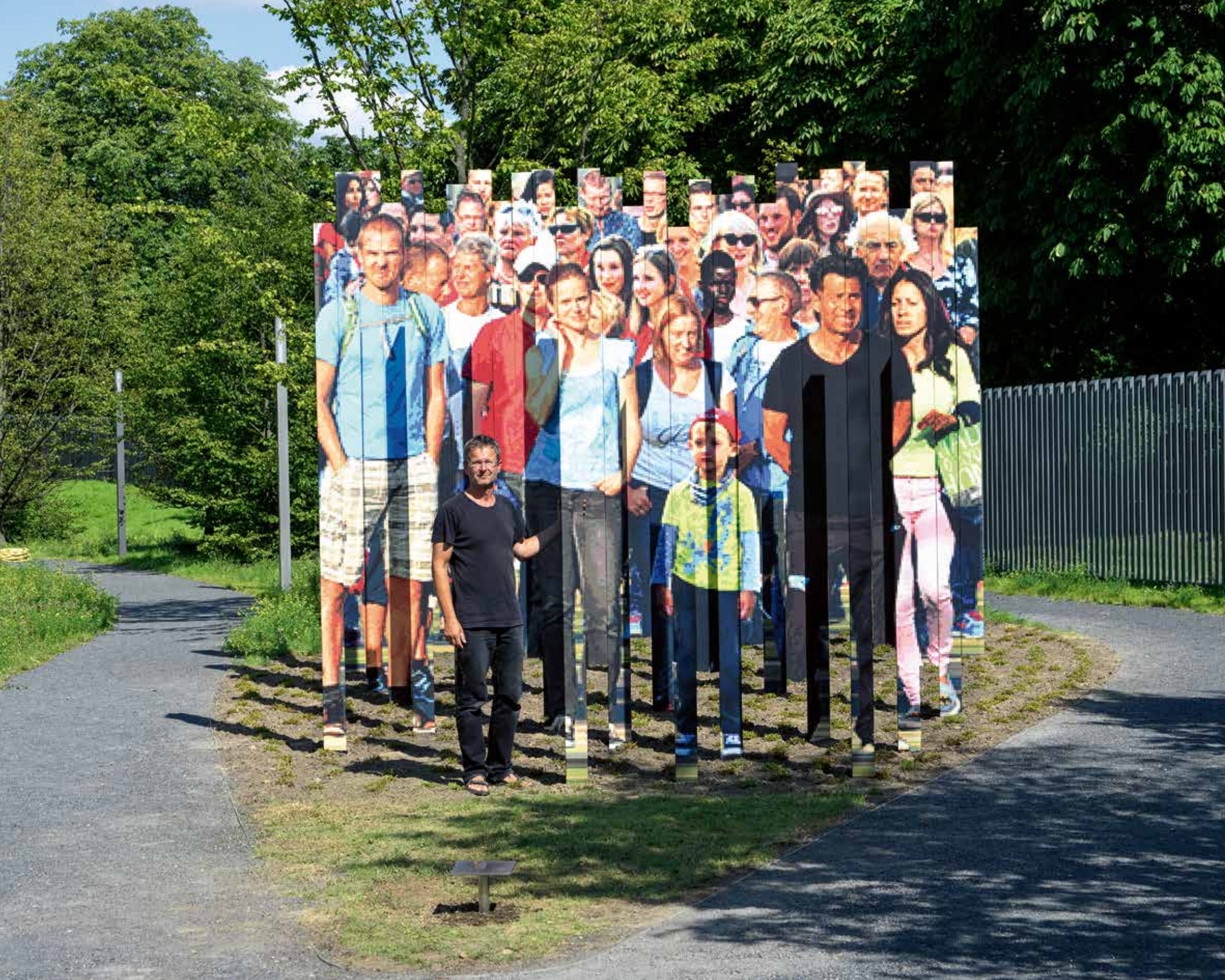
SPECTRAL SYMPHONY OF THE ELEMENTS

Installation in the atrium of the Faculty of Inorganic
Chemistry, Dresden University of Technology

—
1,500 coloured glass tubes, 49 × 98 × 13 ft
Designed in 2009, realised in 2010, permanent

A spectral fingerprint is the name given to the line spectrum typical for each element. The emission lines of hydrogen (element no. 1) to einsteinium (no. 99) float as coloured glass tubes in the space and change the logic of this natural law into an impressionistic space painting. Colour tones are transformed into a Spectral Symphony. When crossing the atrium in which the work is installed, the shift of colours becomes dynamic, the spectral lines mix and form new chemical compounds.





