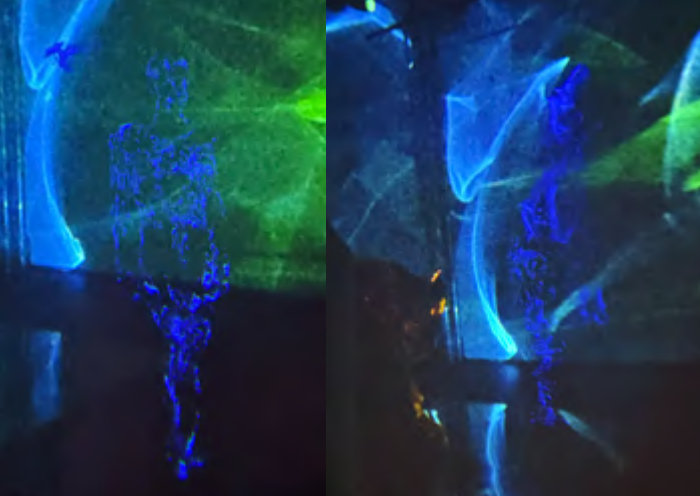


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EMIXAR Continuum, an extended reality experience, presents „Frequencies,” a light and sound installation featuring Hikaru Osakabe’s dance as a hologram. Visitors are inspired to ask, what is real.
 sound composition: Christian Losert
view:
<https://vimeo.com/1058343807>





Hello Lübeck

Light and sound installation „Fuse“ at
Kunsthalle St. Annen / Lübecker
Museums.

The immersive light and sound
installation invites visitors to find
calm in two rooms, offering a sen-
sory approach to art. Analog to the
institution's self-reflection process,
visitors can turn inward, engage in
self-dialogue, and actively question
their own perspective.

Noura Dirani

*Composition: Emmanuel
Witzthum, **viola, piano, and voice.**

view: 4:31 min

<https://vimeo.com/899180197>







The Transformative Magic of Spaces in Art: CosmicClouding by Tatjana Busch

Upon entering a space, our perception shifts in numerous ways, influenced by our emotions and the inherent qualities and purpose of the environment. These spaces, whether natural or human-designed, often possess the remarkable ability to evoke positive emotions, curiosity, and inspire creativity. They provide a realm for contemplation—a resonance space is created, reflecting of sociologist Hartmut Rosa's theories.

Architectural Evolution:

Triebwerk 3, formerly a Federal Railway repair workstation, now stands as a symbol of transformation and renewal. „On a bright winter afternoon, as I stepped into the construction site's courtyard, little remained visible of the original structure. Yet the precise geometric architecture and the striking roof framework inspired me to create an art installation that bridges past and future.“

Creation process

The vision for CosmicClouding was born on an almost empty construction site. This installation, consisting of five fluorescent green and yellow acrylic glass objects, blends harmoniously into the courtyard. The shapes, inspired by geometric architecture and also organically crumpled, invite you to take a seat. They play with light and shadow. Depending on the weather, time of day and season, they interact with the light and change their appearance as well as the atmosphere of the surrounding space. In the dark, a lighting programme brings the objects to life and immerses them in an opaque or translucent form, creating an immersive, colour-intensive scene.

Golden - blue hour

The light programme, inspired by the golden and blue hour - the magic moments of sunrise and sunset - reflects the alternation of day and night in shades of red, blue and white. It expands the space experience into an immersive experience and connects visitors with the natural cycle of day and night.

Interaction and experience

Invitation to experience and immerse:

CosmicClouding invites visitors to become part of the artwork and the location. A resonant space is created for those who want to stay, sit on the objects, reflect and immerse themselves in the artistic sunset. This space experience creates presence and a sense of identification.

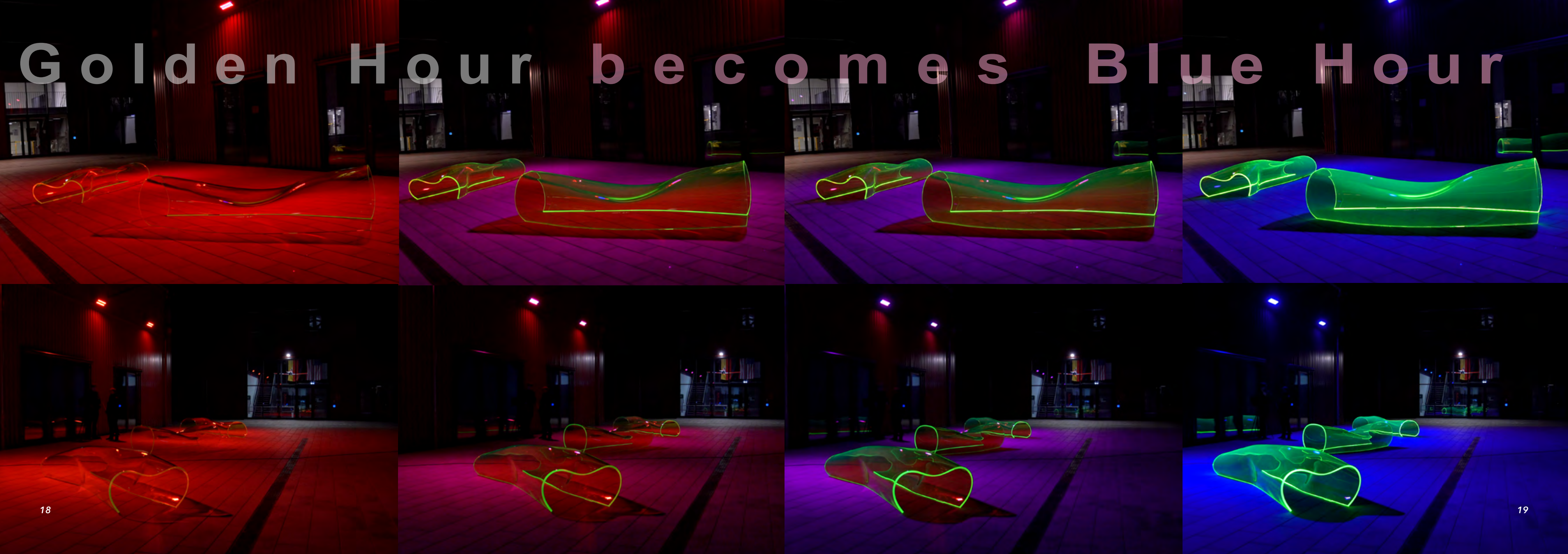
The CosmicClouding art installation at Triebwerk 3 shows how spaces can be transformed and reinterpreted to create a deeper emotional and aesthetic connection. It invites us to explore and re-experience the relationship between architecture, nature, light and human interaction.

Tatjana Busch

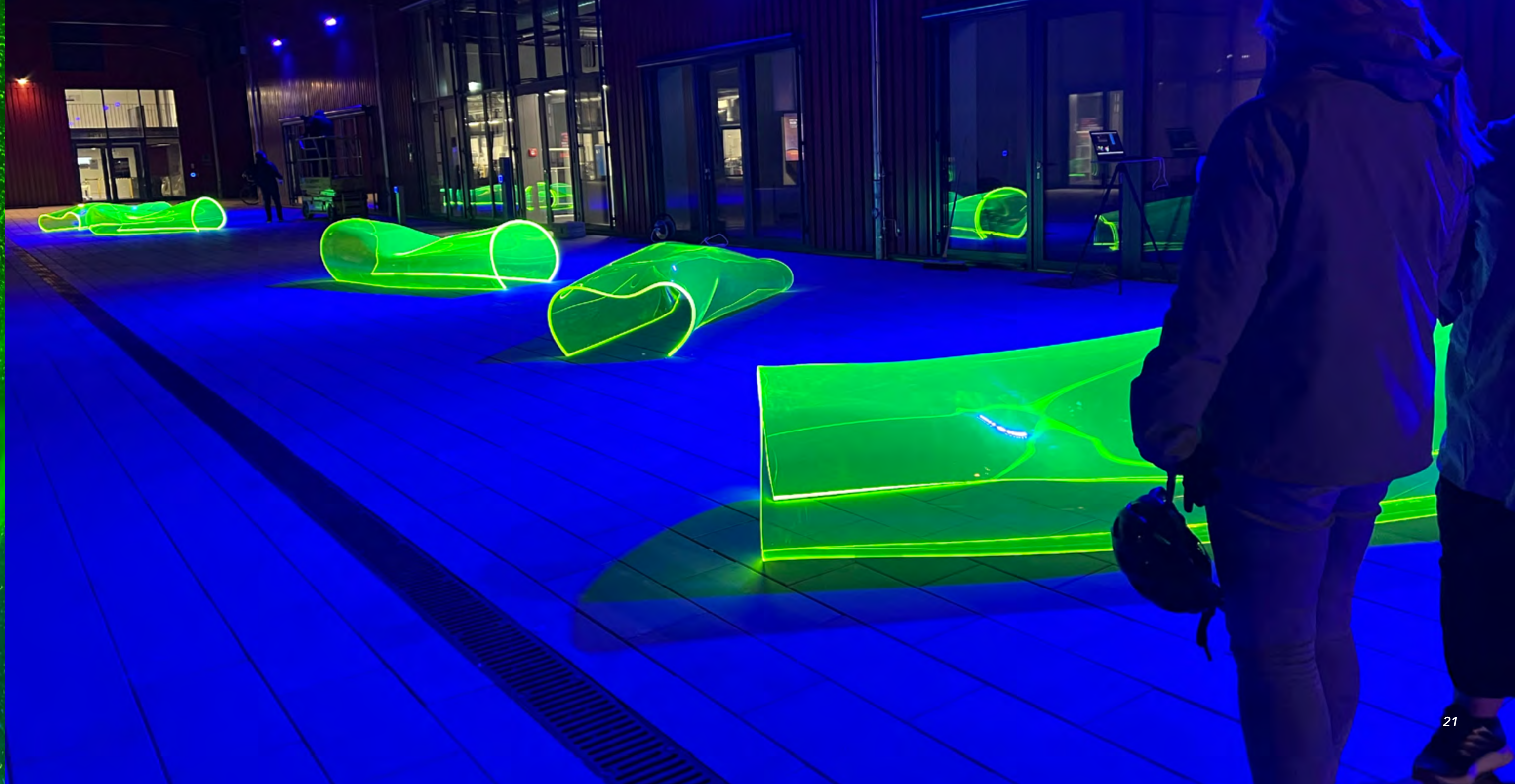
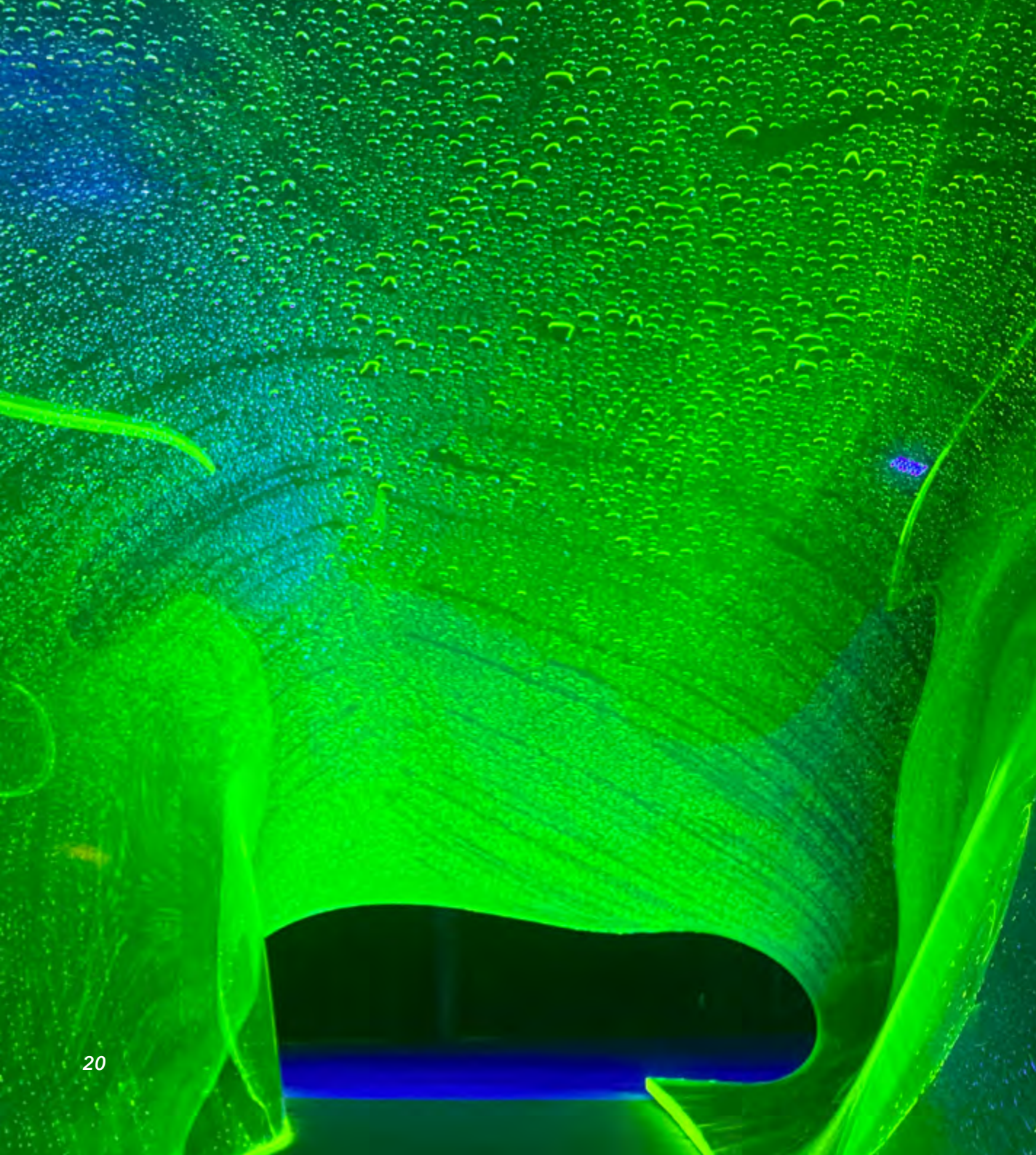


view Set up <https://vimeo.com/924964989?share=copy#t=0>
CosmicClouding

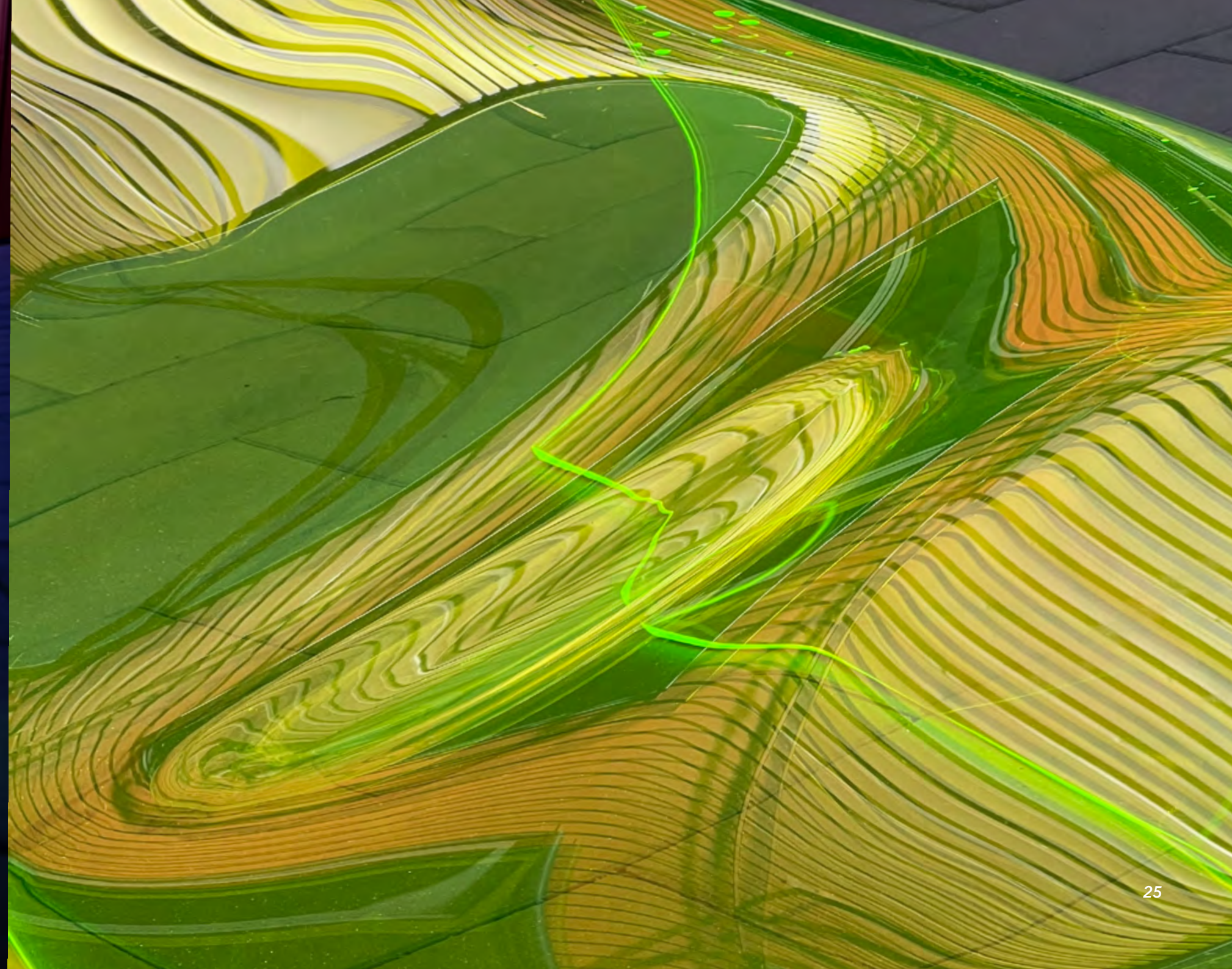
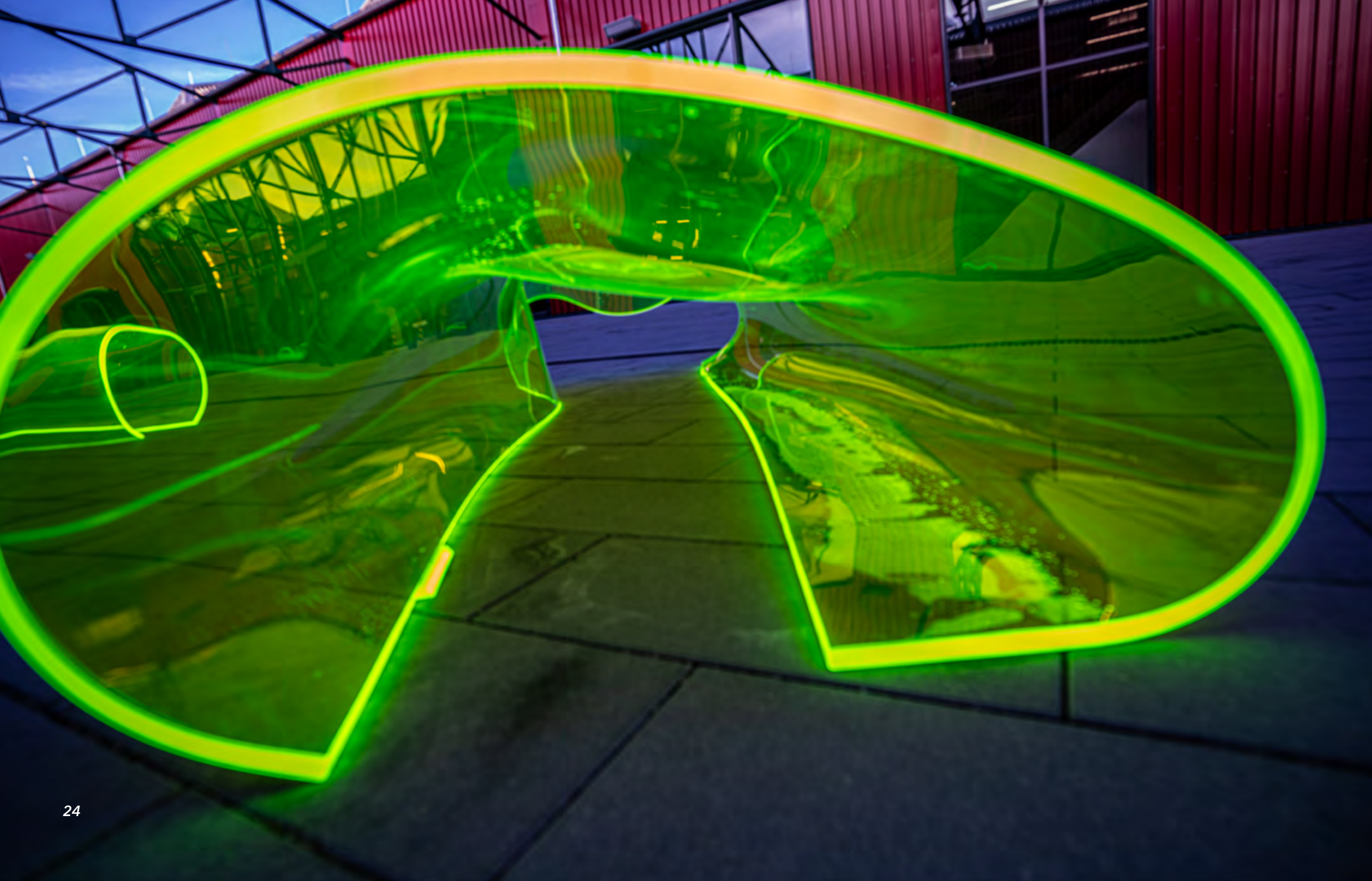


