

Galerie Buchholz  
17 East 82nd Street  
New York, NY 10028

Lutz Bacher  
More Than This

17 February  
– 19 March 2022

### Press Release

Galerie Buchholz New York presents “More Than This”, an installation by the late American artist Lutz Bacher (1943-2019). This installation is comprised of four different parts: “More Than This”, a sculptural work consisting of 24 large cylindrical segments and joints of industrial plastic tubing distributed across the gallery floor; “Black Forest”, a series of found paintings depicting fragments of bare tree branches in black ink and paint on various lengths of unstretched, irregular canvas installed frieze-like along the top of the gallery walls; “The Singing Life of Birds”, an audio track of field recordings of bird songs slowed down by 25%; and an untitled lighting element programs the gallery’s lighting to dim and rise at intervals throughout each day. This is the first reconfiguration of this work since it was originally shown at Secession in Vienna in 2016.

This show immediately follows Lutz Bacher’s “The Lee Harvey Oswald Interview”, an exhibition at Galerie Buchholz New York from December 9, 2021 – February 5, 2022 which presented a seminal series from the 1970s exemplifying her earliest interests in conspiracy, American mythologies around politics and celebrity, a contentious relationship between photography and language, and a profound suspicion about media and its ability to fix meaning. Over the course of more than four decades, Lutz Bacher’s work expanded from these interests, often revealing in the cast-off or discarded materials of contemporary culture their most cosmic and zoomed-out suggestions and intimations. The plastic tubing in “More Than This” can look like industry or infrastructure in ruins, suggesting bones or joints, but also wormholes or portals or periscopes that might lead to some other dimension. The scroll-like paintings of tree branches can resemble nerve-endings with splattered synapses. The audio track of bird songs with its non-human communication, and the lighting program that cuts the artificial illumination of the gallery, both suggest circumstances that could be either pre-historic or post-apocalyptic.

Uncharacteristically, Lutz Bacher agreed to give an artist talk at the opening of “More Than This” at Secession, in which she discussed early lessons and formative experiences in her artistic life, going back to childhood. A link to the talk is here: <https://vimeo.com/158164383> and for the duration of the exhibition the video will be on view at The Betty Center, Lutz Bacher’s archive located at 57 East 82<sup>nd</sup> Street and organized by Galerie Buchholz. Appointments are available for further research at The Betty Center by emailing [post@thebettycenter.com](mailto:post@thebettycenter.com).

This is Galerie Buchholz’s eighth solo exhibition of Lutz Bacher’s work. In 2021, Lutz Bacher’s work was included in “Stop Painting”, curated by Peter Fischli at the Fondazione Prada, Venice; “Zeroes and Ones” at KW Berlin; “K20/K21 – On Display” at Kunstsammlung Nordrhein-Westfalen, Düsseldorf, and “Exhibition as Image” at 80WSE, in New York. In 2020, her work was included in “No Dandy, No Fun” at the Kunsthalle Bern, and “Misfitting Together: Serial Formations of Pop Art, Minimal Art, and Conceptual Art at MUMOK in Vienna, among others. In 2019, The University of California Irvine presented a solo show by Lutz Bacher titled “Blue Wave” at the University Art Gallery, organized by the artist Monica Majoli and curator Allyson Unzicker and developed together with the artist. Also in 2019, the CCA Wattis Institute for Contemporary Art in

San Francisco presented show of new work by Vincent Fecteau which featured key pieces by Lutz Bacher, his long-time friend and collaborator. In 2018, Lutz Bacher mounted three institutional solo exhibitions: “The Silence of the Sea” was the inaugural show at the newly opened Lafayette Anticipations in Paris; “The Long March” at 80WSE New York University, NY, and a large-scale exhibition titled “What’s Love Got To Do With It?” at K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Previous solo exhibitions by Lutz Bacher have been held at Yale Union, Portland; 356 Mission Road, Los Angeles; Secession, Vienna; Statens Museum for Kunst, Copenhagen; Kunsthalle Zurich; ICA London; Portikus, Frankfurt am Main; Kunstverein Munich; and MOMA/P.S.1, New York, among others. Her work was also featured in in “Everything is Connected: Art and Conspiracy”, at the Met Breuer, New York; “The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, co (1983-2004)” at Bard CCS and the Hessel Museum of Art, Annandale-On-Hudson; “Other Mechanisms”, Secession, Vienna; “Stories of Almost Everyone”, Hammer Museum, Los Angeles; “Mechanisms, CCA Wattis Institute for Contemporary Art, San Francisco; “A Slow Succession with Many Interruptions”, San Francisco Museum of Modern Art, San Francisco; “America is Hard to See”, Whitney Museum of American Art, New York; “Open Dress”, Museum Abteiberg, Mönchengladbach; “NYC 1993: Experimental Jet Set, Trash and No Star”, New Museum, New York; the 2012 Whitney Biennial, Whitney Museum of American Art, New York; and “Spies in the House of Art”, Metropolitan Museum of Art, New York, among others.