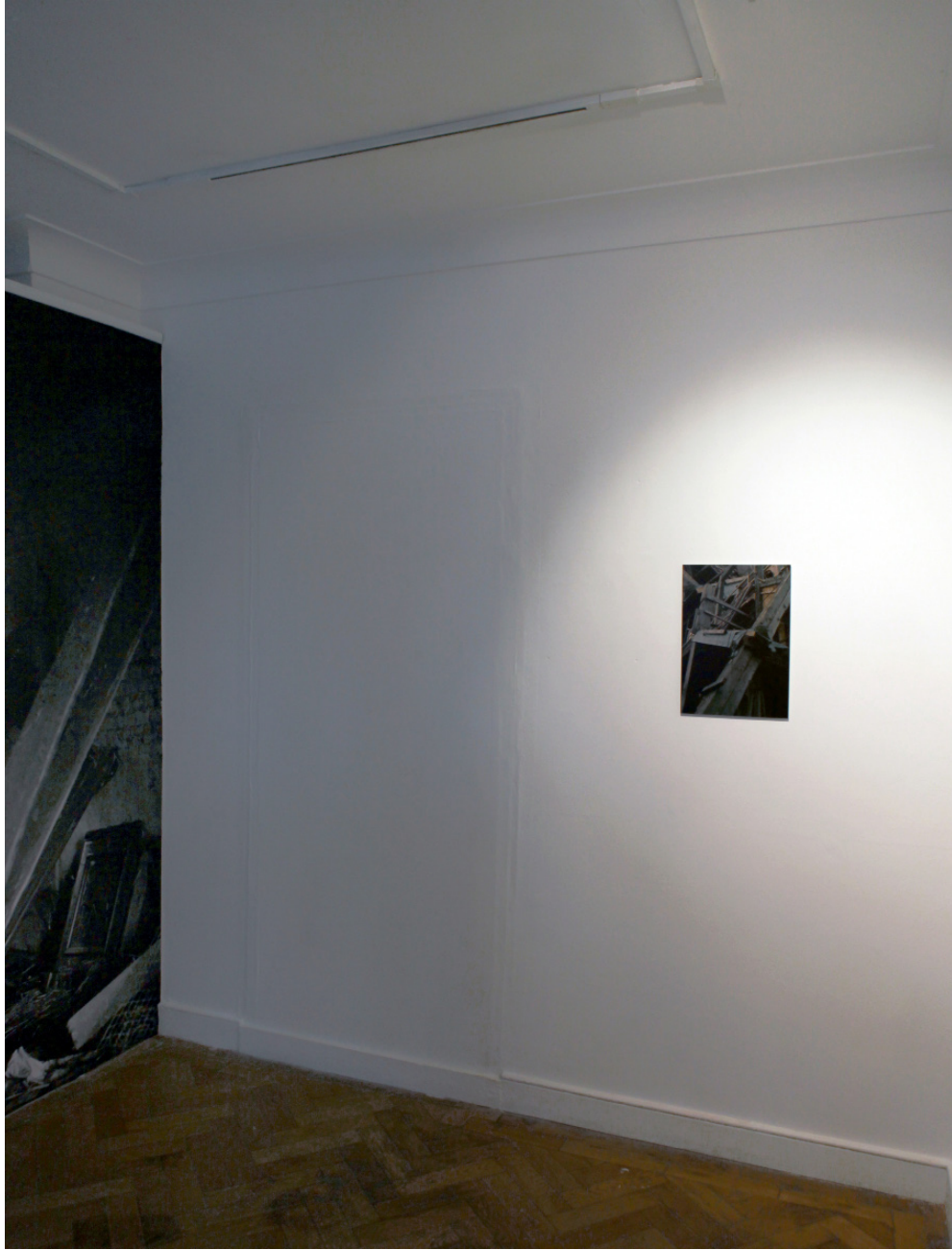


Astrid Busch



Astrid Busch

"Romeo and Juliet" Installation view Standpoint Gallery London, 2010
Wood, Wallpaper 380 x 260 cm, Photography 30 x 40 cm



Astrid Busch



"Romeo and Juliet" Installation view Standpoint Gallery London, 2010



Astrid Busch

"Don Juan" Installation view Forum Factory Berlin, 2010
Wood, Glitterrole, Wallpaper 560 x 300 cm, Video, MiniDV on DVD, TRT: 3:20 min , loop



Astrid Busch



"Don Juan" Installation view, Detail, Filmstills, Forum Factory Berlin, 2010

INVITATION

Kunsthhaus Erfurt

TLZ, 14. Juli 2010

Nothing's as it first seems

... "The installation "Nothing's like it seems" by Astrid Busch sums up the concept of the exhibition programmatically. Her work consists of a video, wooden plates and other material leaning in front of the windows and a wallpaper that shows a dark basement room. Daylight enters in several beams in the darkened room. The supposedly unfinished, arbitrary and everyday commodities of the arrangement appear as a careful staging. The artist has turned the functions of the building upside down by simulating a basement on the first floor ... "