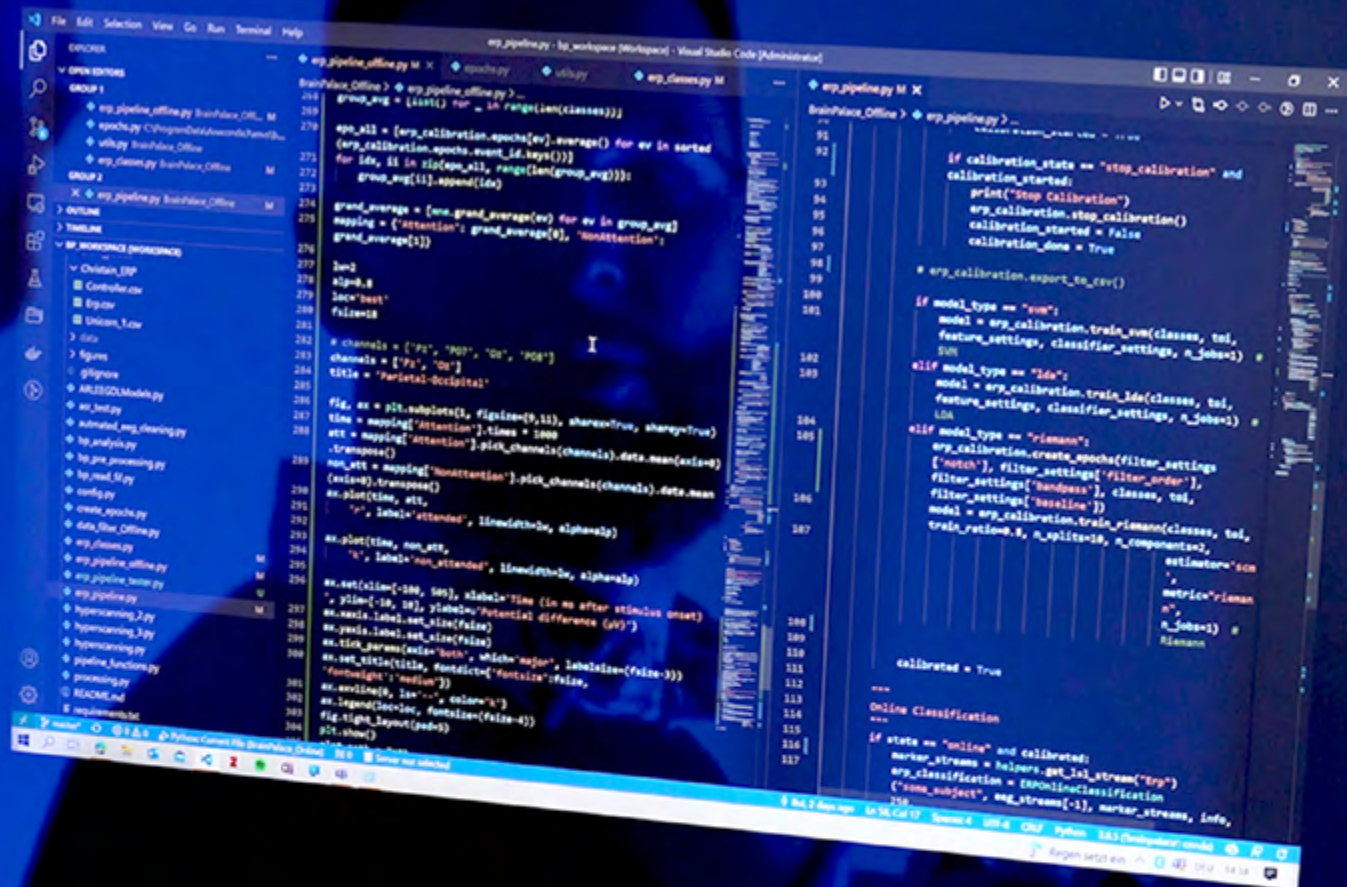


Golden Hour becomes Blue Hour









BRAINPALACE
Ars Electronica 2022

Every perception triggers a firework of electrical signals in our brain. The room-filling light and sound installation BRAINPALACE offers a mental interactive experience. The inner processes of our mental space become part of the overall production. Visitors are dived into an immersive media world. Visitors can influence the art installation about control elements of a brain-computer interface (BCI). Sound compositions and their fascinating brain data exploration enrich the research installation and harmonize with the art installation. Can external and internal influences bring brain signals into harmony? Neuroscientific and psychological results flow into the research project. The synchronicity of the participants' brain signals is being investigated on the basis of electroencephalography (EEG) measurements.

The setup, BRAINPALACE, presents an immersive infinity space with an expansive light and sound installation in the rotunda of the Ars Electronica Centers foyer. After 6 months of development, visitors are invited to participate in the passive art installation as well as the interactive artistic scientific session generated by BCI with neuro feedback and hyperscanning. Up to five interactive sessions with 2 people took place daily over a period of approx. 45 minutes. Divided into the preparation of the test persons, the putting on and connecting of the EEG headsets, a calibration phase, 4 neurofeedback sessions and the final psychological questionnaire for the test persons. Participants were able to experience the resonance space of the art installation in its light and sound composition in between, depending on the number of people. Visitors were able to find out how brain waves can be visualised and their patterns made recognisable in different ways using instruments like AI and algorithms.

Ars Electronica Center, Linz presents
BRAINPALACE

A team of scientists and artists show how synchronized brainwaves can be translated into a transformative light-sound installation using neurofeedback. Visitors meet in the art installation to go on an audio-visual journey together.

During the journey, their brainwaves are measured and these measurements are used to control the light and sound of the artwork.

Researchers study the brainwave signals, to better understand, how brains synchronize, when we experience something together.

Can experiencing art together bring us into a similar state of mind?

Can algorithms provide new directions for discovering the emergence of different levels of consciousness?

What happens in our brains when we are on the same wave length and socially bond?

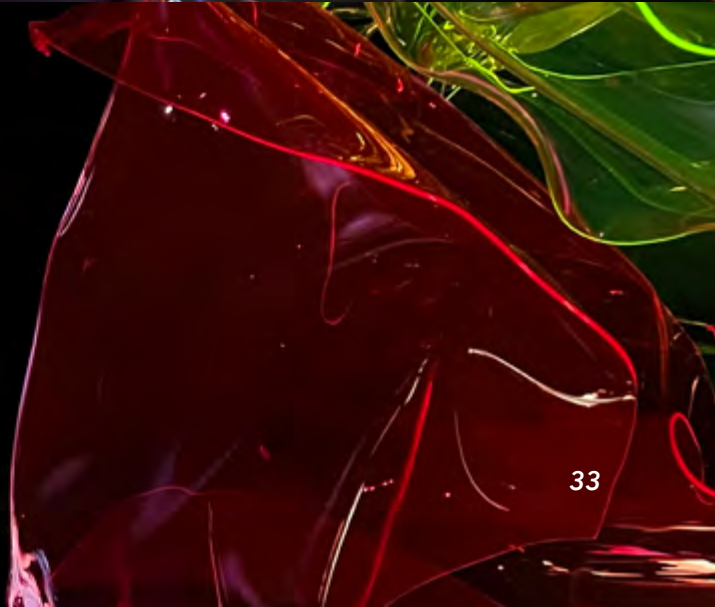
view
Ars Electronica Set Up



<https://vimeo.com/735216440>

BRAINPALACE
Concept Production and CoCuration
Light and Sound Art Installation : Tatjana Busch
Audiovisual Composition / Interaction + UX Design / Creative Coding: ATELIER E
ChristianLosert & Daniel Dalfovo
Neurosignal Analysis and Classification / Neurofeedback Study Design/ Real-time
Mental state Decoding and Hyperscanning:
Dr.-Mathias Vukelic, Ravi Kanth Kosuru Fraunhofer Institute for Industrial Engineering IAO
Analysis / Data Visualization / Machine Learning:
Dipl.-Math. Hans Trinkaus
Fraunhofer Institute for Industrial Mathematics ITWM
Scientific Advisor, Empathy and Neuroscience: Dr. Laura Kaltwasser
Berlin School of Mind and Brain, Humboldtuniversität zu Berlin
Project Lead: Dorothee Höfter Communication,
Fraunhofer-Gesellschaft
Curation Ars Electronica Center, Linz: Erika Mondria
Camera, Video-Editing: Tatjana Busch
Sound: ATELIER E
The project „BRAINPALACE “ is part of the exhibition series „Art meets Science“ and the network „Science, Art and Design“ of the Fraunhofer-Gesellschaft. It is a collaboration between Fraunhofer-Institute for Industrial Engineering IAO, Fraunhofer-Institute for Industrial Mathematics ITWM, the Artist Tatjana Busch, the creative studio ATELIER E, the Ars Electronica Center, Linz and the exhibition laboratory STATE







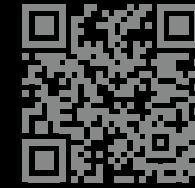
BRAINPALACE
at Fraunhofer Institut, ITWM





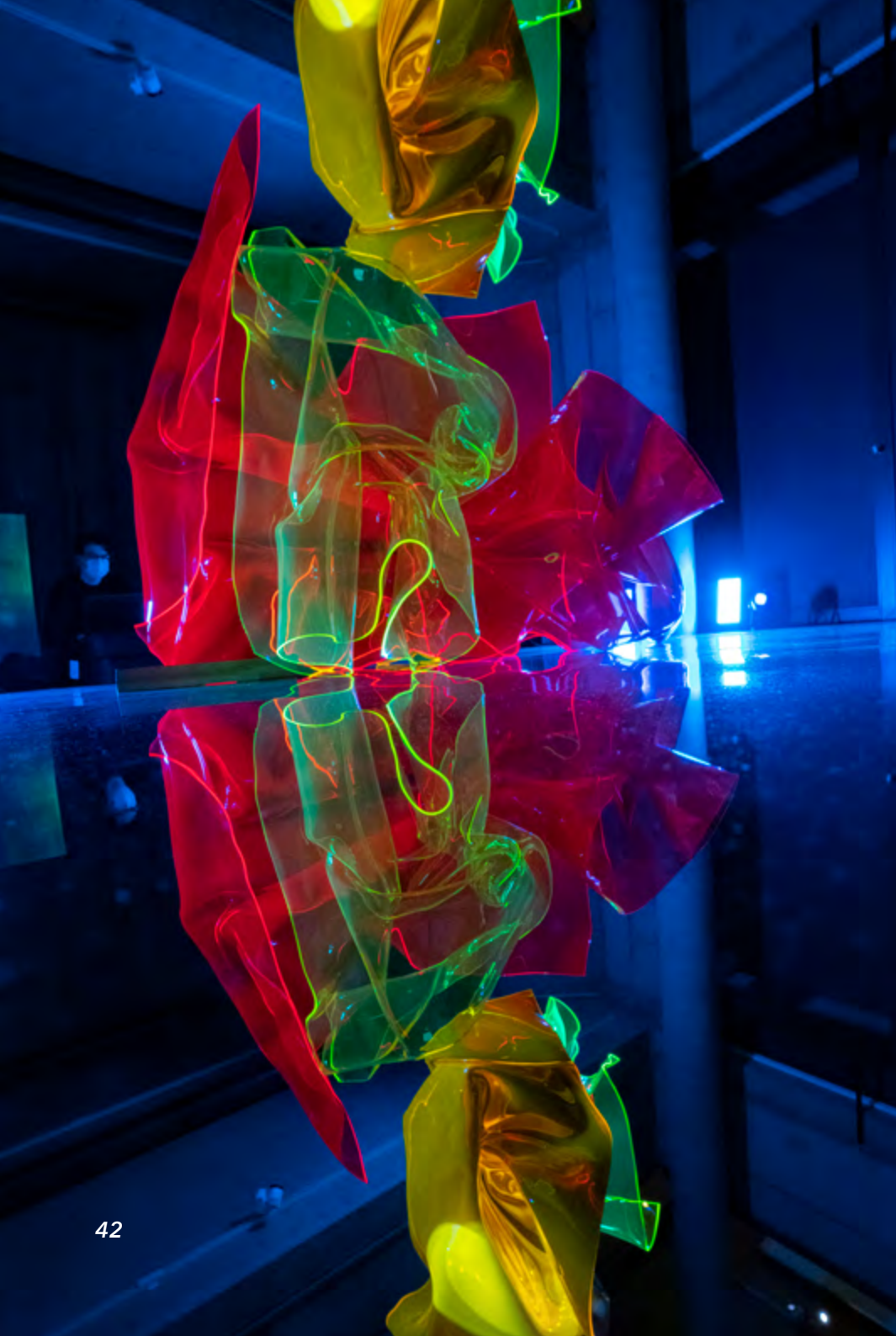


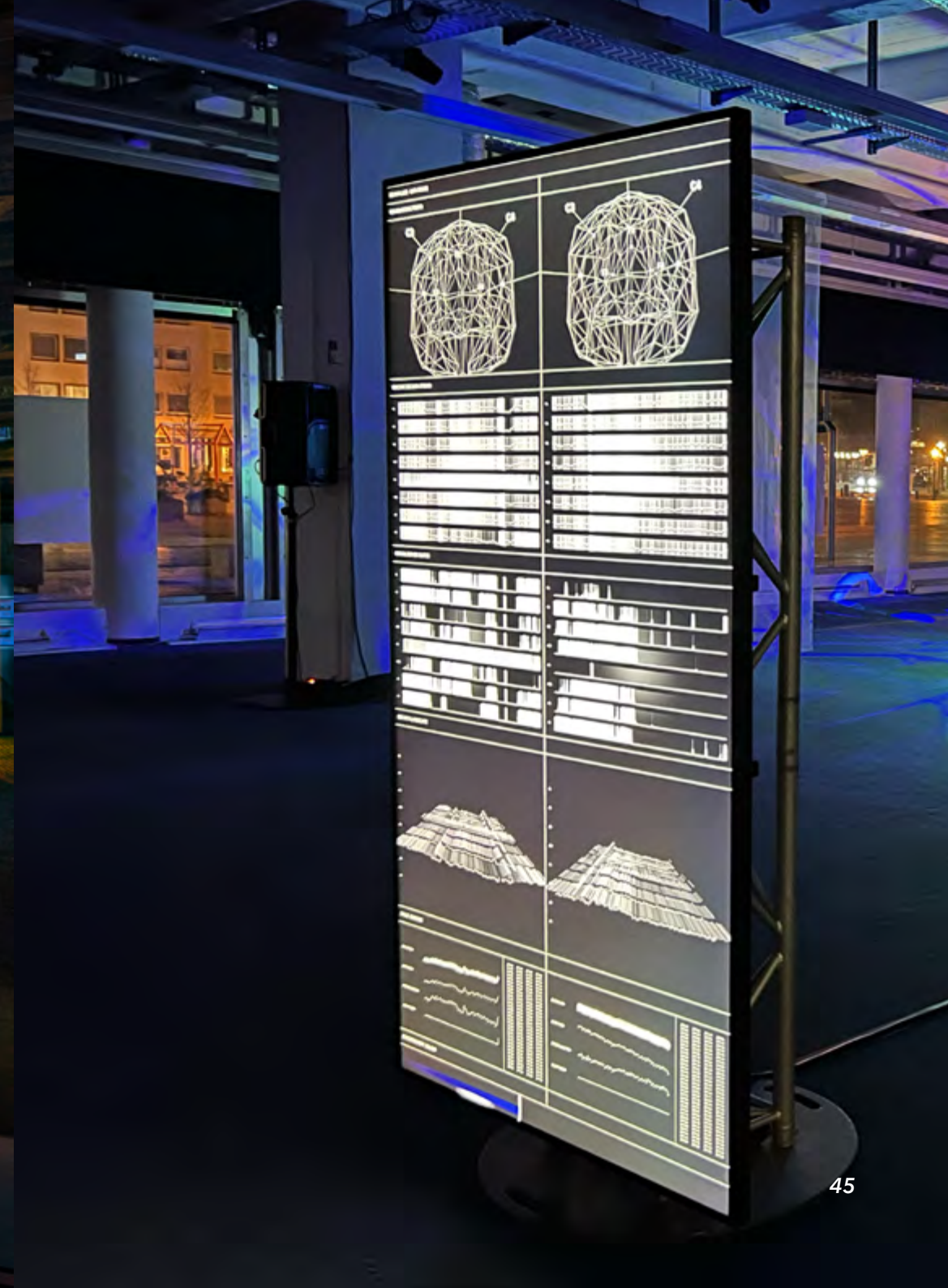
view
BRAINPALACE
State Studio, Berlin, 2020

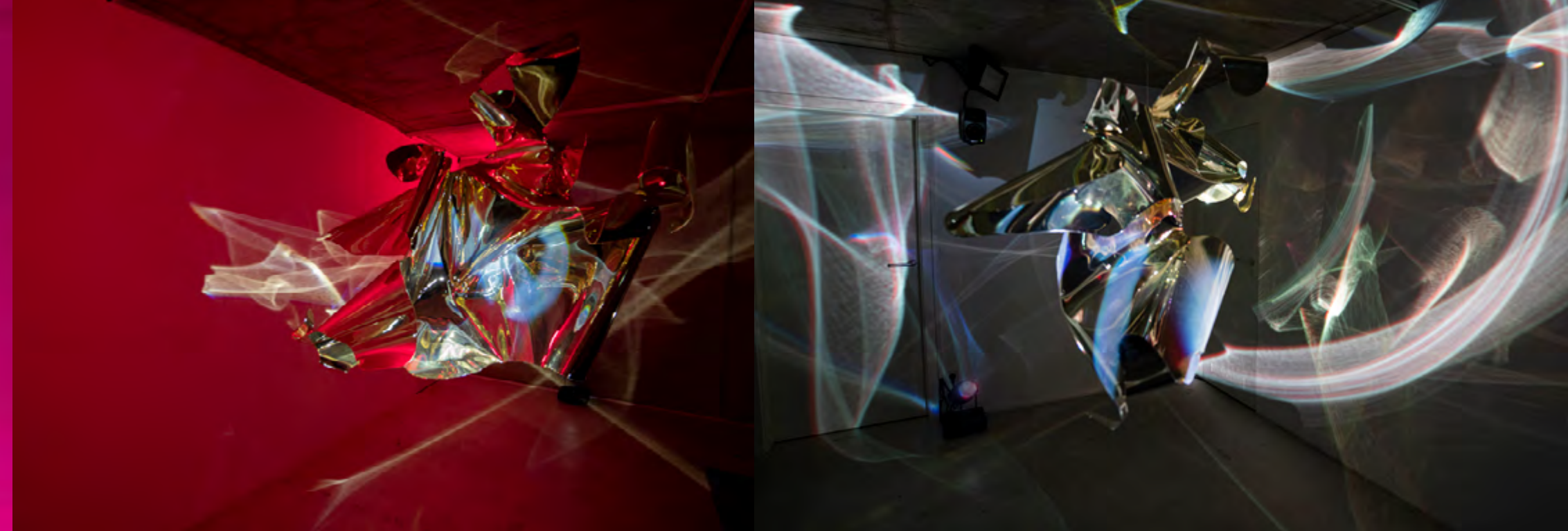


<https://vimeo.com/546067907>













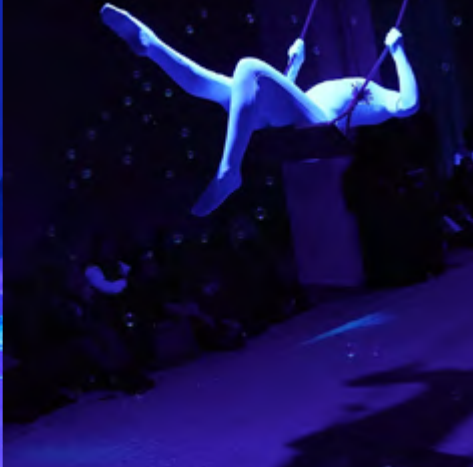
Unlimited Beauty

Film clips by Unlimited Beauty.
A collaboration with Vogue editorial
What does beauty mean?

A search for answers with Peggy
Gou. How do you define beauty
in 2021, in a world where so much
focuses on presenting your perfec-
ted self on social media, what do
we strive for?

The film celebrates uniqueness and
states that ultimate beauty cannot
be defined by its surface, colours
or shapes. Beauty is a state of mind.
Beauty is an infinite space.

view
unlimited Beauty
<https://vimeo.com/914032270>



Bubbles



are assoziation space for so many different things. For the floating, the easy and dreamy. For the playful and childlike wonder within us. But also for burst dreams the fleeting, transient, untouchable. More recently, the English term bubble has also been used to describe our being trapped in our own bubble, which creates the illusion of uniformity and unity in complex times. In the performance Bubbles, the Munich artist, Tatjana Busch adds color pigments to soap bubbles, onto which she projects light. The sound was created by the artist in residence at the Festival, out of the box, Emmanuel Witzthum, and the Czech dancer Michaela Kadlcikova improvised to it. Over the length of the performance, space and artist are painted step by step through the interaction with the soap bubbles. Bubbles is thus simultaneously beginning and end, projection surface and visible trace of a fleeting movement.

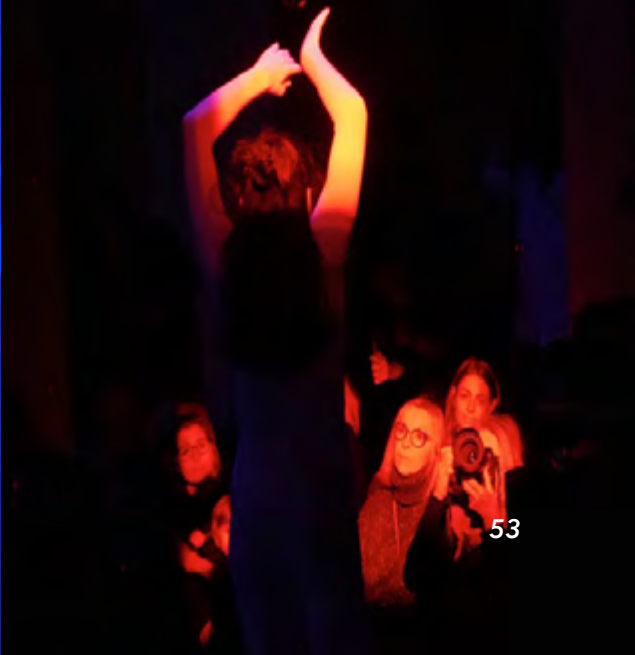


Bubbles

view Bubbles :1min
<https://vimeo.com/500178985>



Dr. Martina Taubenberger



anotherNOW

Artistic concept Development of an interactive public resonance space.