ROXANE LATRÈCHE (L): Viele Ihrer Werke sind öffentlich zugänglich. Wie sind Sie dazu gekommen, sich mit Kunst im öffentlichen Raum und Kunst im Architekturkontext zu beschäftigen?

ROLAND FUHRMANN (F): Die erste permanente Kunstinstallation in situ realisierte ich schon als Student in einem Bürogebäude in Halle. 17 Meter hoch durchbohrt die kinetische Installation *Lichtbegegnung* das gesamte Bürogebäude vertikal und überwindet Hierarchien, von der Tiefgarage bis in die Chefetage. Inzwischen dominieren ortsspezifische Arbeiten mein künstlerisches Schaffen. Haushohe Installationen, 60 Meter lange oder 6 Meter hohe tonnenschwere Landschaftsskulpturen gehören ebenso dazu wie winzige Objektminiaturen, die den Raum kinetisch und akustisch durchdringen. Kunst am Bau bietet mir eine große räumliche Freiheit, erlaubt das Arbeiten in ganz anderen Dimensionen. Aber der interessanteste Punkt an Kunst im öffentlichen Raum ist ihre offene, freie Zugänglichkeit für alle. Es ist die demokratische Idee des „Nichtmusealen“, die alltägliche und unmittelbare Konfrontation und Kommunikation mit einem Publikum, das zufällig über die Kunst stolpert, mit ihr interagiert und von ihr erobert werden will.

L: Sie wuchsen in Dresden auf. Inwieweit und wie fließen Ihre ostdeutsche Herkunft und Ihr Bildungshintergrund in Ihre Arbeit ein?

F: Kunst in der DDR war selten bedeutungslos. Sie war ein Statement, oft eine als Kunst getarnte Nachrichtenübermittlung für widerständige Meinungen. Diese Doppelbödigkeit, aufgeladen mit versteckten Inhalten und Metaebenen, prägt bis heute meine Arbeit als Künstler.

Andererseits gab es auch handfeste Einflüsse. Ich begann als Werkzeugmacher in der Dresdner Fotoapparate-Industrie. Ingeniosität und technische

Präzision finden sich seither in meinen Werken immer wieder.

Von hier ist es nicht weit zu den leichtgewichtigen Aluminiumstrukturen von Zeppelin-Luftschiffen, die ich schon als Kind bewunderte. Sie wurden zu einer weiteren wichtigen Einflussgröße auf mein künstlerisches Schaffen. Ihre Aluminium-Gerippe in Leichtbauweise nahmen die Idee von „Volumen statt Masse“ und „weniger ist mehr“ dem Bauhaus-Modernismus vorweg. Wie Sinnbilder des künstlerischen Schöpfungsprozesses an sich oszillieren sie zwischen rauschhaftem Erfolg und grandiosem Scheitern auf allerhöchstem Niveau. Bis heute werden Zeppeline subjektiviert und verklärt betrachtet. In der Plastik *30 Sekunden* habe ich dieses Thema direkt verarbeitet.

Für die künstlerischen Grundlagen und Techniken sowie das akademische Kunststudium war das Studium an der Kunsthochschule Burg Giebichenstein in Halle maßgebend; für die Kunsttheorie und den intellektuellen Einfluss war die École Nationale Supérieure des Beaux-Arts in Paris prägend und dort besonders meine Professoren Christian Boltanski und Tony Brown. Studierende aus aller Welt machten Paris zu einem Schmelztiegel der Kreativität und schufen eine für mich sehr inspirierende Atmosphäre. Diese Mischung empfinde ich im Nachhinein als ein großes Glück.

L: Die Architektur ist ein wesentlicher Faktor in Ihrer Forschung und Bestandteil Ihrer künstlerischen Arbeit. Warum ist das so?

