

Space is all one space and thought is all one thought, but my mind divides its spaces into spaces into spaces and thoughts into thoughts into thoughts.
Andy Warhol, *From A to B and Back Again*, 1975

Reminiscence Of The Future: Ursula Döbereiner's Installation „Spaces into Spaces“ Oliver Koerner von Gustorf

Spaces into Spaces is the title of the Berlin-based artist's installation commissioned by Deutsche Bank Art to present itself at this year's Frieze Art Fair: the fair stand resembles a huge, all-round drawing in which visitors are physically confronted with unaccustomed proportions. *Spaces into Spaces* combines the personal mark of the hand drawing with lines generated directly on the computer and enlarged to immense proportions as wallpaper motifs and patterns. A classical component of indoor living, wallpaper is both a drawn construction and a real-life furnishing element. In an all-over comprised of reproduced film stills, newspaper images, and internet motifs superimposed with the stylized depiction of amplifiers, cables, and technical instruments, Döbereiner directs her attention to the social and technological utopias of the past.

For her installation, Döbereiner uses a larger-than-life screened and doubled image of the cosmic waitress from Kubrick's 2001: A Space Odyssey. Carrying trays to the pilots' cockpit, she turns upside-down and seems to be walking along the ceiling. In reference to the sequence, which is accompanied by Johann Strauss' waltz "The Blue Danube", the director remarked that it was "a kind of machine ballet." In Döbereiner's work, this dream of automated progress appears as a media construction. Approaching the huge images of *Spaces into Spaces*, one recognizes the oversized pixels that make up the lines and zigzags constituting the image – an abstract pattern of large rectangles of varying size reminiscent of the low-tech animations of early computer games like Pacman.

Copy and Paste: Döbereiner's collages are made with the aid of digital technology; her computer serves to "remix" her own hand drawings. By means of this "sampling technique," Döbereiner's site-specific works transform the existing situation into memory and production spaces in which personal taste, autobiographical elements, and the artistic investigation of the medium of drawing overlap. In the process, she implements a technology that itself seemed utopian even at the dawn of the digital revolution. At the same time, she investigates the automation of artistic processes. Effect-generating devices used in music production repeatedly appear, such as the Flanger, and the Phaser, which borrowed its name from the fictional weapon of the Star Trek universe – along with technical equipment from the working space of Wendy Carlos, the musician who composed many of the pioneering electronic soundtracks of Kubrick's films.

The point of departure for Döbereiner's works derives from a highly concentrated involvement in musical styles, film images, ads, record covers, and pictures from magazines. When the artist listens to music while drawing from the inventory of found images or those she has photographed herself, she immerses herself in a state that is at once hypersensitive and distanced.

For her installation *POSTER_BOX* (2004), drawings of butterflies were blown up on the computer and wallpapered over walls and doors while girlfriends imitate the star poses of an entire issue of Vanity Fair and ballpoint-pen lines and shadings convey psychedelic light reflections and a blurry,

music-driven motion. Like Marc Brandenburg and other young Berlin-based artists, Döbereiner, who was born in 1963, uses architecture, mass media, and everyday images as a basis for compositions in which the borders between representation and abstraction become blurred.

Döbereiner's work leads us from the specific to the general. While she is not an author, the German weekly newspaper *Die Zeit* found her book *Cars/Films/Women/Homes/Fashion/Living* from 2001 to be the best example of German pop literature in a long time, by which they were referring to the cool attitude Döbereiner's work imparts. It's no accident that an image from Godard's futurist thriller *Alphaville* appears in *Spaces into Spaces: Nouvelle Vague*, the laconic diction of "hard-boiled" literature, pulp fiction are all determining influences that are reflected in her artistic production. With the same cold-blooded energy intrinsic to the lone wolves of crime novels, she creates "profiles" of personalities, objects, buildings, photographs, and interiors – drawn and digitally reproduced suppositions based on the available evidence. Döbereiner tells anonymous stories from our time which are both factual and sketchy, just as the personal and collective memories that gave rise to them.

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