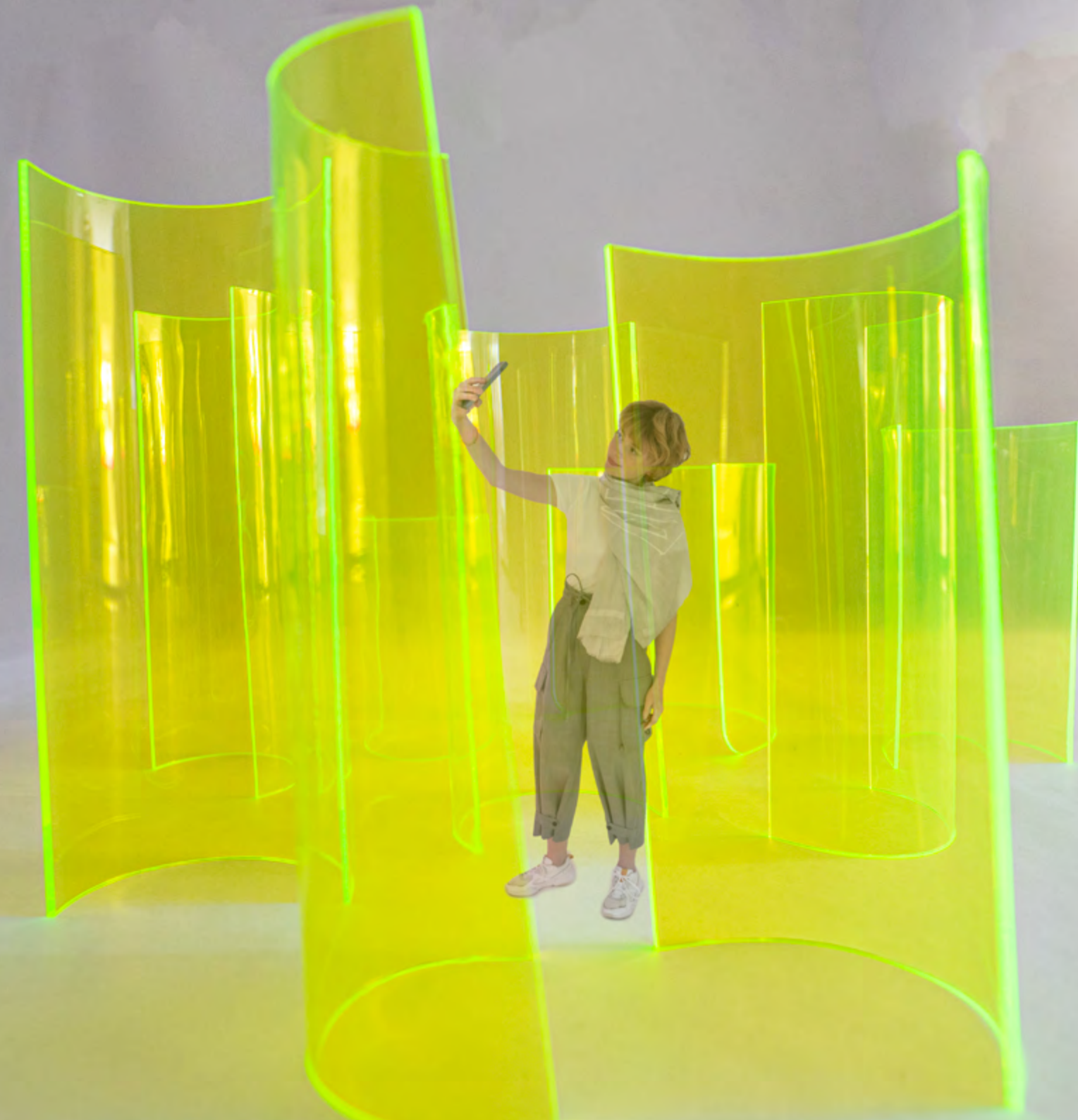
For this installation, I created three-dimensional half-cylinders made of fluorescent yellow-green acrylic glass, with references to the history of the site and spaces in perception. These abstractly designed objects might subtly evoke flowering grasses or an organism. The semi-circular form of the objects draws inspiration from the classical/ Gothic arches of the architecture built here in 1908.

Placed in the center of the octagon, the objects function as interruptions—inviting visitors to pause from their accelerated daily routines. A unique experience of presence emerges. When entering the surrounding space, the objects appear to shift slightly in color, giving visitors the feeling of entering into direct resonance with the work.

Augmented Reality in the form of an app provides visitors the opportunity to control the installation themselves. They can synchronize with the artwork through breathing—or become part of the installation by creating with light.

The half-cylinders are placed at different heights and widths in such a way that visitors can walk through the shapes or relax in them for colourful moments of presence. The fresh yellow-green colour and the slightly tapered object shapes with their luminous edges contrast with the expressive, rather dominantly stringent architecture and provide the site with a new dynamic. An emotional balance is created in perception - in the best case harmony, as architecture and art could complement each other. The quality of the place changes not only in terms of perception but also in terms of people's identification with the location. For example, the line of sight from above gives office workers a refreshing, pleasant visual break. The visual axis from Friedrichstrasse draws the attention of passers-by to Oktagon Platz and invites them to discover it.

view anotherNOW:2:2min
<https://vimeo.com/698166280>





Concept, wonder:walk

'Wonder:Walk' is an interactive and participatory art exhibition project that examines the theme of diminishing empathy in times of the pandemic, digitalisation and social media. By connecting art, technology and play, the art project aims to provide impulses to artistically explore the perception of empathy and social interaction in a sitespecific location. In collaboration with the Chair of Architectural Informatics at TUM, we have expanded the light installation 'InterFREQUENCIES' into an analogue, immersive and social space experience through interaction.

What goals are to be realized through the project?

The aim is to realize the project idea for the public in an exhibition in Pavilion 333 in November 2023. Project idea: Light objects and soundscapes combine to create a jointly composed interface for visitors to the exhibition. Audiovisually, it is designed interactively by walking, moving and staying for two or more viewers. At the same time, a light-sound instrument is created, which is audibly played through social interaction. The visitor actively participates in what is happening and feels self-efficacy, connection, amazement... This creates a resonance space with a new visitor art reception: an 'artificial game'

view interfrequencies and wonder:walk

<https://vimeo.com/803475235>

<https://vimeo.com/844742173>

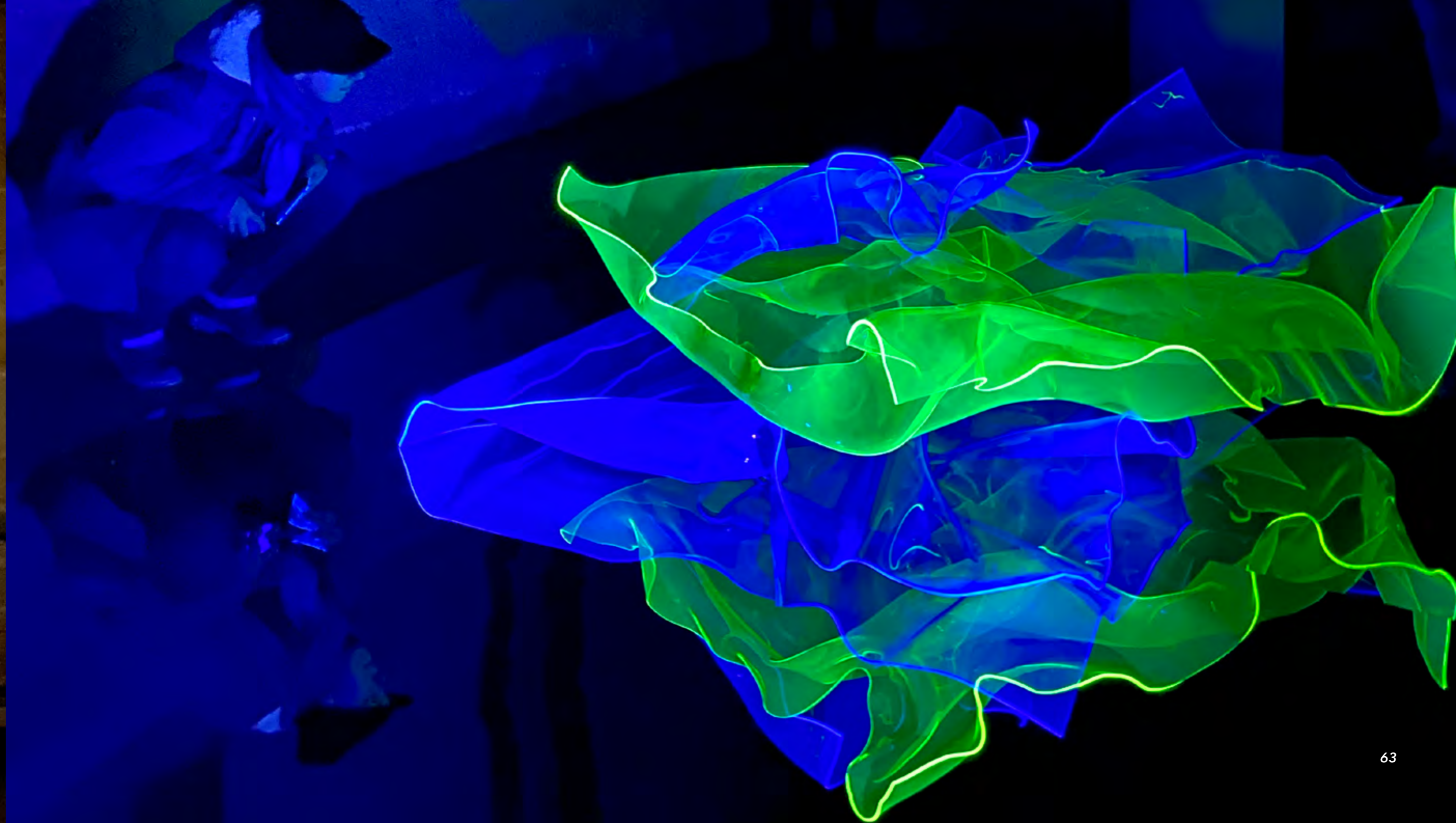


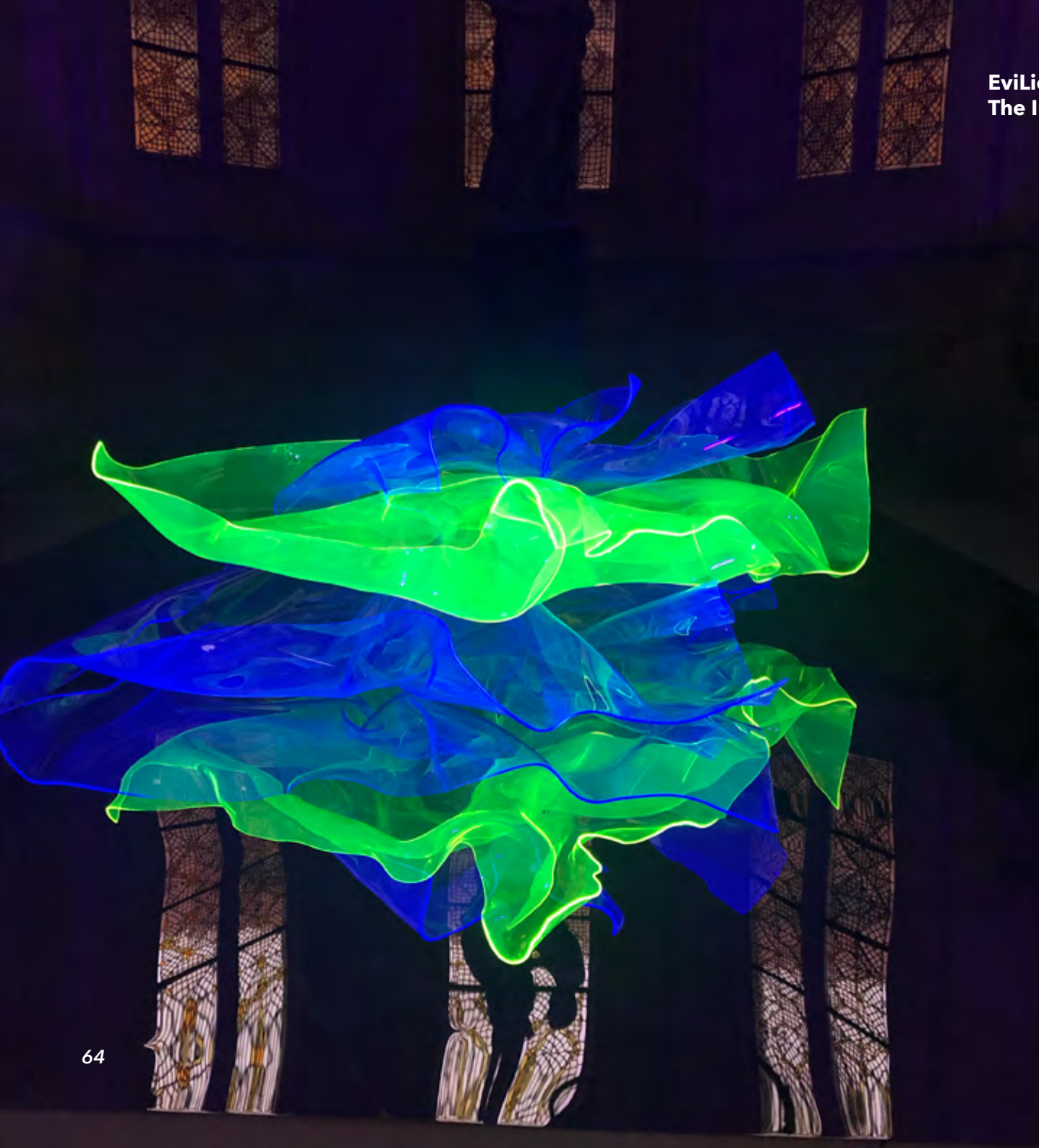


Pavillon 333

Schauwerkstatt for Architecture, Art and Design

<https://www.pavillon333.de>

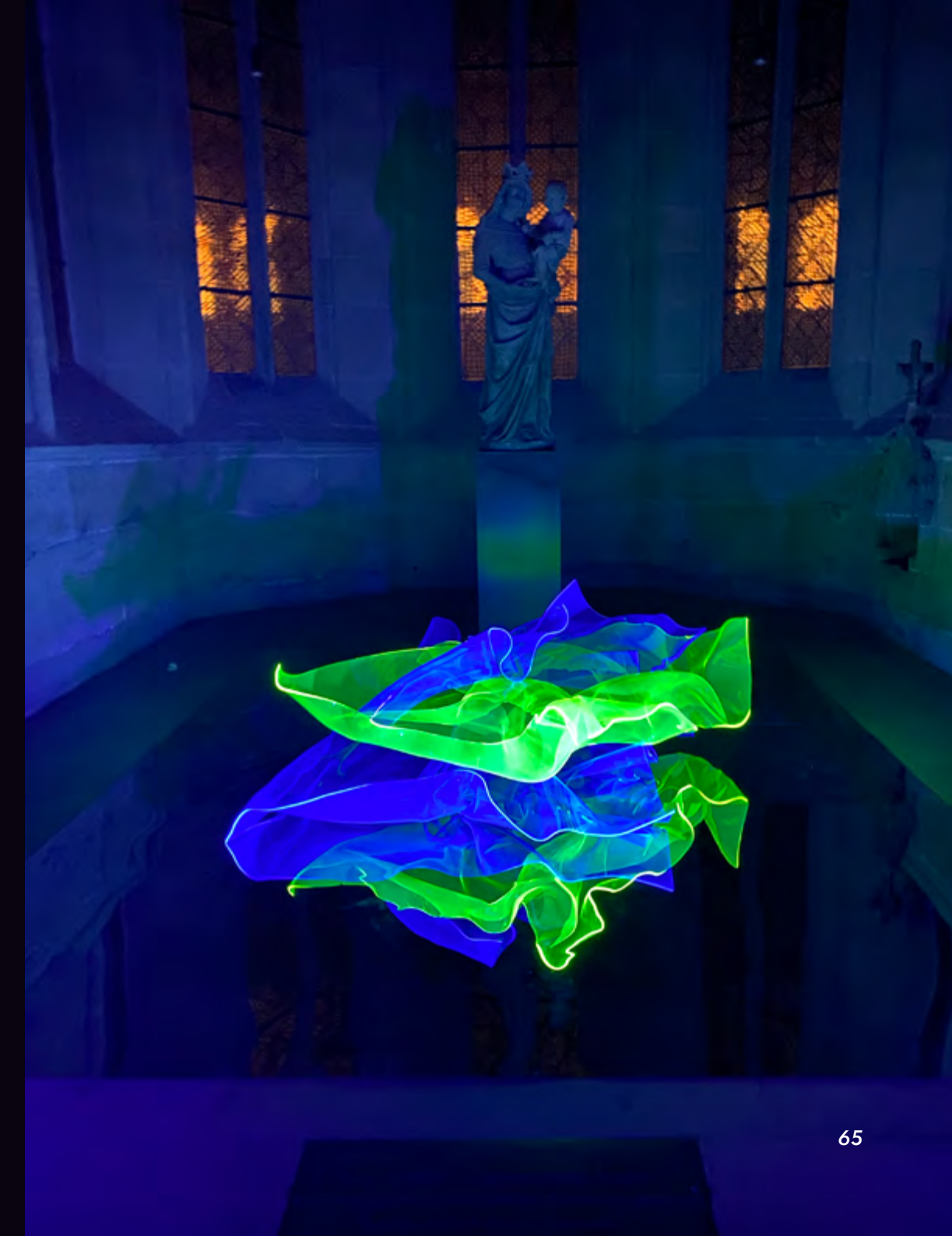




EviLichtungen
The International Light Art Biennale In Hildesheim

During EVILICHTUNGEN, the city of Hildesheim transforms into an extraordinary art trail. Throughout this decentralized exhibition, international artists and their works engage in dialogue with significant sites across the city. The light installation "Frequencies" is housed within the St. Anna Chapel, which rises prominently in the center of the Hildesheim Cathedral's cloister garden. curated by Alice Hinrichs and Klaus Wilhelm

The Gothic windows of the chapel, the architecture and the objects are reflected in the floor, distorting the viewer's gaze and leading them into an irritation from their usual reality. The installation plays with the tension between the scientifically established laws of physics, between the generally defined and conditioned the viewer's subjective perception of the world of the emotional, the irrational and the mystical.

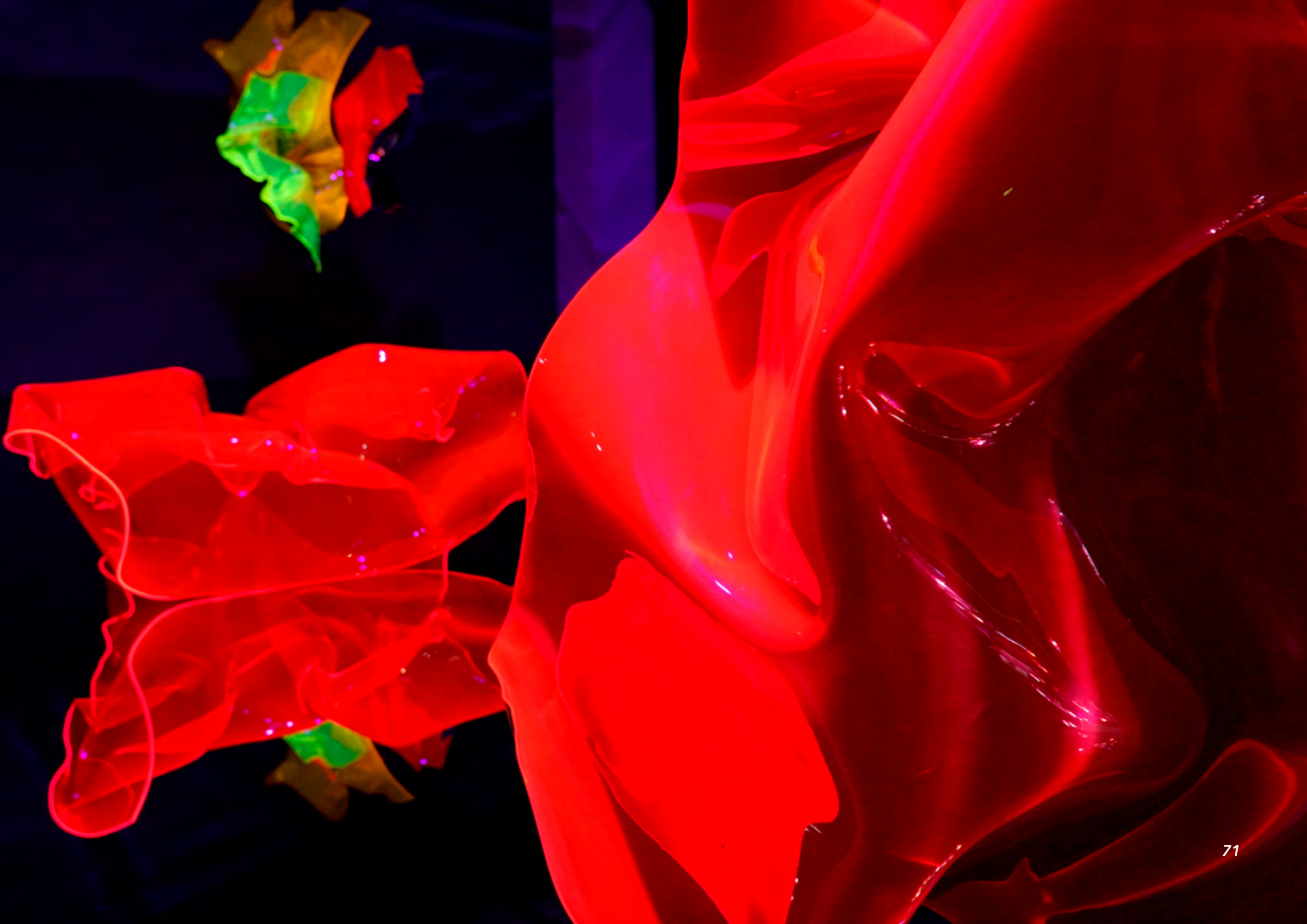






**Introducing the immersive
exhibition FREQUENCIES**

Dr. Sonja Lechner
With the installation “Frequencies”, the artist reveals that a form can not only be seen and felt, but should also be heard, allowing sound to enter in the form of a composition by Christian Losert and expanding the sense of sight and touch to include the sense of hearing. Can form be made audible and sound visible? Beams of light, clouds of light, light drawings, worlds of light surround us, nothing is fixed. Tatjana Busch breaks down all genre boundaries of art and makes us realise that everything and everyone and we are all interconnected. Five man-sized sculptures and a rotating object in three parts stand on 45 square metres of mirrored stainless steel floor. The viewer is guided through a 30-minute video loop on the path of a metamorphosis, that starts the day with dynamic noise in blue light before it transforms into night and vice versa, symbolised by UV light, red and green. The title ‘Frequencies - Frequencies’ hints at this: The installation plays with the tension between the objective, i.e. the definable, the scientific to be expressed in physical elements such as frequencies, and the subjective, the world of the emotional, the varying perceptions of the viewer.