F: Als Sohn eines Architekten wurde mir das wohl in die Wiege gelegt. Inspirationen für ein neues, ortsspezifisches Werk schöpfen sich aus dem Ort selbst, seinen Gegebenheiten, seinen Möglichkeiten, aber auch seinen Grenzen. Das Hineinspüren in Orte und Räume, ob innen oder außen, ist dabei Voraussetzung. Ein räumlicher Bezug, eine stimmige

Einbindung und Raumgreifung sind mir sehr wichtig. Im besten Fall gelingen Gesamtkunstwerke. Dann erscheint die Architektur wie für das Kunstwerk geschaffen und nicht umgekehrt. Als Beispiel sei hier die *Spektralsymphonie der Elemente* genannt. Diese Installation entstand für einen bis dahin unglücklich langen, schwarzgrauen Schacht, der sich aus den baulichen Änderungen eines zweiten Bauabschnitts ergab. Für mein Werk aber war er ein Glücksfall, bei dem die Elemente buchstäblich zusammenfinden.

Im Neubau der Potsdamer Restaurierungswerkstätten der Stiftung Preußische Schlösser und Gärten etwa inszenierte ich in den Treppenhäusern freigelegte Farbfassungen, die dort natürlich nie vorhanden waren. Sie laden diese Räume mit Geschichte auf und verleihen ihnen eine besondere Aura. Diese Installation *Freilegungen* kritisiert aber auch ganz allgemein den „originalgetreuen“ Nachbau verlorener Architekturdenkmale und stellt die in der Kunst sehr wichtige Frage: Original oder Fälschung?

Architektur und Baugeschichte an sich sind auch Themen meiner Recherchen, wie folgendes Beispiel zeigt: Das anfangs nebensächliche Interesse an der unzeitgemäßen Stromlinienform der Dresdner Luftschiffhalle von 1913 wuchs sich immer mehr aus. Es wurde zu einer wissenschaftlichen Forschungsarbeit mit transatlantischer Recherche, die mich über Jahre beschäftigte, um dann ungeplant, aber folgerichtig in einer Promotion zu gipfeln. Sie erschien als Verlagspublikation¹, gefolgt von einer Ausstellung und einer Videoarbeit. Die Frage, ob das jetzt noch Kunst ist, war mir dabei egal.

Generell ist Geschichte eine Riesen-Inspirationsquelle für meine Arbeit. Damit ist bewusst nicht nur die Kunstgeschichte gemeint.

L: Einige Ihrer Kunstwerke sind buchstäblich in Bewegung und technisch ausgefeilt. Können Sie diesen Aspekt näher erläutern?

ROLAND FUHRMANN (F) : *Many of your works are open to the public. How did you come to work with art in public space and art in an architectural context?*

ROLAND FUHRMANN (F) : *I realised my first permanent in situ art installation in an office building in Halle/Saale while I was still a student. At 17 metres high, the kinetic installation Lichtbegegnung (light encounter) pierces the entire office building vertically, disregarding hierarchies, from the underground car park to the executive floor. In the meantime, site-specific works dominate my work. House-high installations, sixty-metre-long or six-metre-high landscape sculptures weighing several tons are just as much a part of my work as tiny miniatures that enter a space kinetically and acoustically. Art in buildings offers me great spatial freedom, allowing me to work in completely different dimensions. But the most interesting point about art in public space is that it is open and freely accessible to everyone. It is the democratic idea of the 'non-museum', the everyday and immediate confrontation and communication with an audience that happens to stumble upon the art and may be open to interact with it.*

L: *You grew up in Dresden. To what extent and how do your East German origins and educational background feed into your work?*

F: *In the GDR, art often carried a message for dissident opinions disguised as art. This ambiguity, charged with hidden content and meta-levels, still shapes my work as an artist today.*

On the other hand, there were also more tangible influences. I started as a toolmaker in the Dresden camera industry. Since then, ingenuity and technical precision have always been present in my work.

From there it was not far to the lightweight aluminium structures of Zeppelin airships which I

admired as a child. They became another important influence in my artistic work. The lightweight construction of their aluminium framework anticipated the idea of 'volume instead of mass' and 'less is more' in Bauhaus modernism. Like symbols of the artistic process of creation itself, they oscillate between exhilarating success and grandiose failure at the highest level. To this day, Zeppelins have been appropriated and transfigured. In the sculpture 30 Seconds I addressed this theme directly.