"Nothing's like it seems"
Installation view Kunsthhaus Erfurt, 2010

Mixed Media Installation
Wood, Wallpaper 420 x 260 cm, Photography 30 x 40 cm
Video , MiniDV on DVD, TRT 6:30 min, Loop



Astrid Busch

"Nothing's like it seems" Installation view Kunsthaus Erfurt, 2010



Astrid Busch

"Nothing's like it seems" Installation view Kunsthhaus Erfurt, 2010



Astrid Busch

"Nothing's like it seems" Installation view Kunsthaus Erfurt, 2010



Astrid Busch

"Nothing's like it seems" Filmstills

DRIZZLE

“The rain transforms spiderwebs in the forest into nets of diamonds.” (Erhard H. Bellermann)

Words evoke images that are charged with meaning. The term “drizzle” refers to a light rain falling in fine drops that often restricts visibility. Read metaphorically, “drizzle” could refer to a condition in which our perceptions are fragmentary at best, interfering with our ability to definitively categorize common, everyday perceptions. Our view of the familiar is obstructed, muddled, undermined, engulfed by unfamiliar experiences. Between unmediated experience, emotional entanglement and unexpected memories, new associative narratives emerge. Something is shifted, brought to light in a different way and thereby enriched with projections and fantasies. A sphere is opened up in which reality and fiction – consciously or unconsciously – are mysteriously interwoven. Using photography, light collage, film installation and performance, Astrid Busch, Judith Karcheter and Max Sudhues transform the exhibition space into an open and imaginary setting akin to a theatrical environment, in which the actual space of the exhibition situation, the composed image and the constructed reality of the viewer all interact. In the charged field between the staged and the seemingly documentary, the associative montages of images are condensed into a poetic whole that refers to something while remaining impenetrable and open to a range of interpretations. The absence of language appeals to those irrational faculties that can be articulated only with difficulty: memory, imagination and feeling. The pieces resemble landscapes of feeling that both enchant and disenchant. Within them, we move without haste on dreamy waves, below us the menace of what is hidden underneath. Astrid Busch’s (b. 1968, lives in Berlin) medium is photography and film. Her works enter into a dialogue with real space, expanding and transforming it into the fictional. Her starting points are often rooms or buildings, which become spaces of premonition and memory through the suggestive play of light and shadow. New narratives arise in the viewer’s head, in which reality and fiction lie side by side.

Text: Anne Fäser



Astrid Busch

"Ants in my house" Installation view Stedefreund, Berlin, 2010



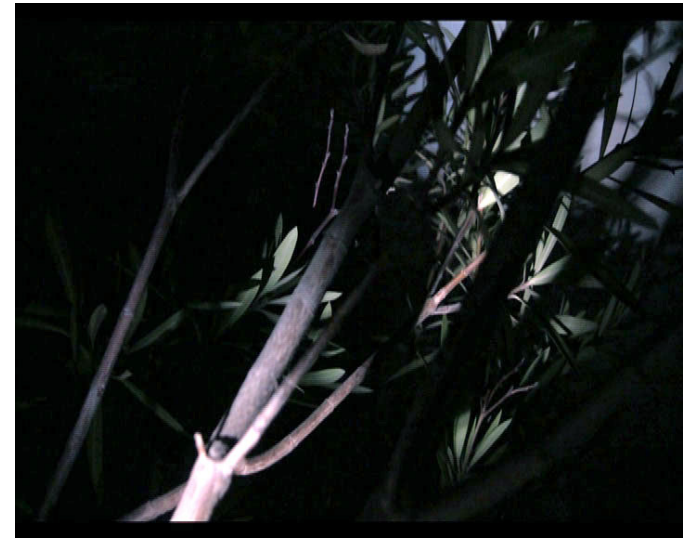
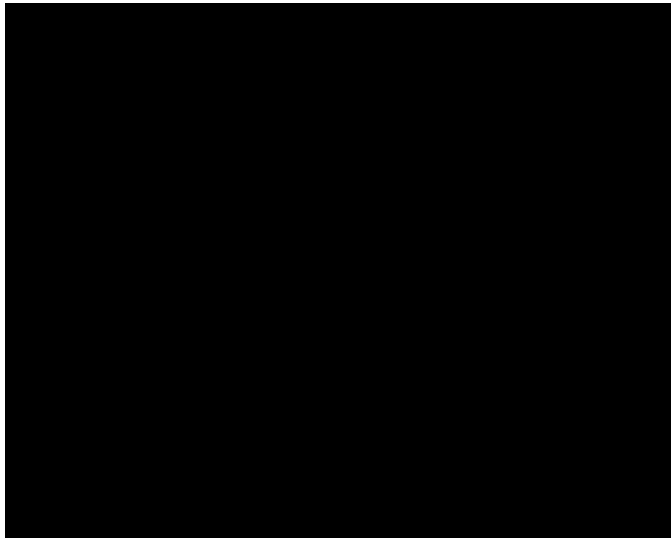
Astrid Busch