Art is just as worldly as science, it is the reflection of the same reality as science,' as the Hungarian literary critic Georg Lukas once put it in a nutshell. As definitive as it may be that the colour red is assigned 380-480 Teta Hertz, the sensation that the colour triggers in us is unclear: our diversity is reflected in the variety of perceptions of red. How does red feel to me? And can red be translated into a sound? Light is frequency and frequency is energy: when energy is released, it can be felt. Tatjana Busch investigates light and sound with artistic media, so to speak, both in physical space and in the perception of the viewer. Light is a child of darkness, just as sound is at home in silence. The one determines the other: This bipolarity harbours a tension that the artist explores. How is night, how is darkness structured, how is it orchestrated? How do we perceive it in its boundlessness without being able to recognise our familiar world of objects? In the black of darkness, our senses orientate themselves from the outside world to the inside. The places that Tatjana Busch creates make light the material of our consciousness.

view : Frequencies, 1:30 min
<https://vimeo.com/761572493>

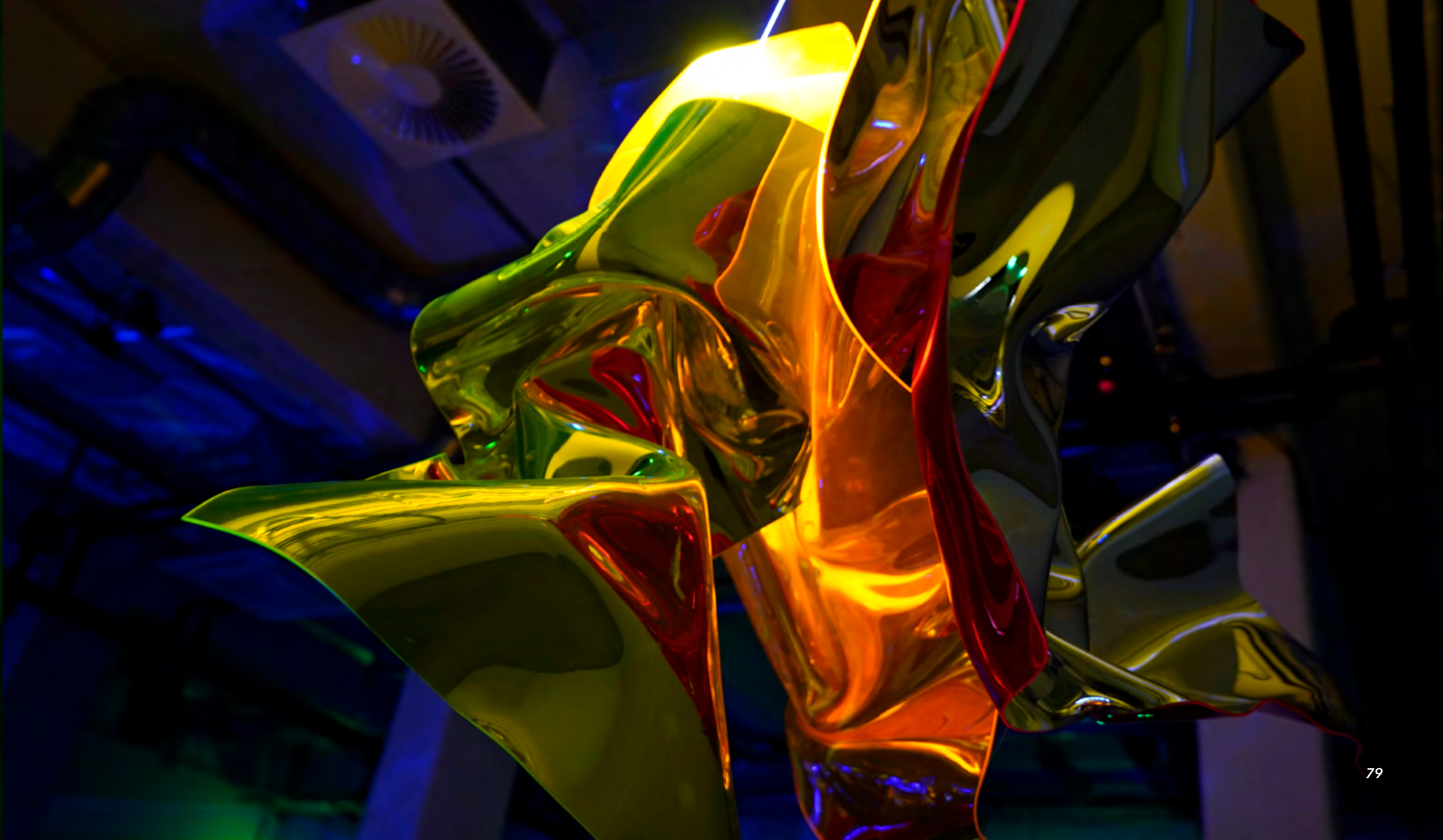


Your own reaction as a viewer when you walk through Frequencies will give you a foretaste of this today: The interplay of three components - the objects, the light and the sound, only releases the richness of form that one component alone could not evoke. Just as we humans need interaction in order to create something new and, if fate is in our favour, encounter one or more counterparts who resonate with all the diversity that is inherent in us, Tatjana Busch's installations also respond to an action with a reaction that releases everything that is contained within them. The observer's point of view is dissolved, there is no longer ONE perspective on her work, just as there is not just one view of life, but varying possibilities of perception. And so in her work, the artist shows us what it means to see in a form whose multiplicity implies looking at one and the same thing from several perspectives: Expansion of consciousness and unfolding of being in the best sense of the word!

Vernissage Credits : Lia Saile

view : Frequencies, nighttime
1:00min <https://vimeo.com/375998510>

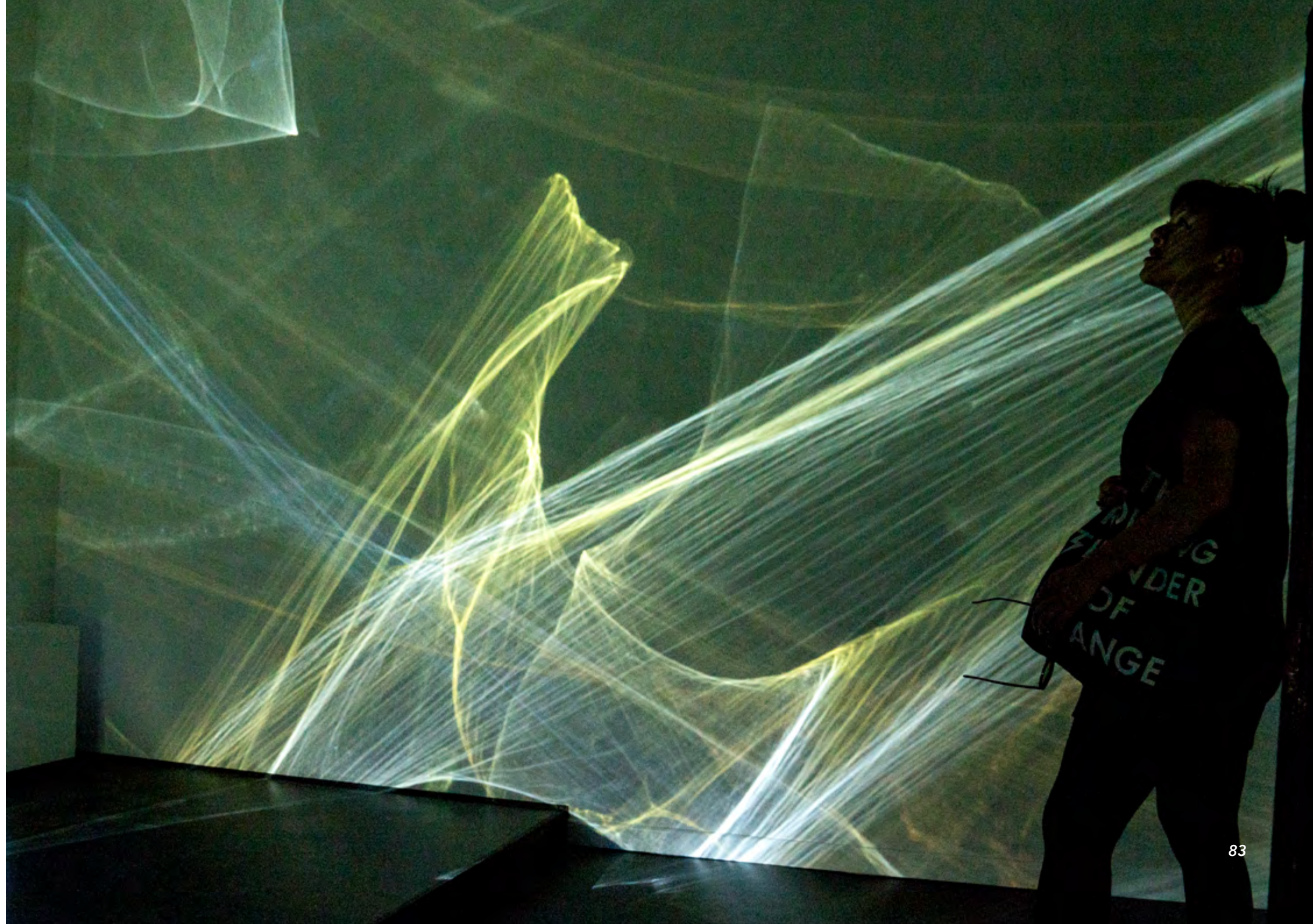
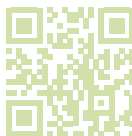






**Personal Structures: Zoom, Palazzo Bembo,
an exhibition as part at the 57th Venice Biennale**

view: zoom
Künstler Galerie München
view: zoom State Studio, Berlin
<https://vimeo.com/276723193>
[https://www.instagram.com/p/
CBq7oIHolGk/?hl=de](https://www.instagram.com/p/CBq7oIHolGk/?hl=de)



Personal Structures: Time-Space-Existence

Our conscious existence unfolds in a time-space continuum, linked to the gravitation that bonds us in our experience and perception. But gravitation, space and time are more than mere parameters that define – or even enable – our existence; they encompass our very ‘selves’ as well. They are both our bond and our bondage, the frontier humans have sought to overcome since time immemorial. Both Christian mysticism and Zen Buddhism resolve the duality of our thought in the absolute ‘understanding of things’. In far-eastern philosophy, ‘nonbeing’ is recognised as being the essence of things and expresses the paradox, that form is emptiness and emptiness is form, suggesting the phenomena, we experience, have no inherent nature. My own vision is to create an object that exists in physical presence and that is empty in essence.

ZOOM represents one station on the journey toward achieving this. The light installation invites the observer to pursue the potential of an intuitive form,

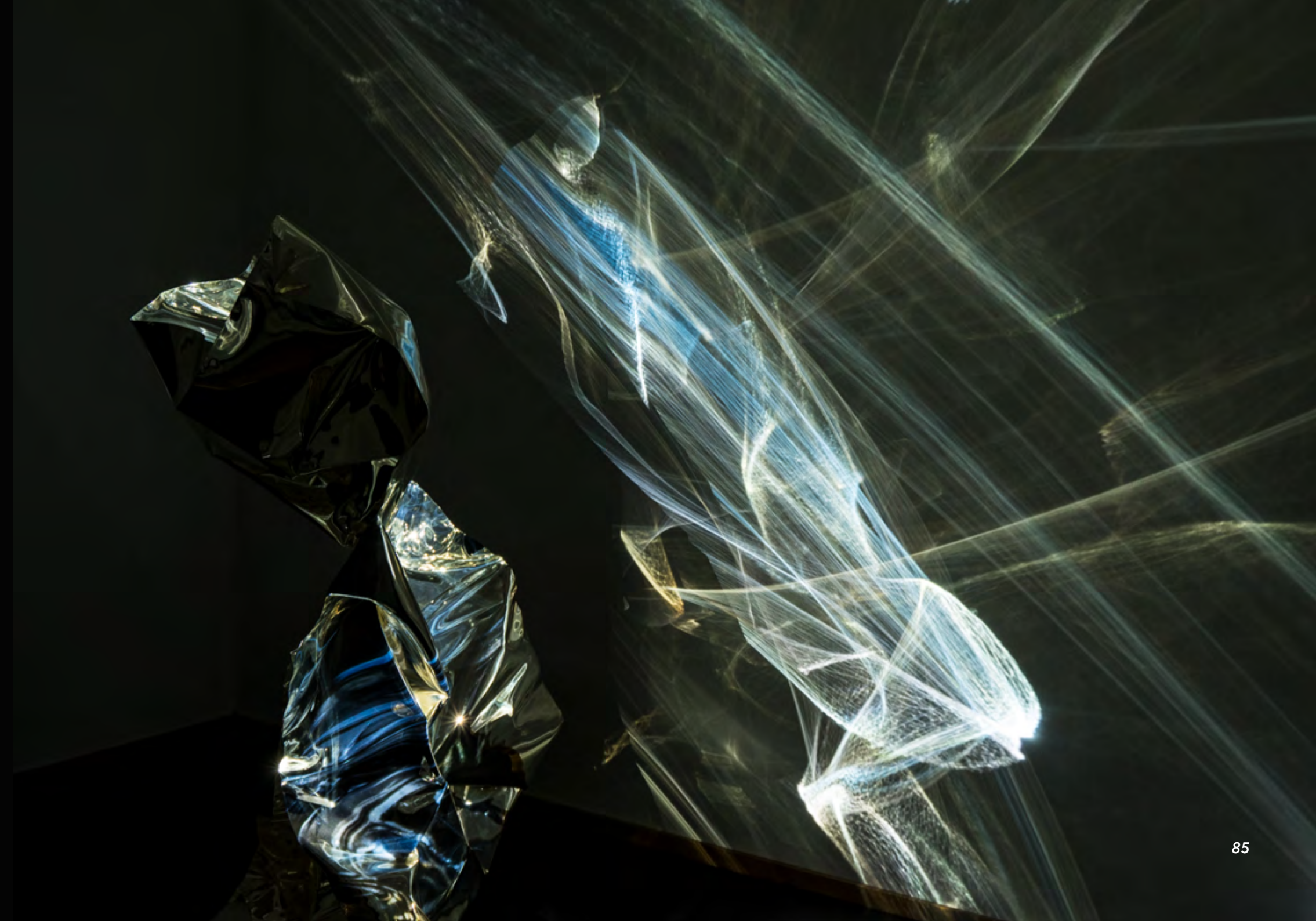
84

expressed through reflections of light projected onto the surface of an object within a space. Its meandering forms and abstract, geometric structures accumulate and accelerate fast, fluidly, sometimes abruptly, then linger momentarily before dispersing, reemerging and reforming in an instant. Colours emanate, permeate the atmosphere of the room, merge anew, disperse and yield to white – within the space, within the perception of the observer. An ongoing process of becoming and passing away emerges, a *Panta Rhei* of Ancient Greece, a liquid space of Now. Everything flows but what remains?

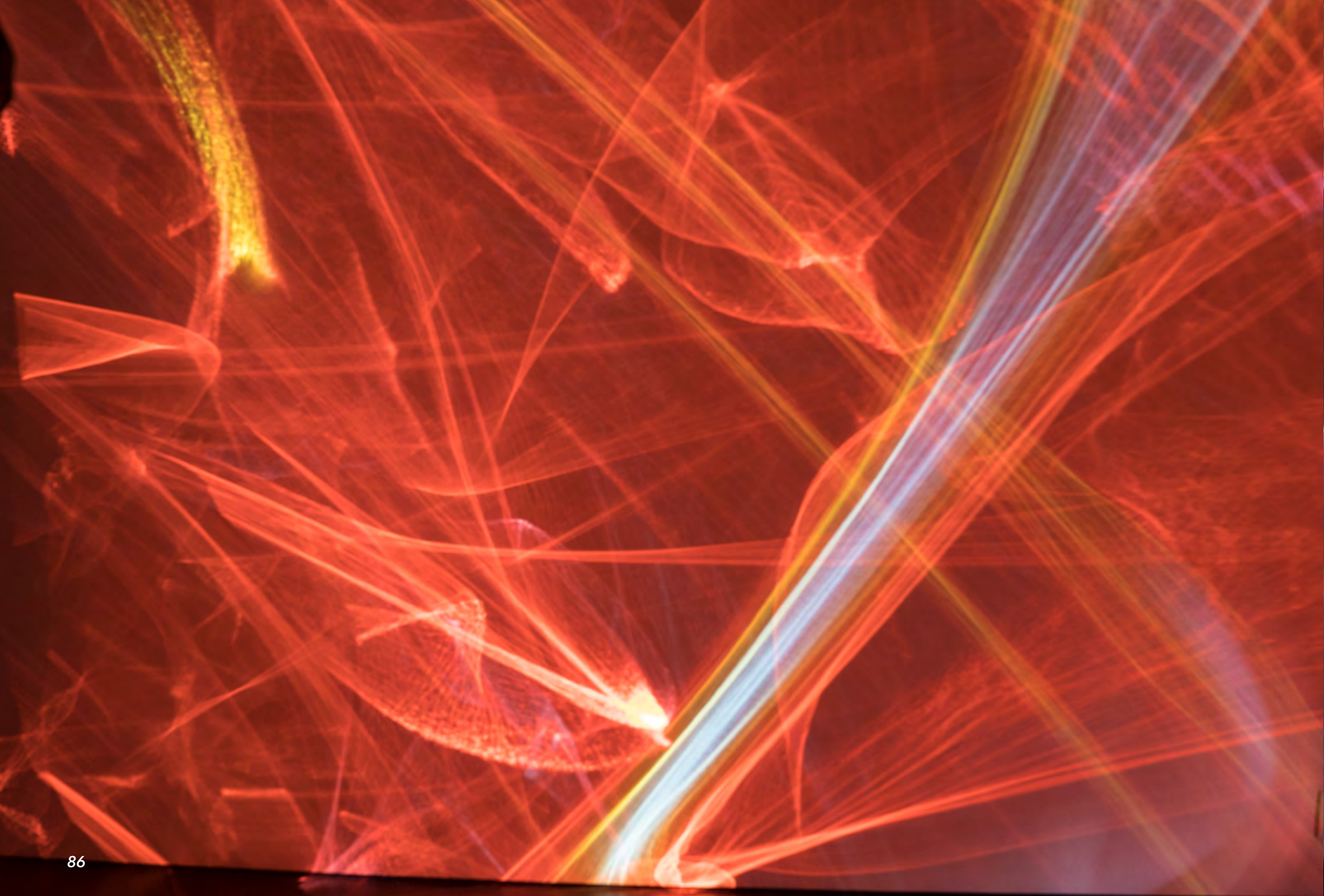
Here just the light button ON/OFF

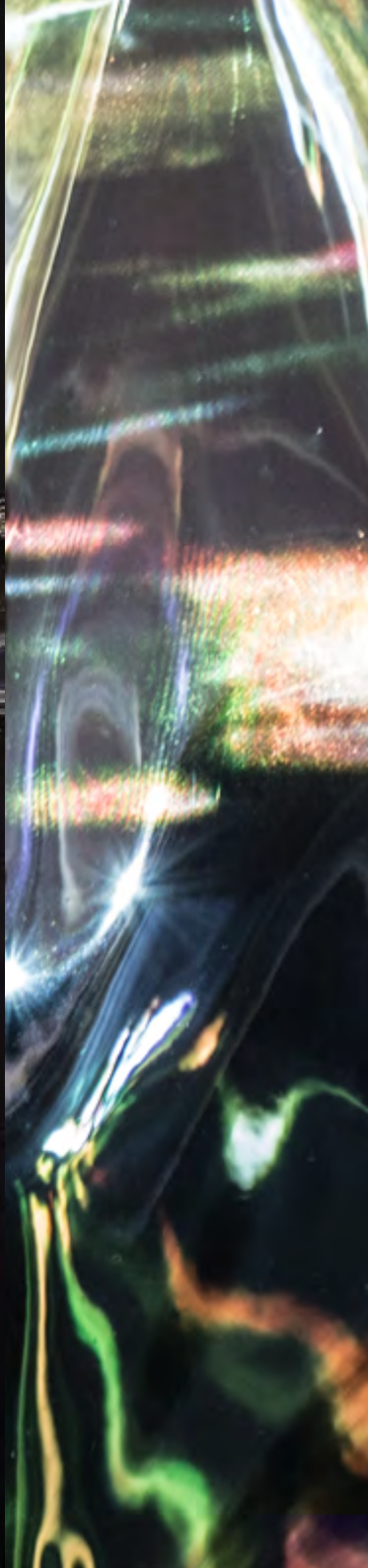
The light installation ZOOM Behind Thoughts uses light as a material of consciousness that enters into a new synthesis with the object and the video: it makes visible the essence of form through light and the essence of light through form, and represents just one possible option at a given time in this space.