For the artistic basics and techniques as well as my academic art studies, I have the Burg Giebichenstein Kunsthochschule in Halle an der Saale to thank; for art theory and intellectual influence, it was the École Nationale Supérieure des Beaux-Arts in Paris, and in particular my teachers there, Christian Boltanski and Tony Brown. Students from all over the world made Paris a melting pot of creativity, which made a very inspiring atmosphere for me. In retrospect, I feel that this mixture was very fortunate.

L: *Architecture is an essential factor in your research, and part of your artistic work. Why is that so?*

F: *As the son of an architect, I think I was born with this perspective. Inspiration for a new, site-specific work is drawn from the place itself, its conditions, its possibilities, but also its limitations. Feeling oneself into places and spaces, whether inside or outside, is a prerequisite, alongside an overall connection to space and the coherent integration of the artwork into a space. In the best case, a Gesamtkunstwerk will be the result. Then, the architecture appears to have been created for the work of art and not vice versa. One example is Spectral Symphony of Elements. This installation was created for an otherwise unfortunate, long, black-grey shaft that resulted from a second construction phase of the building. For my artwork, however, it was a stroke of luck in which the elements literally came together.*

In the new building housing the restoration workshops of Potsdam's Foundation of Prussian Palaces and Gardens, for example, I created 'uncoverings' of wall paintings in the staircases – which were, of course, never there. They give the rooms a kind of history and lend them a special aura. The installation Freilegungen ('uncoverings' in German) is also a critique of the 'faithful' reproduction of lost architectural monuments and asks a very important question of art: original or fake?

Architecture and construction history in themselves are also themes in my research, as the following example shows. My initial incidental interest in the outmoded, streamlined form of the Dresden airship hangar built in 1913 developed over the years. It grew into a scientific project involving transatlantic research that occupied me for years, and then culminated in an unplanned doctorate. It was then published, followed by an exhibition and a video work.¹ It was not important to me whether this was still art or not.

In general, history is a huge source of inspiration for my work, and by this I very consciously don't just mean art history.

L: *Some of your artworks are literally in motion and technically sophisticated. Can you elaborate on this aspect?*

F: *The technical aspect has always been an important part of my art. Kinetic artworks are not inert: they are time-based, mobile, variable, flexible, reactive – they are living, whimsical creations. I use movement very sparingly in my works. In Stardust Trap, the dancing movements of dust particles in the air, which are otherwise invisible, are made visible by light from a laser. In Universitas, movement is slow, at the limit of perception. In Conflux, located in Malmö, movement appears unexpectedly, with long pauses. I use movement as a means of expression in order to get*

something moving mentally, too, to get the proverbial ball rolling. The movement of the artwork is transferred to the viewer; it provides food for thought, creates flexibility and, at best, helps to move, dissolve and reinterpret fixed convictions. I draw on our primarily learned reflexes from being both hunter and hunted, with an animal-like interest in everything that moves.

But there is also the reverse case. In the cinematographic sculpture 30 Seconds and the installation Treibender Rhythmus, I freeze movement, break it down into individual images that are simultaneously visible. This form of movement analysis creates amazing sculptural results.

L: *Your works are often playful and involve puzzles, optical illusions and perceptual tricks. This is also reflected in many of the titles of your works, many using wordplay. Why is playfulness such a central aspect in your work?*

F: *My works are meant to raise questions rather than prescribe answers. How could that succeed better than by means of absurdity and a conundrum around form and content? When viewing habits are disrupted, for example by using the optical trick of anamorphosis in Roehren:der Hirsch (Roaring stag), viewers have to leave their comfort zone and search for the only possible viewing spot in order to see the image. Nothing is what it seems anymore. They literally lose the ground under their feet, as in my Seasickness Simulator. In this installation, created for an exhibition on a large boat on the river Spree in Berlin, a sense of travelling was nevertheless simulated during the standstill of Covid lockdown.*

Through playful approaches and active involvement, self-perception changes, our curiosity is called upon and we open up. The engagement with the artwork is then a much more intense one. Humour also helps to reach the audience, to touch them emotionally.

