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Roland Fuhrmann *Confluence*

Texts by Martin Seidel, Roxane Latrèche, Roland Fuhrmann
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Artist's monograph on the work of Roland Fuhrmann

Confluence is the second artist monograph by Roland Fuhrmann to be published by Kehrer Verlag. It presents a selection of thirty-six works from his current oeuvre – from conceptual photographic works and solar and thermokinetic installations to monumental sculptures. Fuhrmann's wide-ranging oeuvre operates at the interface between art and architecture as well as between science and contemporary history. With his anamorphic installations and kinetic objects, he challenges conventional ways of seeing, creates situations of unstable perception and shakes up spaces. His permanently placed public art and site-specific works are represented internationally. This monograph illustrates Fuhrmann's conceptual approach, in which his artistic work merges with spaces and their context to form a new entity – *Confluence*.

From the text *Art and the Logic of Things* by **Martin Seidel**:

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 public art and one of the most successful contemporary artists in the field. [...] But, as his entire oeuvre clearly reflects, he is also a tinkerer, designer and, beyond that, a scientist [...] In Fuhrmann's oeuvre, 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. [...] With his works, Fuhrmann breaks through categorical definitions of art in terms of themes, media, forms of expression and presentation.

From **Roxane Latrèche's** interview with the artist:

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. [...]

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

F: [...] 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.

Roland Fuhrmann studied fine arts at Burg Giebichenstein in Halle/Saale and at the École Nationale Supérieure des Beaux-Arts in Paris under Christian Boltanski. He completed his doctorate at the TU Dresden with an award-winning thesis on the construction history of streamlined airship hangars. Fuhrmann works as a freelance artist in Berlin. His numerous works of art in public spaces are on permanent display, for example at the German School in Warsaw, the Potsdam Justice Centre, the TU Munich campus and the Federal Ministry of the Interior in Berlin. His videos have won awards at international festivals. He has shown his work in exhibitions, for example as a Kaiserring scholarship holder at the Mönchehaus Museum Goslar, the Martin Gropius Bau in Berlin and the Kunsthalle in Mannheim. He has lectured at universities in Halle, Kiel, Lausanne and Antwerp.

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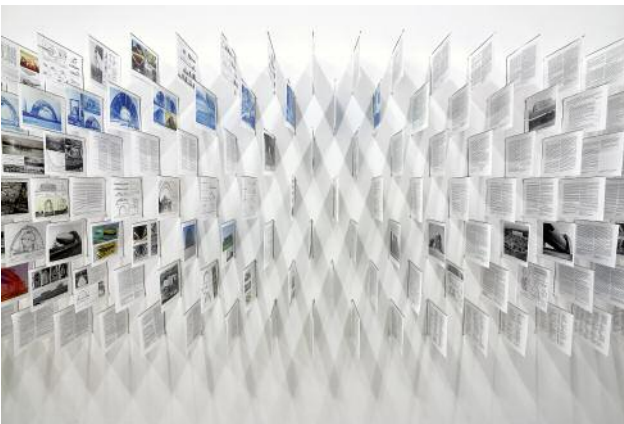
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