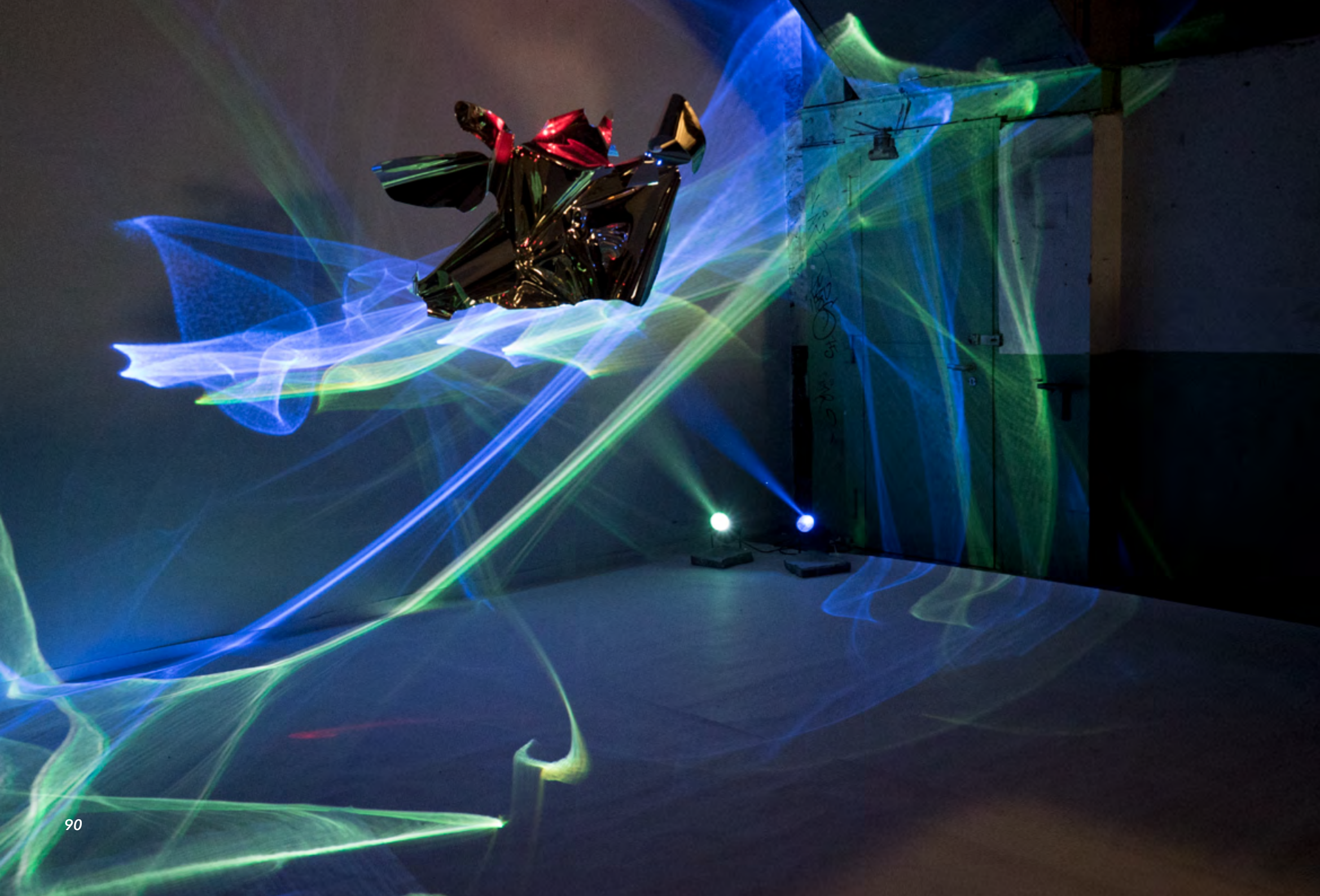
Lightinstallation: z o o m
2017 object: 158 x140 x130cm
Videoloop: fullHD, 40 min
Sound composed by Julius Busch



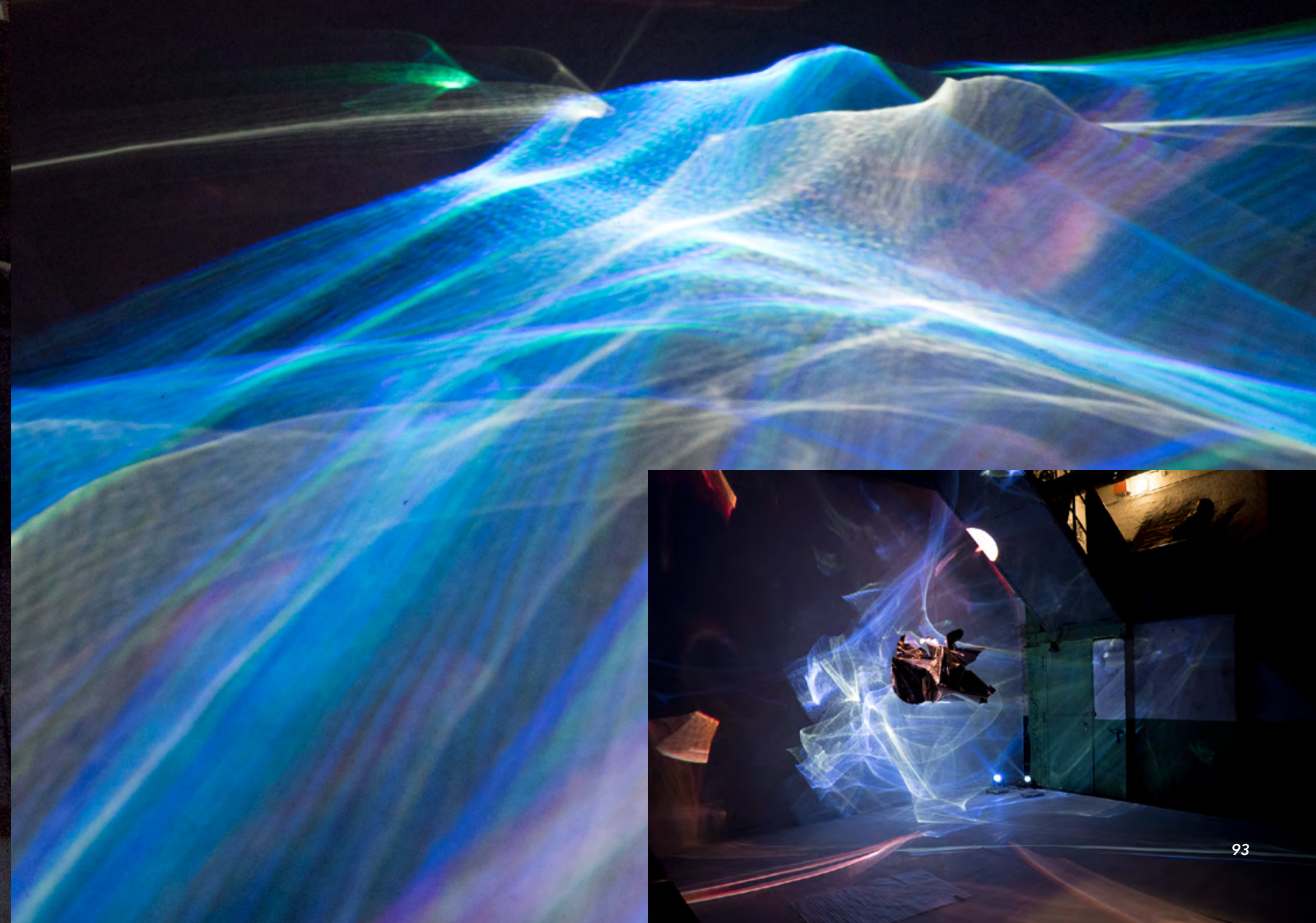
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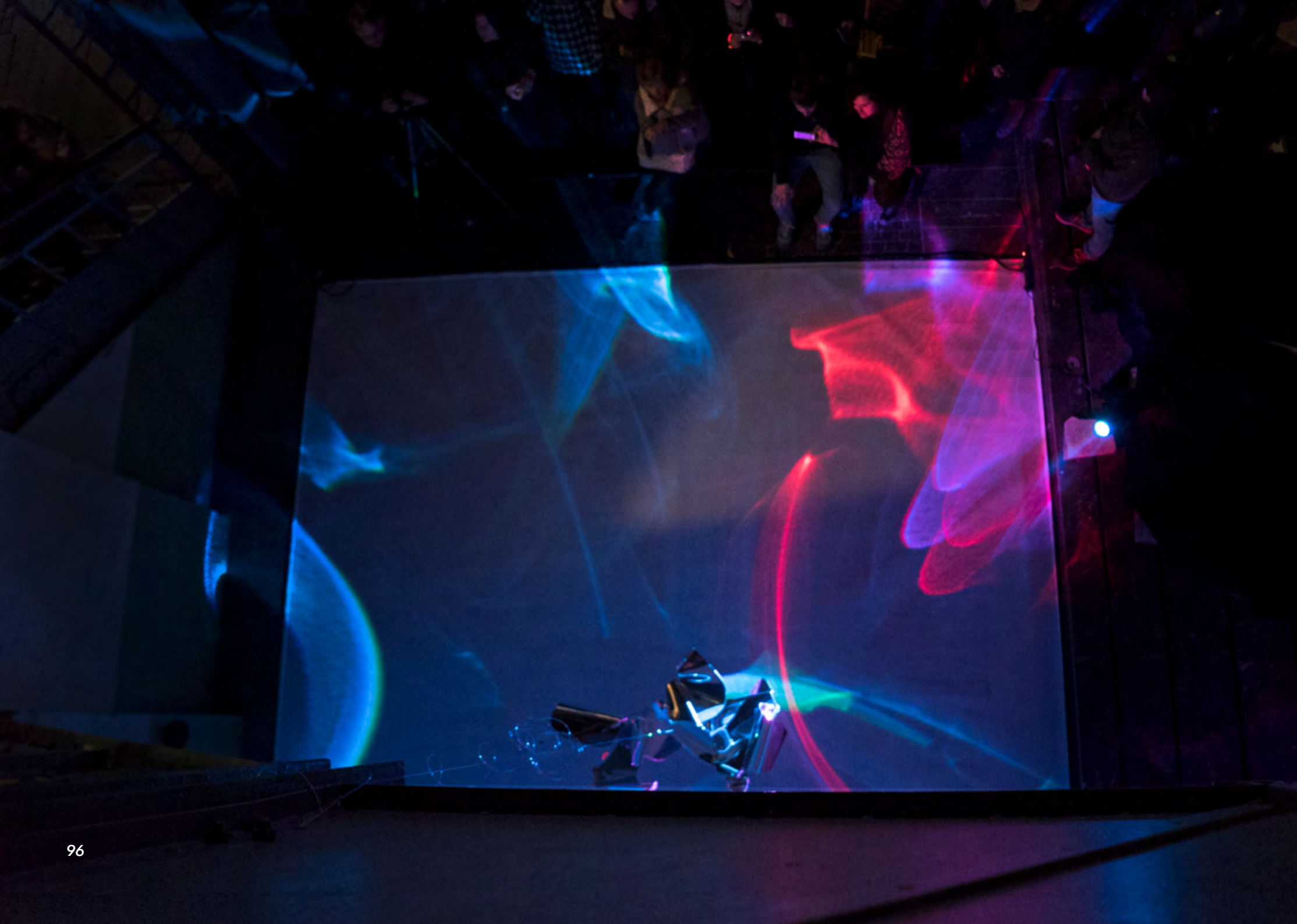




fuse..
Luminale, Frankfurt 2016
Light - Sound Installation:
Synthesis of Form, Light, Color, Sound and Movement
Object: ca 63x 49x 24 inches,
lightsources, size variable, set up sitespecific
view: <https://vimeo.com/297549597>









fuse...

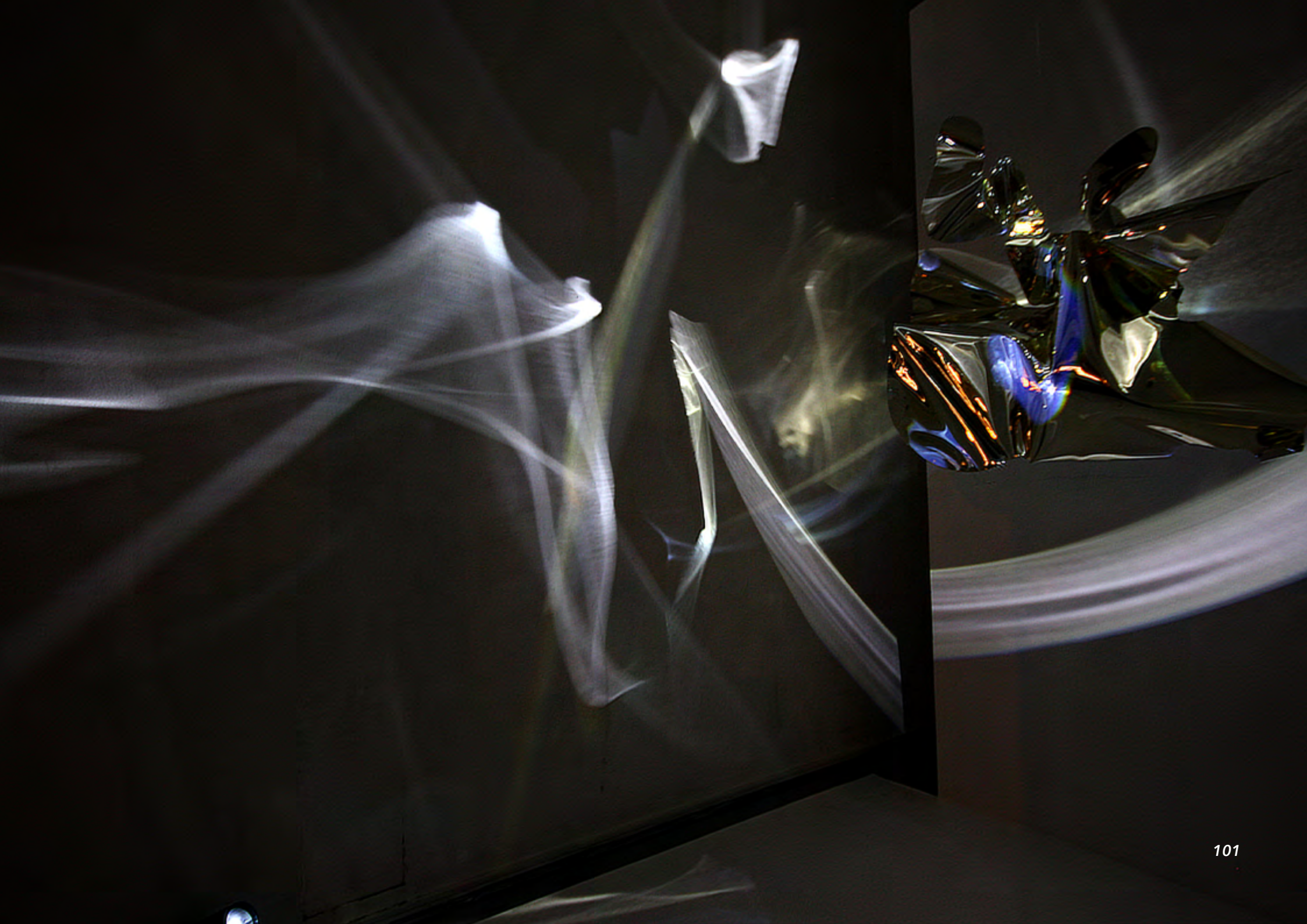
Berlin weekly.com

Light - Sound Installation:

Synthesis of Form, Light,

Color, Sound, and Movement

Object: ca 63cx49x24 inches,
lightsources, size variable





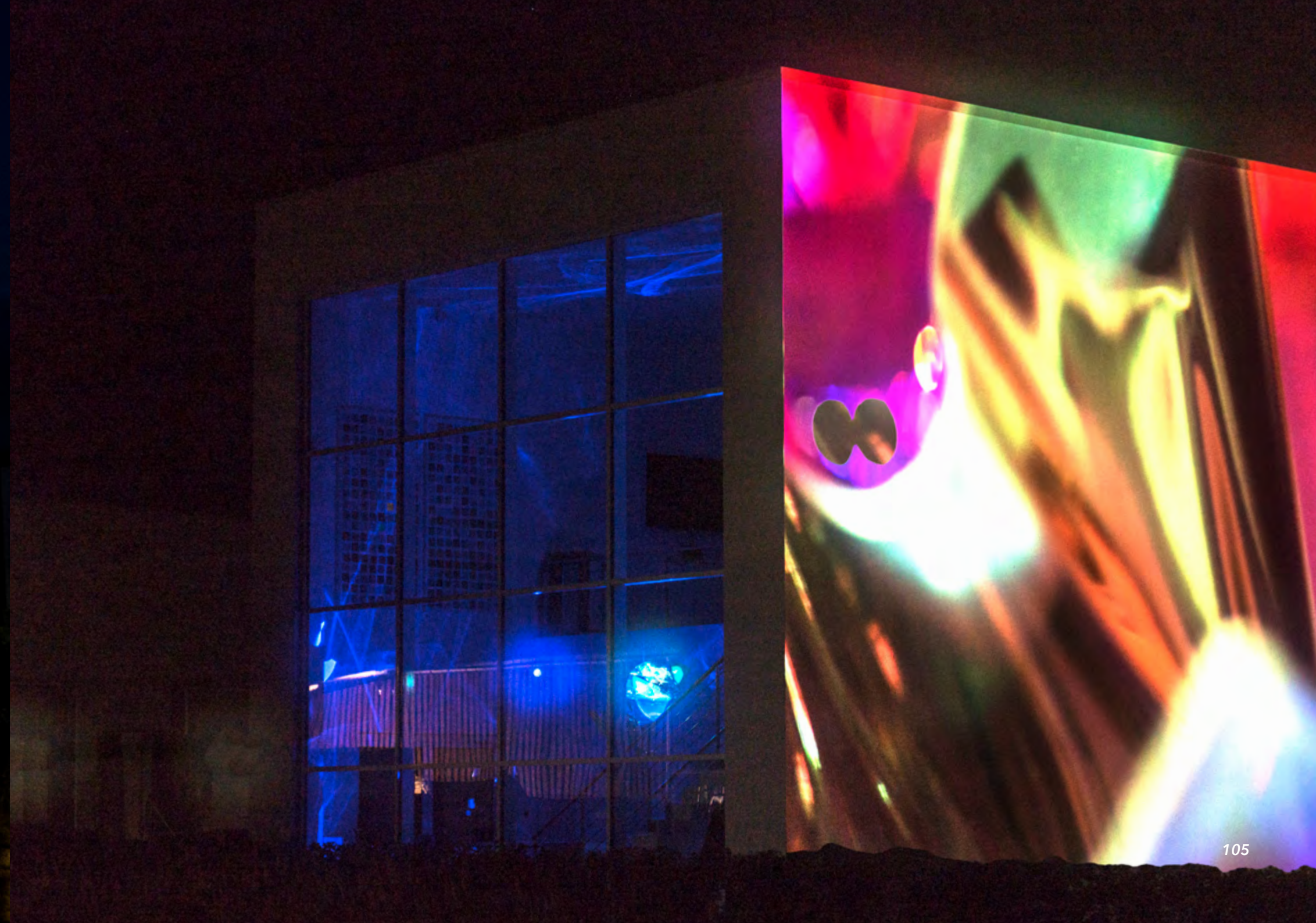
Fusion

Pem-Art- Festival, Weißenstadt
sight specific Light - Soundinstallation:

Object: ca 63 x49x24 inches, lightsources, size variable,

AJA

next double Side , Pem-Art- Festival, Weißenstadt





2015 Air Piece,
lasercut, 41x 40x 31inches
Circle 2011
acrylic, aluminum , silvercoated
ca. L120 x B120cm x T40cm





Mirroring

Surface and color emerge to new fluent formations like concentrating and sequencing structures , which compose at every moment, a new image

Print: handmade paper 61x85 cm



Space for Reflection

Exhibition view
Mirroring 2017
Gallery of Modern, Munich

left
Mirroring,
Stainless Steel,
180 x 129 x 117 cm
Acrylglas: 98 x 50 x 36 cm

right
Flection
Acrylglas: 190x 160 x 38 cm





Space for Reflection

Exhibitionview
Mirroring 2017
Gallery of Modern, Munich

left, right
Flection
Acrylglas,
157 x 119 x 114 cm









Light Piece

The light installation, Light Piece, dissolves the perspective of a sculpture, its spatiality offront and back, its formal borders and the perception of materiality. It comes into an energy object defined by intuitive light contours.

2017 Object: Acrylglas 125 x 110 x 62cm :
Lightsources Installationsize variable





Liquid Spirit

The light Installation, transforms the water flowing out of the video to a continuous flowing movement in space.