L: *Irony and absurdity appear again and again in your work. What can you express with this?*

F: *Humans are the result of errors of replication in evolution, if you like. For further development, mutations, the absurd, mistakes and miswirings are required. Only in this way can something new come into being. That's how many scientific discoveries were made and that's how many of my works of art are created. Irony is a similarly paradoxical means for seeing the world through different eyes. In my photo series Lapsus Linguae, only one letter is 'wrong' and yet it changes everything.*

The artist Christian Boltanski – whom I mentioned earlier, my professor at the Paris Beaux-Arts – had a great influence on me. He took on very serious subjects and yet did so with a certain mischievousness. Absurdité was one of his favourite words. My interest in the philosopher Jean Baudrillard and his 'precession of simulacra' dates back to my time in Paris: simulation no longer refers to reality, but to the hyper-real, the anticipation of a possible reality that never existed in this form – in other words, an ironic version of reality.² This has inspired a whole group of my works, such as the traffic jam simulator Stausi 1, the productivity simulator Prodsim and the already mentioned Seasickness Simulator.

L: *Your art cannot be reduced to a single medium, material or form. How does this creative versatility reflect your vision as an artist?*

F: *My work is situated between science, technology, philosophy and art. The influences come from different directions, less from the art world itself. Sometimes a new idea occurs to me immediately and at other times it is a very long process. With new projects, I often start first by writing the concept, researching it, and only then do I start doing sketches. Sometimes practical tests and experiments are needed first to*

check whether the idea is at all feasible. The design phase is then done on the computer. Depending on the field of work, consultant engineers, scientists and experts are involved in the process. I usually make the models, prototypes and mock-ups myself. I outsource the execution to specialist companies, but keep the director's baton in my hands, as it were.

The freedom to be versatile is a precondition for me. In my vocation as a visual artist, I see above all an opportunity for constant innovation. There must be room in the creative spectrum for new areas of research and interest, better still when it is outside the well-trodden paths of art. This blurring of boundaries broadens access and gives the audience more room for interpretation.

Nature, with its micro- and macrocosm, is of great importance to me as an inexhaustible source of inspiration for shapes, colours and sounds. These ideal solutions of nature, created over millions of years, are timelessly beautiful and cannot become obsolete. I try to bring them to consciousness and convey their value to others.

I see myself as a flâneur with an alert eye, open to new influences. My work is not primarily about being recognisable, or about style – the criteria of the art market. The Berlin artist Max Liebermann's cheeky phrase has come down to us: 'Style begins where talent ends'.

L: *Humour and sarcasm, insolence and criticism, contemplation and empathy. What role do you think art plays in our society?*

F: *Art has the visionary potential to influence the zeitgeist; it confronts, refutes and can thus also initiate changes in society. The big issues of our crisis-ridden times such as climate, environment, species extinction, scarcity of resources, war and migration naturally also influence my work as an artist.*

Exclusion is the theme of the mobile installation Fortification. The thermo-kinetic installation

Thermochromatrix makes it clear what big effects a few degrees of temperature difference can have. The installation Ornisonorium makes the extinction and disappearance of songbirds visible by replacing them with sound-generating robots. Sustainable energy is used and thematised in many of my works. The installations Universitas and In Omnes Partes use solar energy. In the work Dynamographies, the photos are only visible when the viewers use crank inductors to generate 'green' electrical energy – that is, light.

L: Indeed. The topic of sustainability is on many people's minds. What is your position on this as an artist?

F: Even before sustainability became a fashionable term, we artists have long been familiar with resource scarcity. Many of my artistic works consist of recycled components and upcycled salvaged materials. In my studio, I store electromechanical parts of long scrapped devices. I use them for prototypes, for models, but also for finished works. At the same time, their sheer ingenuity is often a great source of inspiration. I try to plan designs for new works as economically as possible in material terms. In my permanent works, materials are carefully selected according to environmental criteria and longevity. I am supported in this by my life partner, who works in the field of circular economy. These criteria are now also standard for art in public space.

In terms of design, I always aim for maintenance-friendly solutions. Art-in-architecture is, ideally, designed for an indefinite lifespan and is therefore more sustainable than temporary installations and exhibitions, for example, which are generally associated with high transport costs and waste. In fact, my viewers are usually already there, they are not coming specifically to see the works – so there are no additional transport impacts!

We accept the term 'contemporary art' and don't even notice that it has an expiry date: this art must

inevitably go out of fashion. I consciously try to avoid this. My works do not follow any current trends: I like to think they are universally valid and also address audiences of the future. That's my way of interpreting and applying sustainability.