"Ants in my house" Wallpaper, Photography on Bluebackpaper 270 x 411 cm



Astrid Busch

"Ants in my house" Photography 30 x 40 cm



Astrid Busch

"Ants in my house" Filmstills

Pleasure Beach

"Images" transport us to strange places. As familiar as the yellowed photographs of our grandparents may seem to us, they remain nonetheless withdrawn from our immediate experience. We are confronted here by people removed in unknown narratives and experiences.

"Images" occupy a node between perception and illusion. Regarding the earliest photographs, Walter Benjamin speaks of a lost "aura" of the real, of mechanically dissected experience. For him the aura of the real is permeated by a "distance, however close it may be," by the elemental self-evidence of existence. And it is precisely this "distance" that loses itself in the infinite reproducibility of "moments."

Yet is not the immediacy of (life) experience that Benjamin sees vanishing in the polyvocality of technological media something that has always been staged?

It has always been the problematic and the power of memories and stories that they are part of our perceptions, that they are inscribed in our experience. It does not even have to be personal views that determine our lives, that shape our reality. Hollywood movies were not the first to show us that entire nations arise in the charged field of self-created myths, entire cities in the "imaginary spaces" of invented narratives. This "distance, however close it may be"—perhaps we are learning, precisely in this age marked by technological media, a new way of understanding concepts like that of the "aura." The "sites" of the imaginary, the "spaces" in which humans creatively position themselves, one might argue from this perspective, have always been closer to us than the "proclaimers" of the unleashed media would have us believe.

Text: Heiko Schmid, 2009

"Pleasure Beach"
Installation view Stedefreund, Berlin, 2009

Astrid Busch

Photography, each 73 x 90 cm
Video , MiniDV on DVD, TRT 4:30 min, Loop



Astrid Busch

"Pleasure Beach" Installation view Stedefreund, Berlin, 2009





Astrid Busch

Pleasure Beach, # 22, 2009, Photography 73 x 90 cm



Astrid Busch

Pleasure Beach, # 24, 2009, Photography 73 x 90 cm

Armella Show Erfurt

The installation „Gaze“ visualizes questions on viewing and space. Spaces are often places of memories, they become a projected area or a pure room for thoughts. The open presentation, accessible from different sides, offers different possibilities of perspectives. Questions about the stories behind the rooms are raised - reality and fiction lie close together. Decay and deconstruction are key components of this work - a place in the decaying represented at different stages.

Armella Show Erfurt, 2009

„Gaze“ Installation: 2,60 x 2 x 2 m

Wood, Photography 104 x 84 cm mounted on MDF

Video: (Monitor 30 x 20 cm) miniDV auf DVD, 1.00 min, loop

Astrid Busch



Astrid Busch



"Gaze" Installation view Armella Show Erfurt

Wide Angels

Swirling snow, a light in the fog, shadowy figures in the darkness: Astrid Busch's photographs can be read as well-composed stills from a film production whose plot remains withheld from us. Frozen moments and suggestions of scenes. What has happened, and what is going to happen? We are witnesses to events we cannot decipher. As we know, horror begins when the familiar starts to look strange and we are left alone with our own psyches and projections. Thanks to our familiarity with the repertoire of film, Busch's images appear as interrupted narratives of light and shadow; arrested, they refer to precisely that which is invisible and which we expect or foresee. A video installation intensifies the air of mystery and our unease in the space. The images take on moving shapes without satisfying hopes of causal or linear resolution. Again and again we fall into a web of cryptic allusions, feeling like characters in our own dream.

Text: Carla Orthen 2008



Astrid Busch

"Wide Angels" Video , MiniDV auf DVD, TRT 4:42 min, sound, Loop



Astrid Busch



"Wide Angels" Installation view Stedefreund Berlin, 2008



Astrid Busch

"35 Minuten" Installation view Stedefreund Berlin, 2007
Wallpaper on Blueback Paper 360 x 240 cm



Astrid Busch



"35 Minuten" Photography, each 80 x 102 cm



Astrid Busch

"Ein Anderer" Installation view Delikatessenhaus Leipzig, 2007, Wallpaper on Blueback Paper, Photography 80 x 102 cm, 46 x 60 cm