2015 Object: Acrylglas, 50 x 37 x 31 in
Video: Full HD 12:00 min,

view: video Liquid Spirit: <https://vimeo.com/176625869>



Liquid Mind

focuses on the synthesis of light, color, form, movement and sound in a circle

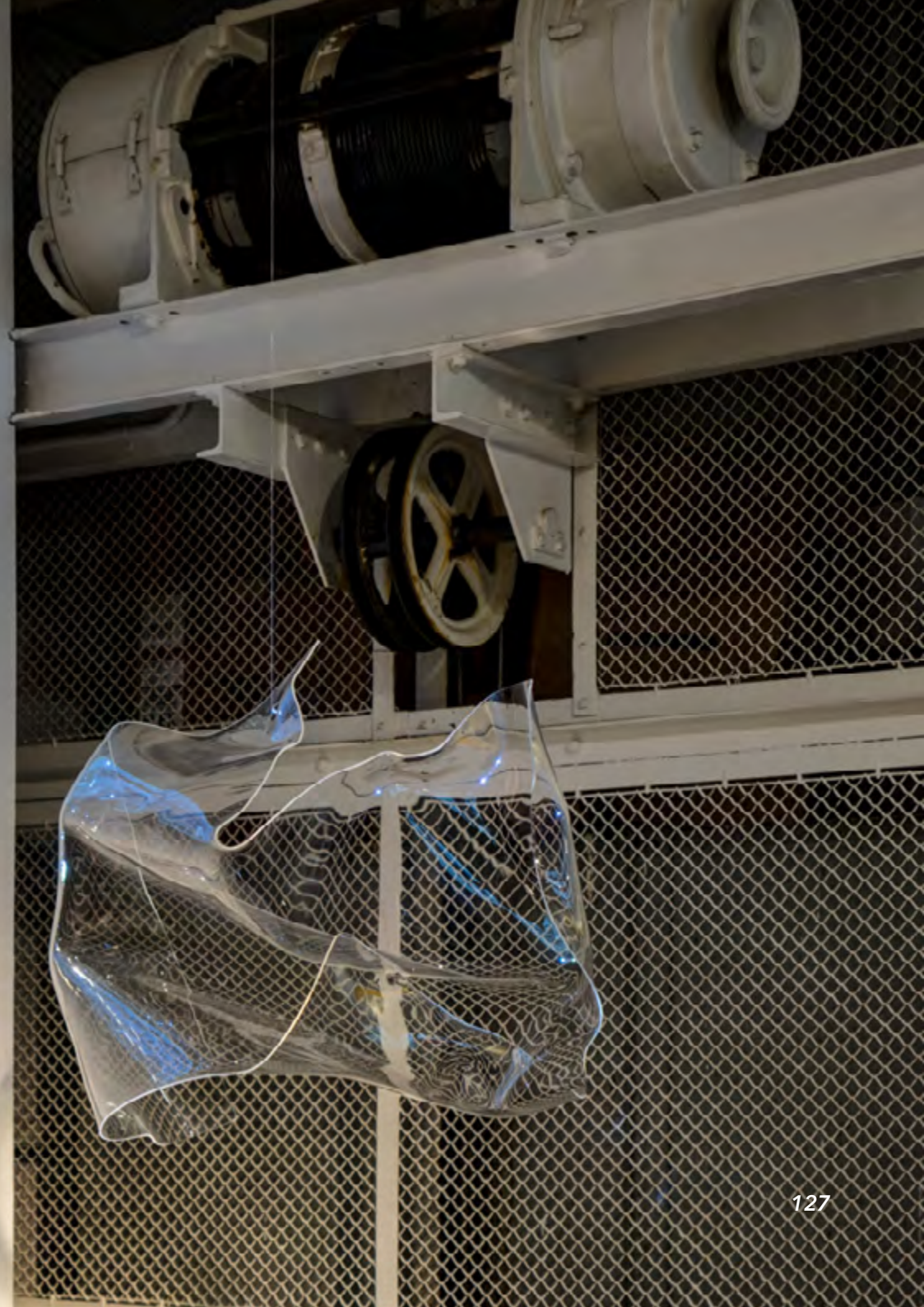
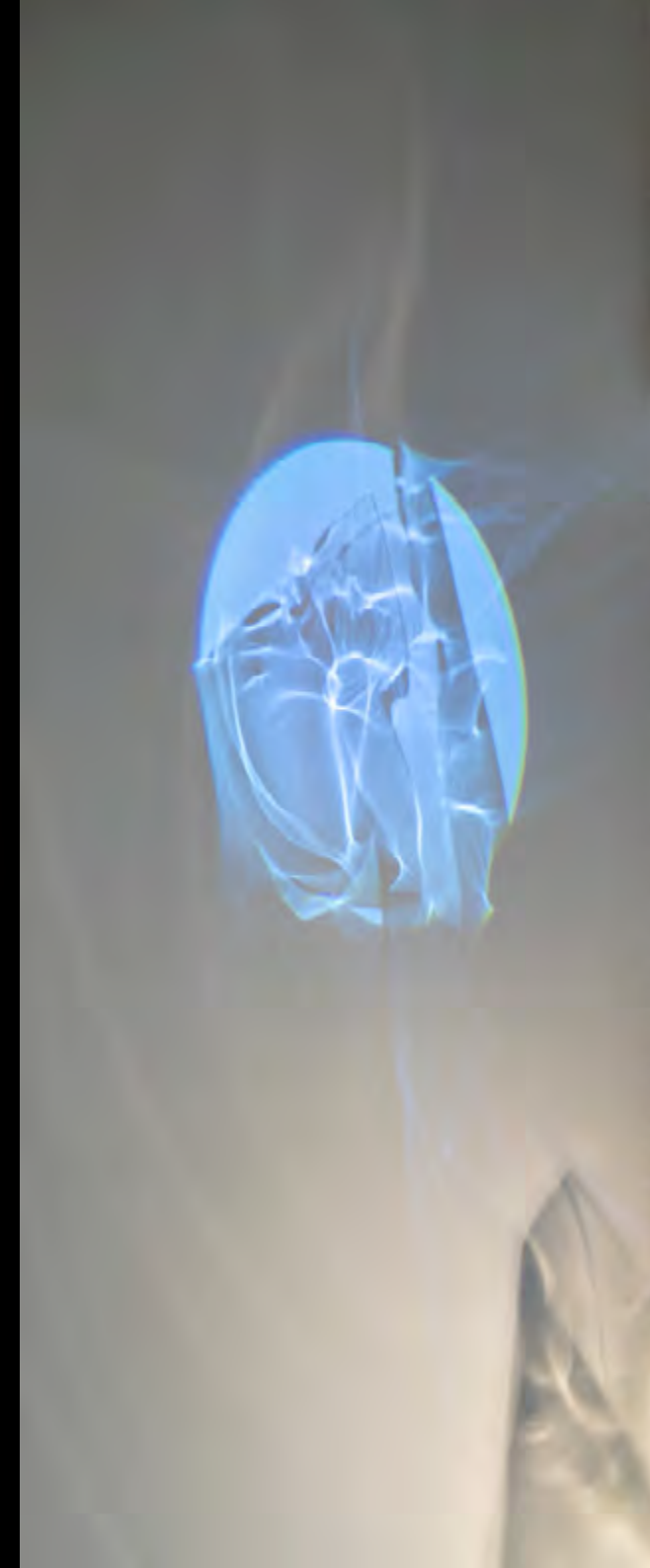
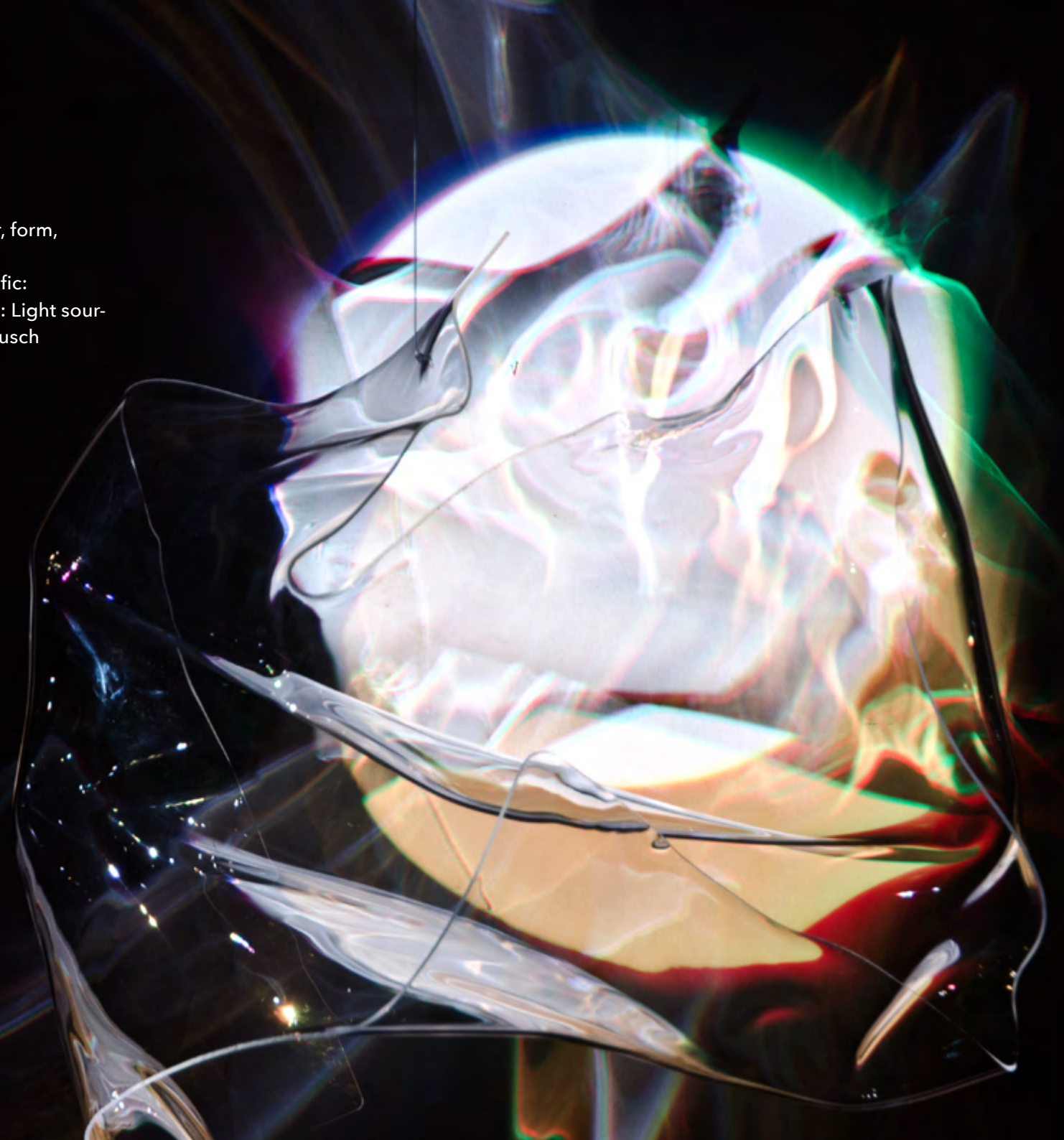
2014 Light Soundinstallation sitespecific:

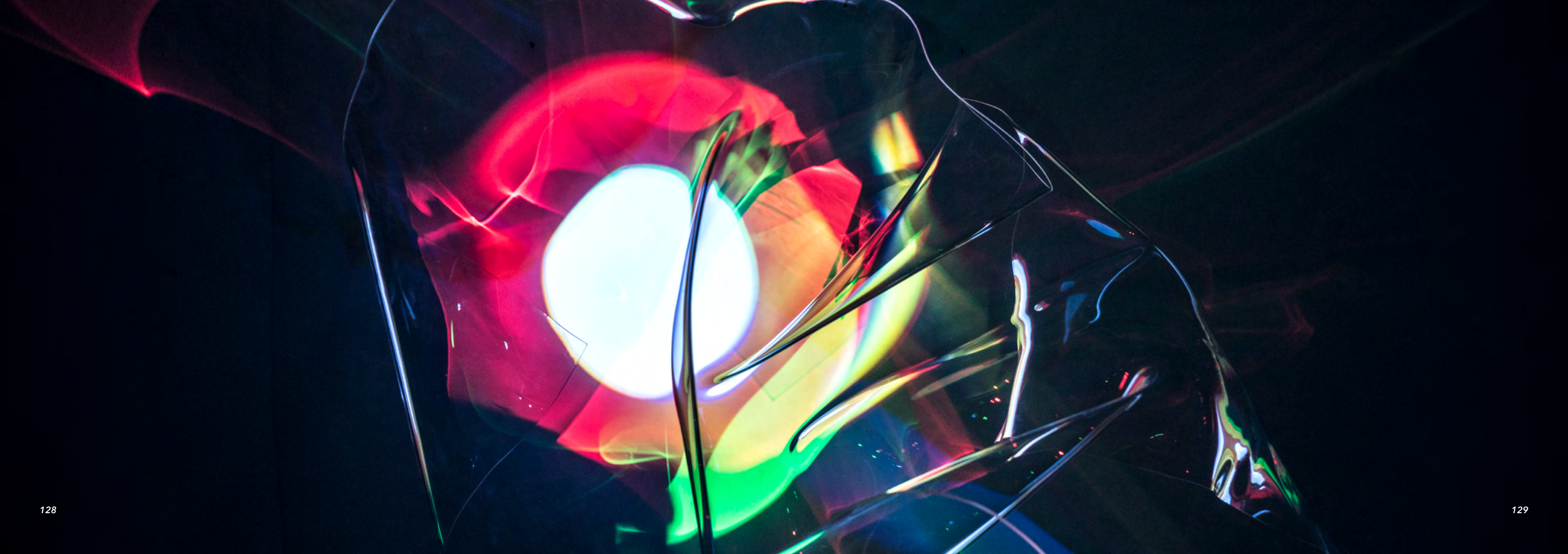
Object: Acrylic glass 126 x 93 x 80cm : Light sources

Soundtrack composed by Julius Busch

Installation dimensions variable

view <https://vimeo.com/101034572>







Fusion, 2013 Gallery Thomas Jaeckel, NY

The artist states: «It could be like this and also like that,» yet these words truly become resonant in her recent silver-mirrored works showed in this exhibition. The beginning of her artistic journey appears more guided, influenced by the strict geometric color and forms of Bauhaus and Russian Suprematism. Her intuitive forms, which emerge from Tatjana Busch's inner world then and now, flowing through her body before materializing through her hands, appear more planned than they actually are. Now, however, her works transcend all art historical references, seeking to shed physical constraints and achieve freedom and openness. A freedom and openness to which viewers must completely surrender to unlock the true dimensions of these works.

The light installation 'Fusion' points towards an expanded consciousness and aims to transport the viewer into an overall view by immersing them in a synthesis of light, form, colour, sound and Movement where one loses oneself, dissolves, and ultimately merges with the artwork to create a new, shared cosmos.

At first, there is only the external form of the curved, folded, silver-shiny sculpture «Fusion.» Yet within it exist an inner, hidden form that could be called the inner potential of form. This inner form extends far beyond the visible. It is the energy, the magnetic pull of this art that reaches into space with an extra dimension, seeking to transcend it. And these extended reaches become visible through moving light beams that meet the sculpture, creating living light drawings, light clouds, and light worlds. They continuously distort, extend, and transform the external form that initially appears so static and unchangeable. This art explores new boundaries, reveals that form flows and streams. The empty space suddenly claims the viewer, absorbs them, makes them become part of the artwork. The void is no longer void. Everything is interconnected, flowing into one another. The videos 'Goldbubble', or 'Hushbubble', two-dimensional in themselves, envision three-dimensional dancing and reflecting water worlds, which are flooded with magical clouds of energy and immersed in meditative soundscapes by the composer Wolfgang Schmid,

from 'Passport', in which light orbits and other beings of light live, and then sink into the depths of a planetary universe, which are at the same time the depths of one's own inner self in an echo of holistic thought. Then, finally, there are the snapshots from these kaleidoscopic movements. These are the photographic still lifes of 'Fusion' or 'Goldbubble', which want the viewer to believe that the now could be captured, that the eternal flow of time and the expansion of space could be stopped. But is that really the case? Could it be like this or could it be different? The hope for a definitive answer remains futile. The inherent freedom these works claim categorically rejects such certainty. For it is precisely this freedom that suggests it could be this way or entirely different, ultimately leaving the viewer completely to their own devices.

Kat Schütz, Sarasota



Views:
FUSION at 532 Gallery Thomas Jaeckel, NY

left side: AJA

right side: HUSHBUBBLE

Video, Duration: 17:53 min
Soundkomposition:
Wolfgang Schmid Grandy

Video, Duration: 19:22 min
Soundkomposition:
Wolfgang Schmid Grandy
view: Goldbubble

3: min



<https://vimeo.com/63515700>



**Suntrial
through Sharjah**


Nowadays society and its demands are changing faster and faster all the time – and our understanding of nature, our spatial requirements and the opportunities we have for shaping that space are also changing accordingly. The key characteristics of Suntrail are its emphasis on process and living dynamism. The project opens up to perceptions of presentness and change; it explores what might exist, suggests what has been and asks what is to yet come. Moving on an imagined spatial axis between sunrise and sunset, its wandering sculptures are designed to heighten sensitivity and create awareness – awareness of the way people see their space, the space that is their landscape, the space they live in; and awareness of the way they would like to see these things to lend a new identity to this special place that is the Suntrail. The Suntrail project will present the Emirate of Sharjah as the land of the rising and setting sun. Stretching along the east coast as well as the west, the country's unique, rocky shores are interspersed with expanses of sandy beaches; green oases appear alongside sandy deserts. As the sculptures pass by, the genius loci is revealed. Making the Suntrail manifest could lead to a

reinterpretation of the surrounding spatial landscape to represent an invaluable natural symbol.

The idea behind this work is for Philemon and Baucis, two living sculptures, to follow the Suntrail on a route that will take them from the east coast of Sharjah, where the sun rises, to Sharjah City on the western shore, where it sets. Like an arched bow, it will follow the course of a single day, starting at dawn and ending at dusk. In a context characterized by constant flux and the passage of time, their route will represent a voyage of perception: The study of the elementary forces of wind, warmth and cold; the study of contact with the elements, with sand, water and air; the observation of material as it reflects, and of tracking space, discovering the moment, and immersing to allow hidden possibilities to be rediscovered.

The Suntrail will come to epitomize "Reflection".

view Suntrial: 3:20min <https://vimeo.com/469306222>



view Suntrial, movement studies : 0:45min

<https://vimeo.com/246839771>

2014 /2016
Performance, Video, 40:00min
Object: Folie 200 x 120 x 80cm :
Licht Quellen











Reframing

The natural light and the environment enter into an interaction with the work, so that the viewer experiences each moment newly and individually.
2017

object: stainless steel,
handpolished
180 x 100 x 125 cm

view.

<https://vimeo.com/347087939>





o.T.
 2012 Aluminium, Silber ca 45cm x 54 x 30cm
 2012 aluminum, silvercoated ca18 x 21 x 12 inches





Time-Space Contemplations

Sometimes, especially at night, when one's own experiences of the world begin to settle and dream worlds merge with visions, when the subconscious whispers to the soul, strange worlds open up. It's as though tiny loopholes in our mental worlds let our spirit slip away on a flight into the unknown.

It's at times like this that everyday phenomena like time and space, which have remained unquestioned until now, begin to become confused, losing their sense, losing their form, possibly even opening up a completely new way of thinking. In this new realm of thought, space could be tempted away from its three dimensions; time could be robbed of its existence as a beam.

Time and space would become an unending time-space plasma. Like a finely woven web, like a malleable tissue that extends into every phenomenon and being in the world – or even a fabric that in itself constitutes all earthly phenomena and beings. Here and there, that fabric would have creases and folds. Elsewhere it would be more like gentle waves, almost smooth. It would fall as fabric does, presenting itself in its innocent, pristine condition. In some places, the time-space fabric would be thicker, firmer, more rigid. Other broad expanses would be almost transparent. They would be light as air, hardly perceptible in their silky

softness, yet eternally resilient, always present. That's what time and space would feel like.

That's how the time-space fabric would, in its own way, represent density and void, matter and anti-matter, while at the same time contradicting exactly this dichotomy – because in its presence, everything merges. The dense is not the opposite of the void. Matter is not the opposite of anti-matter. Instead, these opposites belong together. They alternate in the rhythm of time as it takes place, of space as it proceeds. As the spirit sets out on its foreign journey, seeking certainty through explanations along the way, this time-space plasma might present itself as a vast ocean. An ocean that is eternally similar but never identical, and always one. The ocean is sometimes

stirring and turbulent, sometimes peaceful and smooth as glass. Dive under the water. Swim through its moving liquids to a pool of tranquility. It will always be the same ocean. And you yourself become part of it as its element seeps into your body through the pores of your skin, merging with you for all eternity. The water of the ocean is the water of your body. And so every movement of your body continues in the movements of the water. Things that are joined move each other; they move together. Percussions in the water have repercussions in the dis-

tance.

Were the spirit to return to this idea of the time-space web, it would understand that it is itself one of these thicker, more rigid points in the fabric. It is one of the thicker knots that make the broader areas of flatter weave what they are, that give the web itself its characteristic pattern. These fine, transparent open spaces on the weave would probably be the air and the sky. But they would also be all the energy of the world as it happens, barely palpable in their lightness yet firmly reliable in their existence. They give us light and electricity; they are magnetic or electric; they are undulating or beam-like. Ultimately, their energies are wholly human, emotional, spiritual, or maybe more strong-willed; they are zestful and active, for better or for worse. They are all those energies that radiate from the web, from the living self. And just like natural energy, human energy too perpetuates itself eternally in that time-space plasma, changing it, influencing it through its very existence. Nothing is lost in this web.