Actually, my longer-term photo/video project on the palombières phenomenon in south-west France is a really interesting example of sustainability. My work shows that these historic, towering dwellings, sort of ingenious, unique tree houses – some even including an elevator – can be built from recycled materials. I have been observing these structures for over ten years now and they are amazingly resilient. In these times, where people are signing up for prepping and survival courses, they are in a way very contemporary.

L: Against this background, what do you see as your main mission as an artist?

F: As an artist, one is often seen as a kind of seismograph of society. The landscape installation Zusammenhalt – in German this means 'cohesion', staying together – in Berlin's Ministry of the Interior shows government officials the drifting apart of society in stark visual terms. The year following the work's inauguration, the 'cohesion of society' was the central motif of the German government's official declaration. Unfortunately, the social gap continues to widen.

The memorial Einschlüsse – wordplay in German, meaning both inclusions (mineralogy) and being shut in – against the politically motivated injustice of the post-war and GDR periods gives those who were arbitrarily convicted and executed a platform for their accusations and their yearning for freedom and justice. As I created this work, I particularly worked out the human aspect which is timeless and, today, once more painfully topical. I saw my artist role in the research, the selection and positioning. I merely

hold the burning glass over history. I also see my role as a mediator, revealing, passing on and making visible, transformed of course by my subjective viewpoint.

Notes

1 See Roland Fuhrmann, Dresdens Tor zum Himmel – Die erste aerodynamisch geformte Luftschiffhalle und ihr Einfluss auf die Baugeschichte [Dresden's gateway to the skies: the world's first streamlined airship hangar and its influence on architectural history] (Dresden: Thelem, 2019).

2 For Baudrillard's 'precession of simulacra', see Jean Baudrillard, Simulacra and Simulations (Ann Arbor: University of Michigan Press, 1994 [1981]).



ROLAND FUHRMANN

1966 in Dresden geboren, lebt in Berlin
1988/89 Hochschule für Bildende Künste Dresden, Vorkurs
1991–1995 Studium für Bildende Kunst, Plastik/Metall, an der Burg Giebichenstein Kunsthochschule Halle/Saale
1995–1997 Studium an der École Supérieure des Beaux-Arts in Paris bei Christian Boltanski
1997 Diplom für Bildende Kunst
Seit 1998 Freischaffender Künstler mit internationalen Ausstellungsbeteiligungen, Einzelausstellungen, Kunst am Bau sowie Arbeiten im öffentlichen Raum, Lehraufträge in Kiel, Halle/Saale, Cottbus, Dresden, Berlin und Antwerpen
2000 Kaiserringstipendiat im Mönchehaus-Museum für moderne Kunst Goslar
2012–2018 Promotion an der Technischen Universität Dresden, Fakultät Architektur
2019 Kurt-Beyer-Preis der Technischen Universität Dresden für die herausragende Dissertation
2019–2021 im Sachverständigenkreis Kunst am Bau des BMI
Seit 2019 im Beratungsausschuss Kunst (BAK) der Senatsverwaltung Kultur und Europa, Berlin

Seine Arbeiten befinden sich in internationalen Sammlungen und wurden in verschiedenen Büchern, Magazinen und Katalogen veröffentlicht.

1966 Born in Dresden, lives in Berlin
1988–1989 Preliminary course, Academy of Fine Arts in Dresden
1991–1995 Studies in Fine Art, sculpture/metal, Burg Giebichenstein University of Art and Design, Halle/Saale
1995–1997 Studies in Fine Art under Christian Boltanski, École Supérieure des Beaux-Arts, Paris
1997 Degree in Fine Art
since 1998 Independent artist. International exhibitions, including solo exhibitions, and commissioned works in the public sector. Teaching assignments in Kiel, Halle/Saale, Cottbus, Dresden, Berlin and Antwerp
2000 Fellow, Kaiserringstipendiat at Mönchehaus Museum for Modern Art, Goslar
2012–2018 Studies for PhD, Faculty of Architecture, Dresden University of Technology
2019 Kurt-Beyer-Award for outstanding dissertation, Dresden University of Technology
2019–2021 Member of the German government's group of experts on Art and Architecture
since 2019 Sits on the Advisory Committee for Public Art (BAK) of the Berlin Senate department for Culture and Europe

Roland Fuhrmann's works are represented in international collections and have been published in various books, magazines and catalogues.