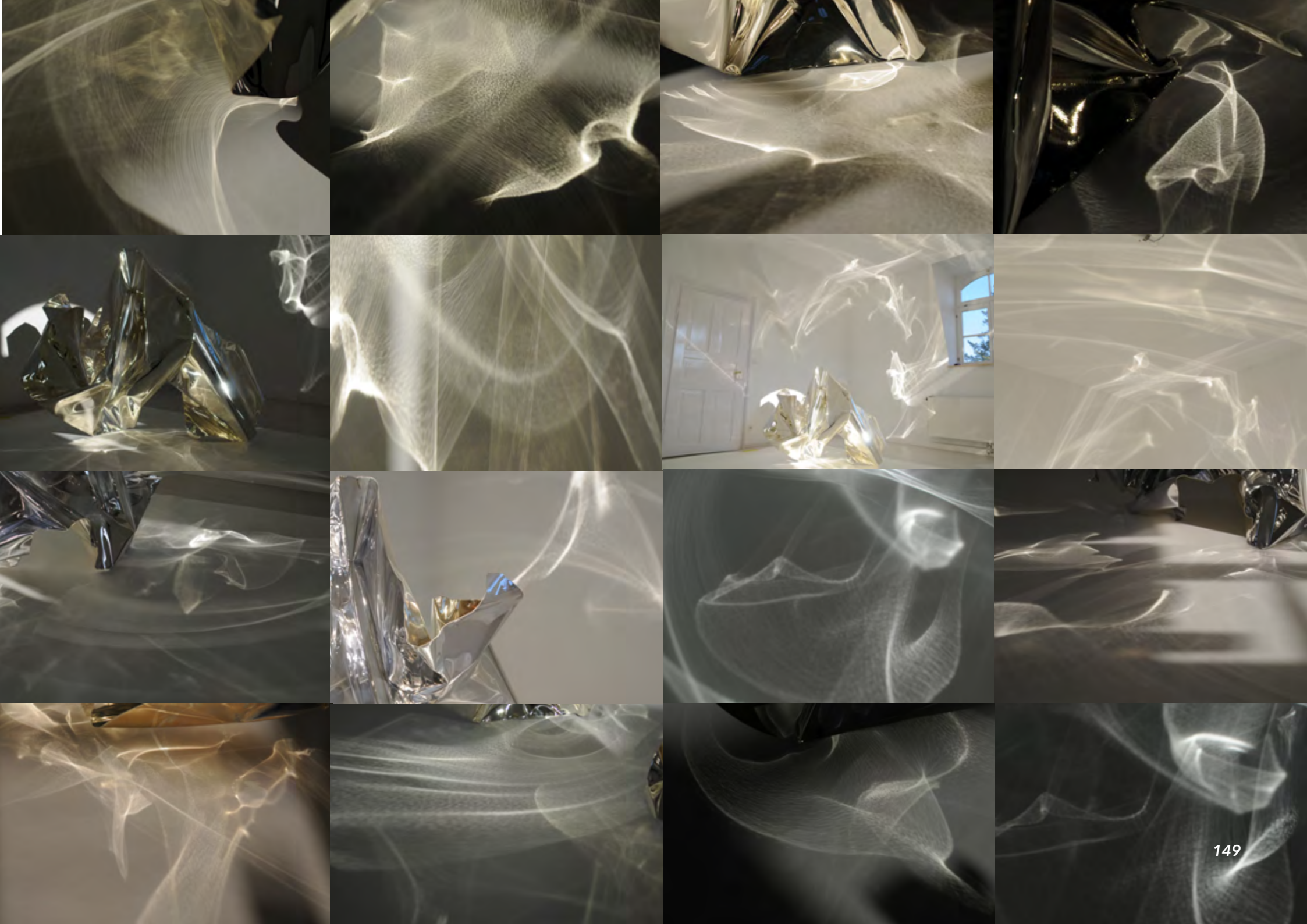
Then, the Silverbeings by Tatjana Busch catch your eye as their soft, glowing bends and folds, their corners and edges, and straights and curves reflect the light. These reflections are kaleidoscopic in time and space. The light oscillates between apparent transparency and fully formed shapes. Eter-

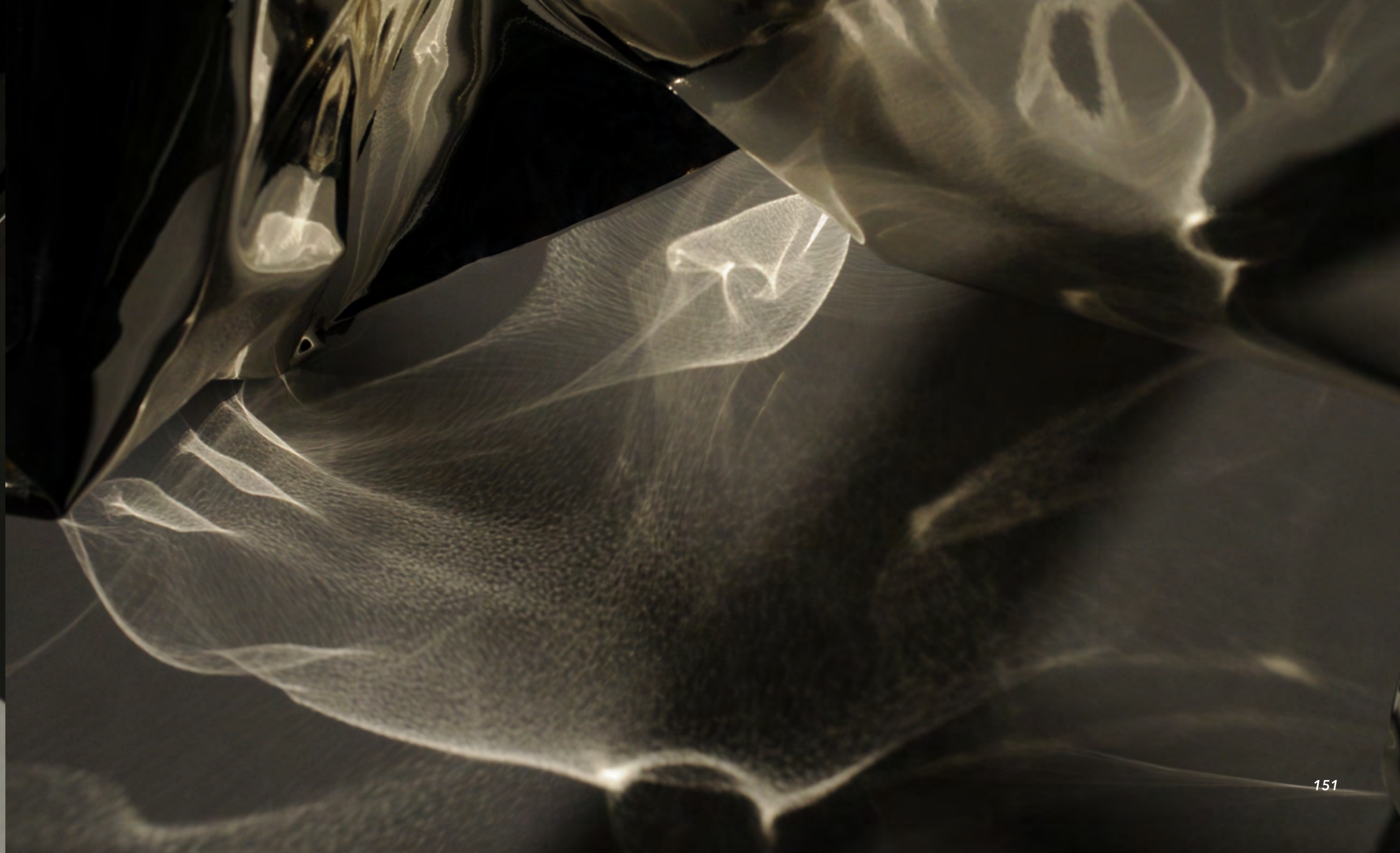
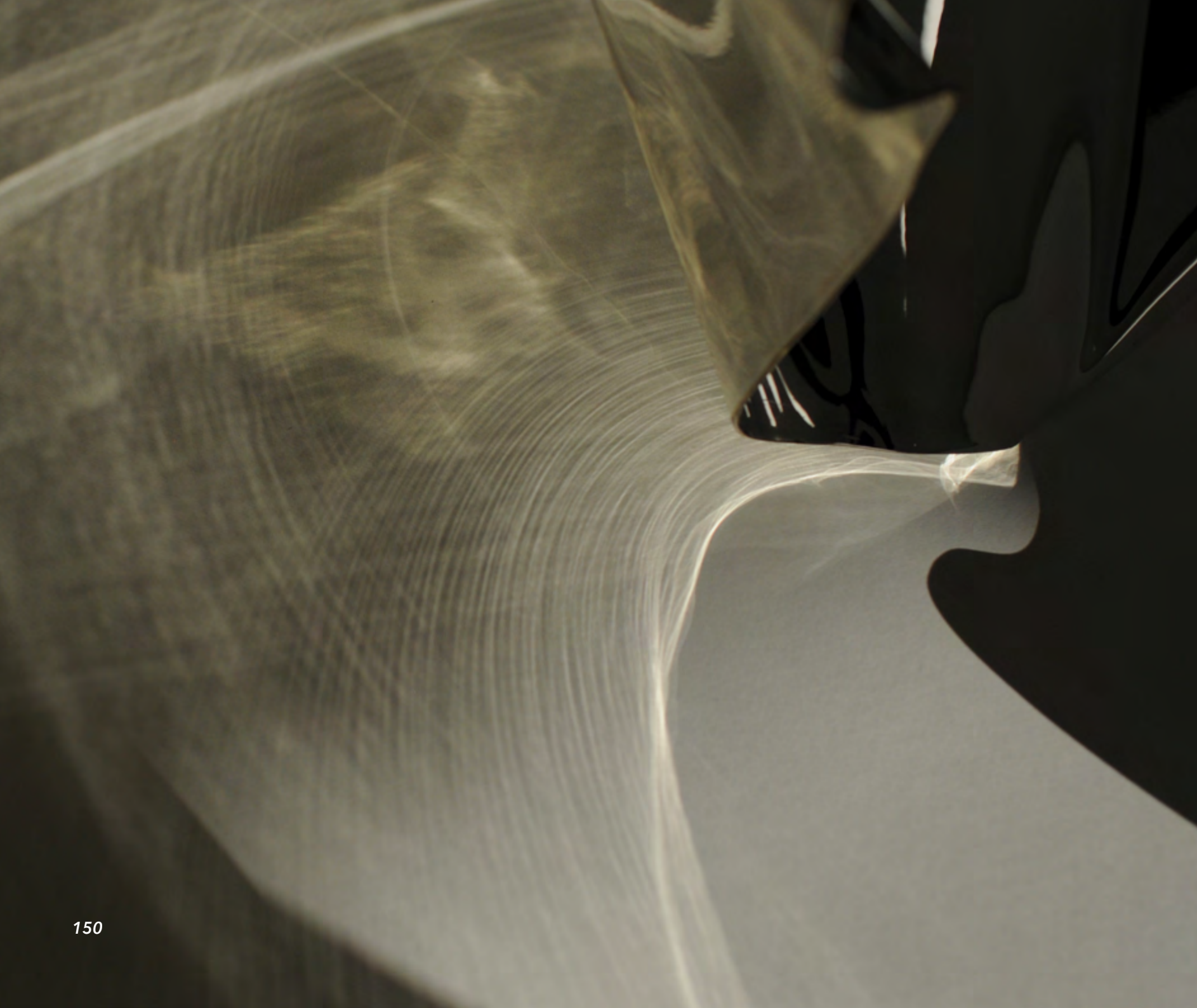
nally meandering cones of light behave like plumes of smoke, billowing clouds. You can immerse yourself in them, swim in them, dance in them. The presence of the light changes; it is influenced; its own actions provoke reactions in the Silverbeing that continue into eternity, creating new stars, new flashes of light. New shadow-dances touch and move the self. It is perpetual motion, a rhythmic giving and taking between light and shade, matter and anti-matter, density and void. Everything is one.

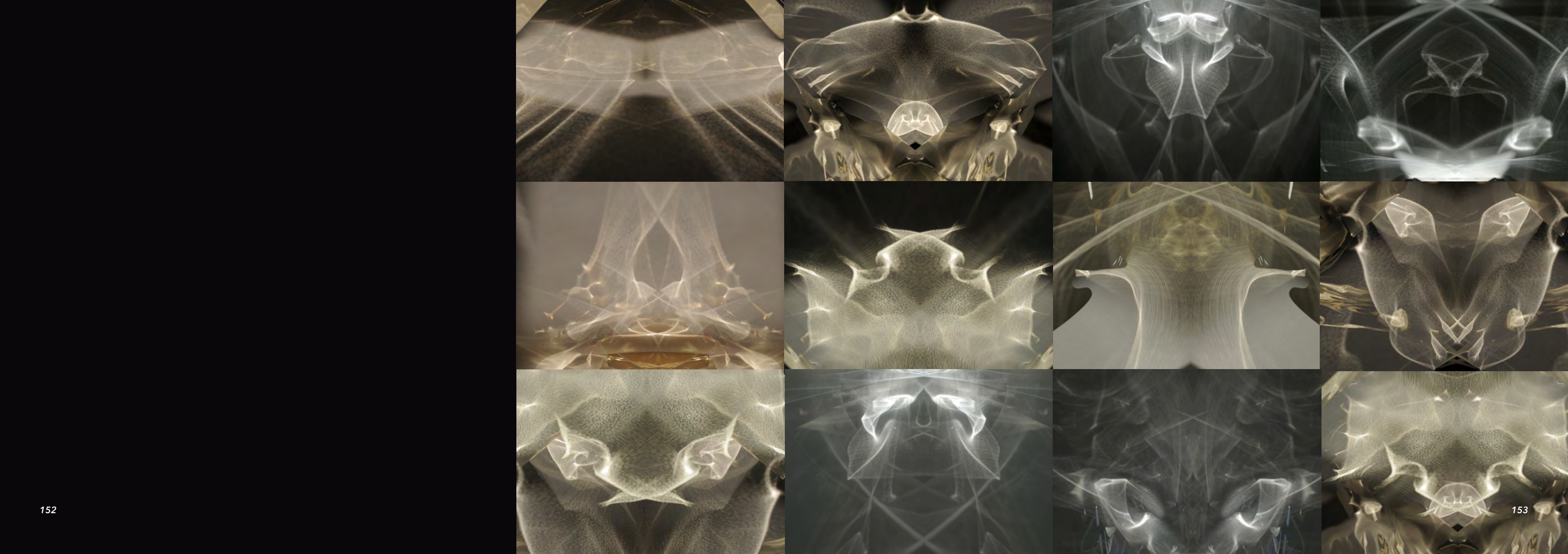
Could it be that our night-time memories light up the day...?

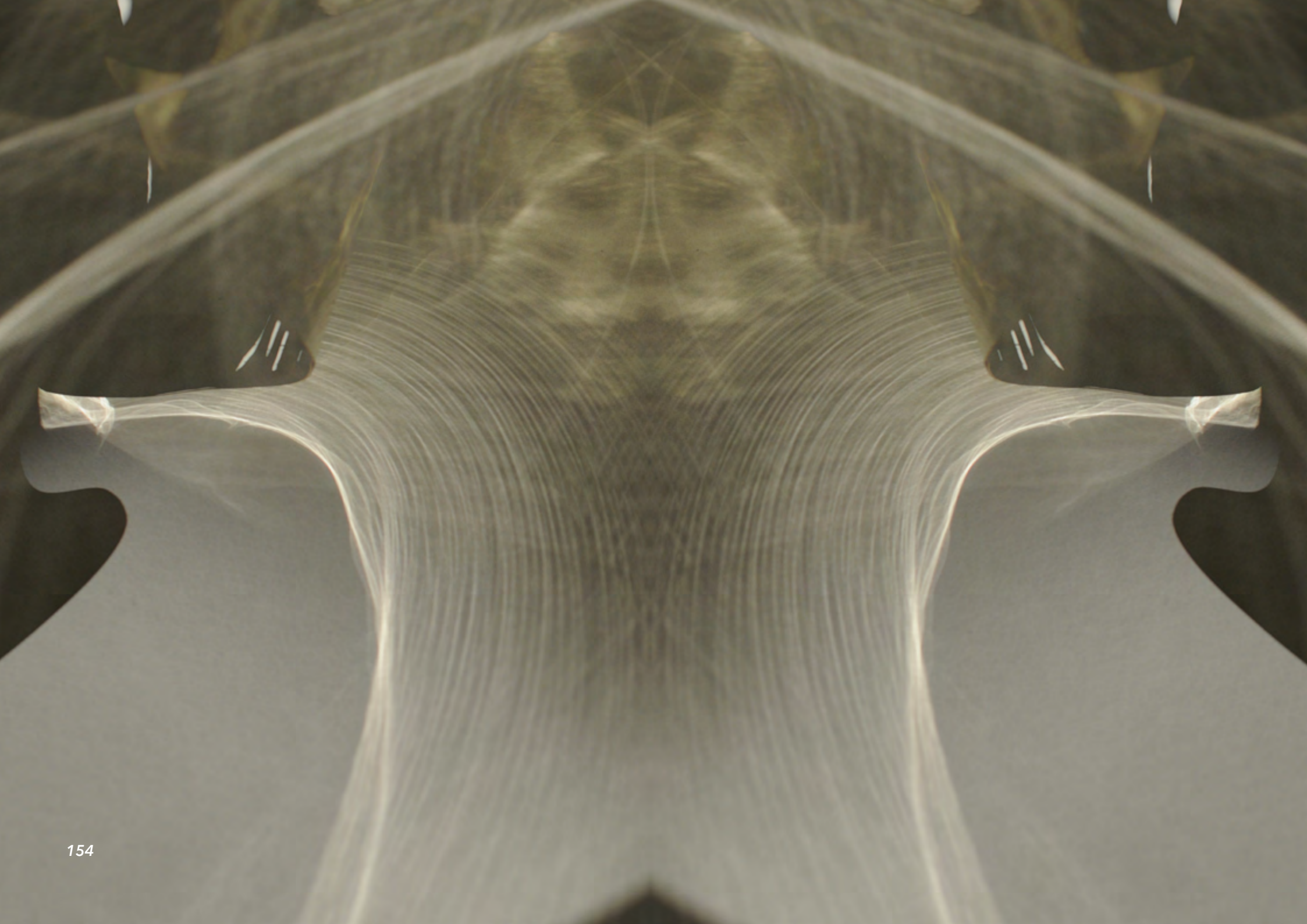
Sarasota, Kat Schuetz/ Dr. Julia Samwer

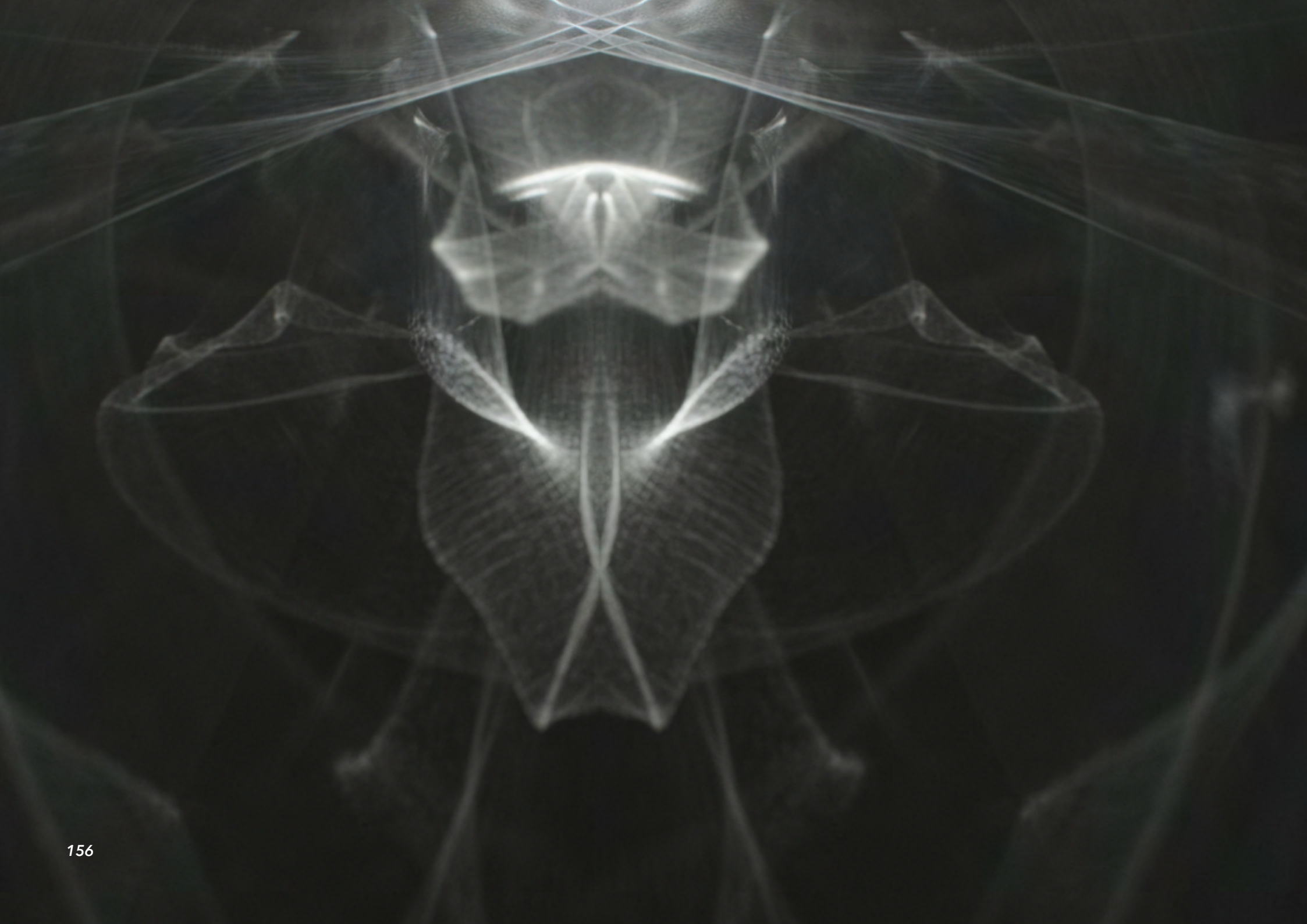
Light drawings
ca H 110x B 140x T 90cm
Object aluminum, silver
H43 x B55 x D35 inches
2011 laid paper ca 24 x 17 inches













Intuitive Forms,
Municipal Gallery Lahr

Nothingness

... The idea of experimenting with light as a form of energy has also led Tatjana Busch to produce open, flowing moiré-like objects from stainless steel grids. These grids are extremely light, consisting of 70% openings, and the „light pieces“ they form appear as free and fleeting a momentary thought. The void between the grids plays a crucial role, filling the physical object with content that is beyond the realms of the physical. The result is an aesthetic of emptiness, a beauty and harmony that results solely from an inner experience. These „light pieces“ successfully realize a consistent reduction to an inner framework, to a void that is essential to the creative act. The focus is not only on what has been created but also on what has not, as part of the truth expressed by these objects is hidden in their voids. One cannot help but be reminded of the key Zen Buddhist notion of the simultaneity of being and nothingness. Form is emptiness and emptiness is form. The point of interest is the edge, which with their lattice structures, form the points of transition between form and void. They represent the starting point for Tatjana Busch's performance „Show Me Your Shadow“. Observers can explore the patterns of these mesh objects with a flashlight. Where lattices become shadows, they turn form into emptiness, condensing into new image spaces in the observer's imagination. The observer, then, is

able to turn a stationary object in space into something changing, moving and mobile. He can turn the external shape of the grid inside out like a glove to create an internal form – and, equally importantly, reverse the process by extinguishing the light and returning to the exterior shape
Dr. Antje Lechleiter

White Sounds in B- Major

Form = Sound = Form = Sound
A synthesis of intuitive forms and sounds
Hearing form, seeing sound, as a synaesthetic experience
Frontiers dissolve. Sound and form merge into one.

Installation:
Object: aluminum, acrylic H43 x B28 x D35 inches
Soundtrack composed by Wolfgang Schmid-Grandy , who plays the object as an instrument

Prints of sounds: H24 x B32 inches
Video: Form, Sound - Unit

The white object plays the following notes:

- a) E,F#,G#,A#,C#,D#,E = E lydian or E major
 - b) Eb,F,Gb,Ab,Bb,Db, = Eb dorian or Eb minor
- The object plays in E

my Vision: to live in a Melody



Object by Tatjana Busch

Music comp. by Wolfgang Schmid-Grandy

1 = Intro/Ebm7/4

2 = Groove 1

3 = Bass/Groove

4 = Chords

5 = Variation1

6 = Bass 2/Ebm7/2-

7 = Groove2

SCALE 1

SCALE 2

Eb Dorian

E Lydian

©tsg-music 2010

Installation: object, aluminum/ acryl 65 x 43 x 32 cm
Fotography:110x170cm

Little Black in A Flat Minor

Form = Sound = Form = Sound
A synthesis of intuitive forms and sounds
Hearing form and seeing sounds, as a synaesthetic experience
Frontiers dissolve. Sound and form merge into one

Installation:
Object: aluminum and acrylic H26x W17 xD14 inches
Soundtrack by Wolfgang Schmid-Grandy
The object is played as an instrument
Photography of sound: H24 x B32 inches

♩ = 85

Object by Tatjana Busch

music comp. by Wolfgang Schmid-Grandy

1 Intro and Loop

Play on "Das Kleine Schwarze"

5

9 2 add. harmony

11

add. bass & percussion

13 SCALE

Ab min (Harmonic Minor Scale)

additionel Samples, add. Violin Background and Percussion



Installation:
Object,aluminum/ Acryl 65 x 43 x 32 cm
Photography:110x170cm
Listen: <https://vimeo.com/348377851>

The object plays the following notes:
a) Ab,Bb,Cb,Db,Eb,Fb,G,Ab = A Flat Minor
b) Eb,F,GAb,Bb,C,Eb, = E Flat Major and F Minor
The object plays in B





Let The Senses Speak

Only occasionally it really comes to our attention that every thing, every being not only bestows a definable locality for orientation in space and time to our existence, but at the same time in a multidimensional way penetrates this locality in its very own manner. It comes to our attention only occasionally, because our senses are mostly concentrated on the power of the visual. An unquestioned dominance of the visual came slowly into being and expanded. It leads us to refrain from allowing an empathic engagement in and a synesthetic understanding of and seizing of the world through its effect of distance keeping and objectivating withstanding intuition. It can only be an interdisciplinary synesthetic kaleidoscopic way of art that goes beyond a one-sided contemplative dimension, that leads us by means of a purely visual perception towards a tactile, acoustic, energetic and mental perception in the sense of a Gesamtschau, a synopsis.

When we embark now on an all-encompassing journey of consciousness, we perceive DAS BLAUE (THE BLUE) of Tatjana Busch. And we let the senses speak.

The eye (and we always start with the eye) shows us the pure outer

physicality. This is a creased, folded, pressed metal plate covered with blue, dimly shining color. Depending on the incidence of light, depending on the angle of view we perceive completely different shadowy and sunny sides of blue. Blue never equals blue. Blue is grey, turquoise, black blue, petrol, dull or shiny blue, night blue, sky blue, baby blue or denim blue. In this description, with these associations, we already enter a new, additional dimension of perception. Our mind joins in, with memories, connections, descriptions, and subjective thoughts. The blue becomes a very personal ocean blue, that will probably never be similar to the perception of blue of another person. Certain special energies that leave the purely physical behind are set free.

Now the visual, the intellectual are joined by touch. And these touches of the hands feel the metallic (an acute nose could even smell the metallic), feel the smooth cool of the work of art. Touches reach deeply. They leave the surface behind and go inside. Because what happens while touching? You feel yourself in relation to the touched thing that presses itself into your fingertips. You smooth over the straight edges, that almost appear soft, almost frail. Emotions arise.

The purely visual blue as expression of the neutral reaction of the optic nerve and the once subjectively experienced blue of an ocean mood combine themselves on the inside through the feelings that came about through touch.

What happens, if the fingertips not only stroke, but drum on the work of art? If they drum on all the small and bigger planes that resulted from the bending and folding? The ear awakens. Tinny, high and low, dull and jingling notes arise and penetrate. Varying highs and lows. Each tone penetrates the eardrum as a blast wave of air molecules via the auditory canal where it turns into a mechanical movement. Seemingly without order.

But a trained ear recognizes a scale in the disorder. Even the note of the most minute plane that is drummed on, belongs to this scale. Now these notes can be turned into a melody. A chain of harmonies is formed, a rhythm is added and the formerly simple wave of air molecules enters – converted into the miracle of a tonal play of waves that is in harmony with itself – into the body, penetrates him and moves him in the literal sense of the word. And embraces her at the same time. The body is bathing itself in an ocean of tonal waves.

All those perceptions, acoustical, tactile, visual, energetic or spiritual, which have been detected during this journey of consciousness, blend into infinity. Again and again starting over. Every sense offers its very own aspect, an individual facet, to then still blend into a superordinate whole. A synesthetic whole, that separates itself from the pure form of matter and that is energy as well. A synesthetic whole, that underlies our entire being. A

Blue

Installation:

Object: aluminum and acrylic

H35 x W28 x D19 inches

Soundtrack by Wolfgang Schmid-Grandy

Gallery view: Thomas Jaeckel, New York



♩=82

Scales: E Dorian, F major, F minor, Ab minor, G Mixolydian, G Blues Scale

"BLUE"
(2)

object by tatjana busch
music comp. by wolfgang schmid-grandy

1 INTRO

Blue

f

5

E dorian

Chords

pp

1

9

Blue

7

Em

6/9

Em

7

Em

13

add

continuo

Em

6/9

Em

5-

2

17

Blue

f

Dm

7/9

continuo till bar 41

3

21

Blue

add

D min7/9

bass

25

4 add Chords

29

7/4

Dm

add Bass

5

33

Blue

f

Chords

p

7

Fmaj

bass

6

41

Blue

45

7/9

Fm

7/4

A^bm

bass

©tsg-music2010



Installation:
Object: aluminum and acrylic H35 x W28 x D19 inches
Soundtrack by Wolfgang Schmid-Grandy
The object is played as an instrument
Photography: H24 x B32 inches
listen: <https://vimeo.com/348376049>

The BLUE G-Blues Scale/G-Dorian

The object plays the following notes:

a) G, A, Bb, C, Sharp, D flat, D, E, F, G = G-Blues Scale/G-Dorian

The object plays in G



left side:

ca. H74 x B113 x T45 cm
 Light Piece, 2010, acrylic,
 stainless steel mesh,
 ca. H29 x B45 x D18 inches

right side:
 Landing 2010,
 Installation Kunstverein Freiburg
 ,





o.T., 2012, Acryl, Aluminium, ca. H100 x B130 x T50 cm
 Untitled, 2003, acrylic and aluminium, ca H39 x B51 x D20 inches



Objects,

"Once upon a time there was a square, a circle, a triangle, and a rectangle and the passion for color and for playing with forms" Tatjana Busch's words remind us of the Bauhaus. Indeed, the artist has close connections to the German Bauhaus way of thinking as well as to Russian Suprematism and the Dutch De Stijl movement, or neoplasticism. Most of all, her works echo Josef Albers' famous squares and his studies of the interplay between colors, and they also recall Malevich's Black Square. But what does Tatjana Busch actually do with these icons of classic modern art? She crumples them, turning their clear, precise, geometric forms into something mobile, playful and baroque. Had these works been created in the 1980s, they might have been categorized as "anything goes" post-modernism. She would have been said to be rebelling against the rational forms of dogmatic, rigid modernism by quoting history and approaching it with irony, appropriating and treating it subjectively. And yet, in the case of Tatjana Busch, none of this is true. Tatjana does not feel the need to liberate herself from anything by giving her art a theoretical underpinning. Instead, she says: "It could be like this and it could also be like that...". There is no contradiction

- and no contradiction with ironic intent - between the geometric and the distorted, the minimalist and the baroque, or the solid and the light. In Tatjana's work the coincidental is one important factor; the search for shapes and colors is an intuitive process. Tatjana begins with square, rectangular, or even round sheets of aluminum. Onto these she paints geometric shapes, usually stripes or grid patterns, in clear, bold acrylic paints. She then bends and twists the sheets to form three-dimensional pieces, giving them lightness and a diversity of expression that can only be described as fascinating. The light and space surrounding the piece take on an important role: see for yourself how the striped sculpture on the balcony hugs the railing, or how the piece on the plinth lies in folds. By distorting their two-dimensional basis, the artist catapults their colors out of their original position to stand in new relation to each other. Depending on how the light falls and where the observer is standing, the colors begin to glow. They intensify, recede, darken, clash and diverge. What we ultimately associate with what we see is left completely up to us. A storm of colors? A pile of scrap? Gigantic discarded candy wrappers? We get what we see.

The opulence of these works is balanced out by the artist's other works. Besides producing these colored sheets, Tatjana experiments with light as a form of energy to create open, moiré-like, flowing works from stainless steel mesh. These "light pieces" disassociates themselves from their material existence and perhaps embody a thought.

As I mentioned a moment ago, these works are created playfully and without an underlying concept. Interestingly, though, the principle of the Golden Section and Leonardo da Vinci's scheme of bodily proportions (which reappeared hundreds of years later in Le Corbusier's Modulor) crops up repeatedly in her work. But this regularity is not all that is at the heart of Tatjana Busch's buckled aluminum plates; some of her sculptures incorporate fundamental notes and can be played like instruments. They form a synthesis between intuitively created shapes and mathematical musical structures, dissolving borders between genres. They also show that Tatjana is seeking light and substance rather than solid inflexibility.

by Dr. Antje Lechleiter



2004,
Square, acrylic, aluminum, ca.
H59 x B55 x D20 inches
2008,
Square, acrylic, aluminum, ca.
H29 x B 32 x D24 inches

I enjoy my hands, my eyes, my skin, my body, my senses, they all know
about the fascinating rules of geometry. I do not.
Ich freue mich über meine Hände, meine Augen, meine Haut,
meinen Körper, meine Sinne, sie alle wissen über die
wunderbaren Gesetzmäßigkeiten der Geometrie Bescheid, außer mir.





Landung 2008
Installation Cannes, ca 100 Stücke
Landing 2008,
Installation, Cannes, ca 100 pieces



o.T.: 2008
Installation in Cannes, Länge ca 30m
Untitled, Installation in Cannes,
length: ca1181 inches

And it is with those forms of Tatjana Busch that the art spectator engages herself. Himself.
Here she, he begins to think. In this plurality.

Crumpled.

Folded.

Bent.

"It could be like this and it could also be like that," says Tatjana Busch.

And still the soul in a certain, ripe moment finds her very own instant of manifestation. Then the "inner urge" (Kandinsky), the intuition, turns into material form.

Then the creating authentic spirit has found its material likeness. Matter becomes witness to this singular point in time.

Crumpled.

Folded.

Bent.

The relevance of location can join the form.

This is not always necessary.

But if yes, then a conversation emerges between spirit, form and location.

Then the spirit of the artist manifests itself in a shape at a place. Only here can this shape, this work of art, exist.

The location has merged into the art and became part of the art.

If the object is dissociated from the place, something is missing.

Crumpled.

Folded.

Bent.

In its location.

The spectator, who hitches onto the form, walks around Tatjana Busch's objects.

Can approach from above, from below. Front is back is front is sideways.

The eye jumps from edge to edge.

From shadow to shadow.

From color to color.

Crumpled.

Folded.

Bent.

The glance wants to penetrate.

Walking through moving stillness. Motion between space and time. Through space and time.

Each angle offers new perspectives.

Each angle allows for new associations, new streams of thoughts.

You only have to let them be.

Each angle is a facet of the art.

Together they constitute the history of the art. The history of the artist. Her path, her thoughts, her life. You can read the story. Intuition - geometry - play - law - shape.

Suddenly this becomes completely clear. In this instant.

And in this instant the artwork manifests itself.

Then the visible coincides with our thoughts, the inner eye.

It is the same instant, in which the "inner urge" of Tatjana Busch became the shape of this artwork.

And it all makes sense.

Kat Schuetz/Translation by Dr. Julia Samwer.



Haus der Kunst, 2007, München
 «Global while I was sleeping»
 Exhibition view Haus der Kunst, Munich
 left: Technologiezentrum Jennersdorf, Austria
 «mittendrin»





Haus der Kunst,
2007, München
Exhibition views Haus der Kunst, Munich

Dr. Sonja Lechner
Potential of Form by Tatjana Busch

«Only through the perfection of form can form be destroyed, and this is the ultimate goal of art in what is characteristic.»¹
– Friedrich Wilhelm Joseph von Schelling
Just as there is not only one form of life for each person, not a single possibility to shape ones vita, the form of things cannot be limited to a single option: Tatjana Busch has dedicated her oeuvre to this insight and its artistic exploration.

¹ Quoted from F.W.J Schelling, «On the Relationship of the Fine Arts to Nature,» in: Selected Writings, Vol. 2, 1985, p. 595

in the beginning was the realization that discarded, unrealized items possess their own form despite rejection. The artist elevated paper drafts and crumpled sketches from worthlessness by not consigning them to the trash, but instead giving them the objectivity they seemed to have lost in the moment of their elimination. As if bringing the discarded back to life, she gave structure to the crumpled pieces, first in colorless works, then in vibrant variety.

Tatjana Busch elevated the thrown-away to pictorial subjects, making the filtered-out worthy of artistic representation. The artist reinforced this contradiction by fixing sketches, candy wrappers, receipts, and much more onto solid ground, promoting them from the status of the deleted to the status of the valid. The artist thus saw the potential for form in something seemingly formless—and then took a step further. The substrate that provided foundation for her papers became the focus of her works. Tatjana Busch began painting square aluminum plates with acrylic colors or spraying them with automotive paint. Geometric forms of homogeneous multicolored quality emerged on the aluminum, seeming to include art historical references alluding to Josef Albers, Mondrian, Russian Suprematism, and De Stijl. The artist then shifted the painting surface into three-dimensionality by transforming the flat surface through multiple crumpling techniques into a sculptural form. What she had previously found in a crumpled state—paper waste—she now created from intact materials, as if reversing the process. It was as

though wholeness stood at the beginning, suggesting perfection of form, while damage at the end actually completed the form. The possibilities given to an object could not be demonstrated more strikingly, as the ultimate shaping is again only seemingly final, since the very state of its folding implies that renewed smoothing might be possible—meaning that this one form carries countless other variations within itself. Indeed, the artist transforms her three-dimensional works back into surfaces: Her «Portraits» are photographs of her series from different perspectives, layered on top of each other to create a single image (see Prof. Thomas Raff, in: Tatjana Busch – Objects. Exhibition catalog Munich 2007, n.p.).

These become visible in the moment when the artist hangs them on thin strings, allowing them to rotate freely in space. At this point, light enters the equation: its impact highlights different formal aspects while relegating others to shadow. Through the projections of the object onto surrounding walls, hundreds of possible forms emerge in the incident light—they exist only

always symbolizing what must be the foundation of Europe. Just as each country contains a diversity of expressions within itself, each human life harbors numerous possibilities for development. Unity despite multiplicity—which simultaneously represents Europe's challenge, as Paul Lacroix aptly noted in the 19th century:

“The unification of Europe resembles an attempt to make an omelet without breaking eggs.”³

³ Quoted from Rübel, Jan: “Europe

Abb. 1 untitledl, 1993 Paper, Gohrsmühle



Abb. 2 Trash1995



Abb. 3 2003 Thoughts to Malewitsch

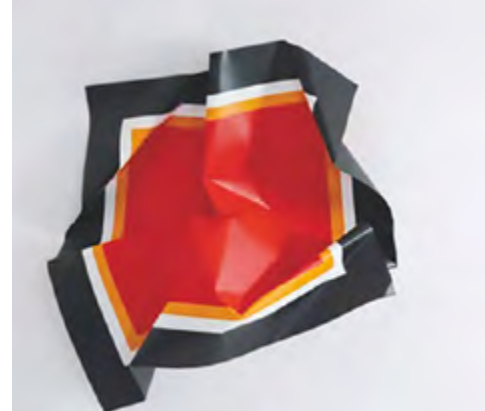


Abb. 4 2004 Beauties Haus der Kunst Munich



Abb. 5 2007 Global , While I was Sleeping



Abb. 6 White Sounds in B-Major



Dr. Sonja Lechner
Potential of Form by
Tatjana Busch

«Only through the perfection of form can form be destroyed, and this is the ultimate goal of art in what is characteristic.»¹
– Friedrich Wilhelm Joseph von Schelling
Just as there is not only one form of life for each person, not a single possibility to shape ones vita, the form of things cannot be limited to a single option: Tatjana Busch has dedicated her oeuvre to this insight and its artistic exploration.

Moves Closer Together,” in: Das Parlament No. 53.
In the consistent further development of her approach, the artist breaks with our viewing habits in her series “Flections.” Acrylic glass now serves as Tatjana Busch’s object carrier—the transparency the material allows suggests delicacy, yet each sculpture is fixed in its curvature. “We see meandering forms of light, abstract geometric structures that accelerate and build themselves up—sometimes quickly, fluidly, or quite abruptly—that briefly pause, only to disintegrate in the next moment, and reinvent and transform themselves again. Colors appear that spread atmospherically through space, mix, dissolve, and return to white in the additive color spectrum. Everything that unfolds here in the viewer’s perception is a continuous process of becoming and passing away.”

„And folding. Once again, it is the incidence of light that dissolves this solidity, that transforms what seems given into an infinity of forms. Yet: Not only do the forms become visible through light, but light itself becomes visible through form.
This inverse conclusion is intensified when the artist installs light by channeling its effect through video projection. Tatjana Busch creates a world of light that questions everything that appears immutable and static.

Abb. 7 Flection 2017



Abb. 8 Liquid Spirit



Abb.9 Zoom

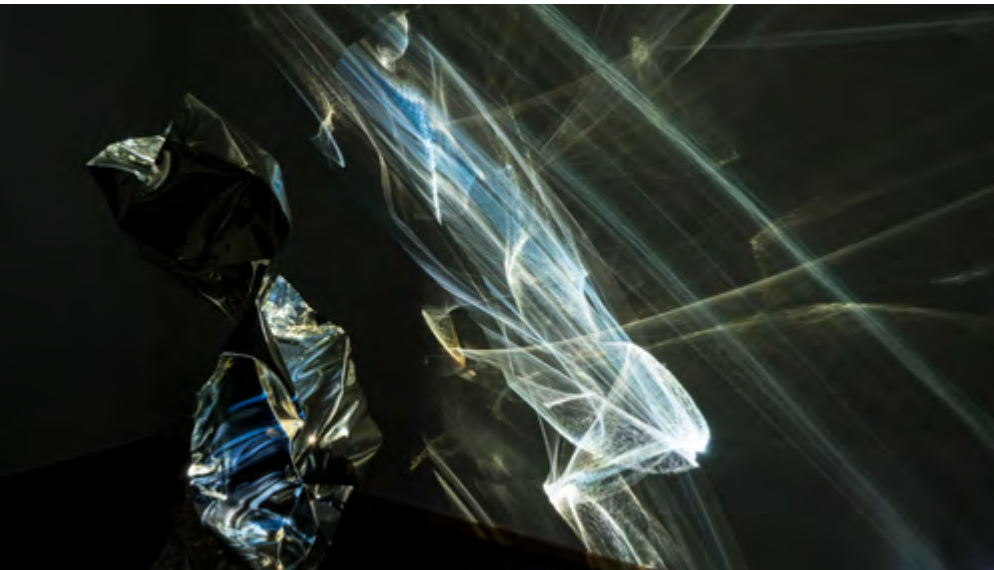


Abb.10 Inhale Exhale



Abb.11 Reframing



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Lia Saille



2016



Line

intuitive bended, follows in its entity natural form, expressing the signature of body and setting up sitespecific.

Lightinstallation:

Object: :

50m LED, Polyethylen, sensors, size variable sitespecific