



SEIZE 1 (Gore Windstopper), 2013

A story. Of inner necessities merging into pairs. It starts from inside and stretches – the right word: tendons, pulling, pumps – from an endoskeleton, yours say, a stranger's, as they're reaching toward another. To contain what's in front of them. With adjustable velcro closers, lycra forchets, kevler thread, all marking out deltas of life's tension. We're talking about life's problems in seizure then. Capturing a hand capturing a ball without the hand and without the ball. Skidding then, catching hold of a future criminal tainted with hereditary disease: these are spaces caught in the grip of a scream then. Aggressive full knuckle coverage. And the story continues with something you see every so often throughout winter. Perhaps there's nothing sadder than seeing one alone on a wet pavement on Friday evening, devoid of form, potential and life's tension. But fuck that. Grab whatever you want, or try to, and caught in the middle with suspension extending from inside is a volume, again in seizure, a spastic opening, caught in a scene of life that may become in every detail individual and great. Breathable and lightweight. Let's pretend to apprehend what we're taking hold of here, we're taking hold of an expanse that forces lines down through super fabric (ceramic) finger tips to points beyond these silent pairs of gauntlets mapping out the finite species of air that is two hands closing in on each other. Bodies without hands: the story is of the same Friday night and finally the hand is laid on another's thigh and belongs no more to the body from which it came – from this aniline avatar and from the object which it touches or grazes something new originates, such that novelty can exist in a place as old as the opposable thumb, ergo thumb itself, man himself, a new thing nevertheless in the dark corner of the night, and it has no name and it belongs to no one. This story is part of an inventory of these items that has yet to be fully written.

*John Holten in Darri Lorenzen's temporary Reykjavik studio. Vesturgata 14, Iceland, May 16 2013*



SEIZE 2 (Fox-Racer Bomber), 2013



SEIZE, Þoka Gallery, Reykjavík, 2013



SEIZE 2 (Fox-Racer Bomber), 2013

**General Factors** , 2011  
National Gallery of Iceland  
Balance Beam, 3x Photo banners & 2 channel sound

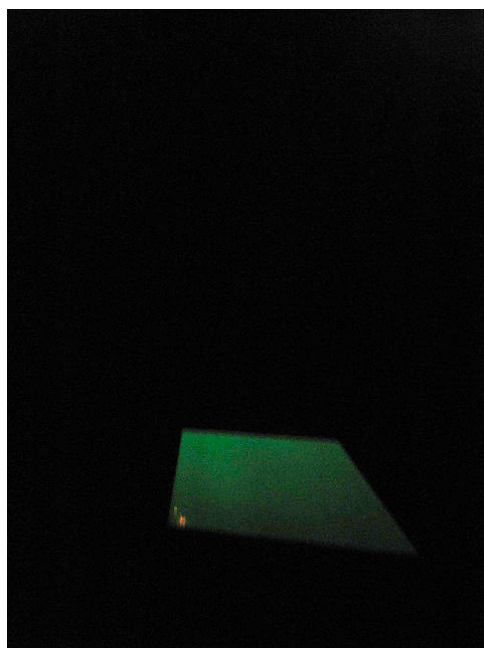
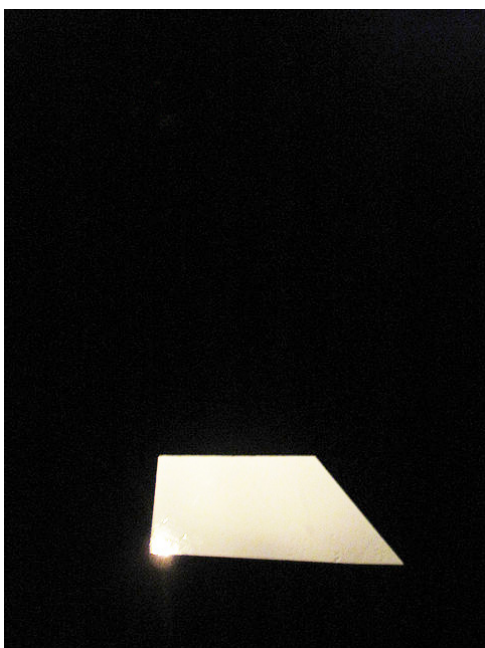








**Area (floor), 2010**  
high-precision projection spotlight & glow pvc film





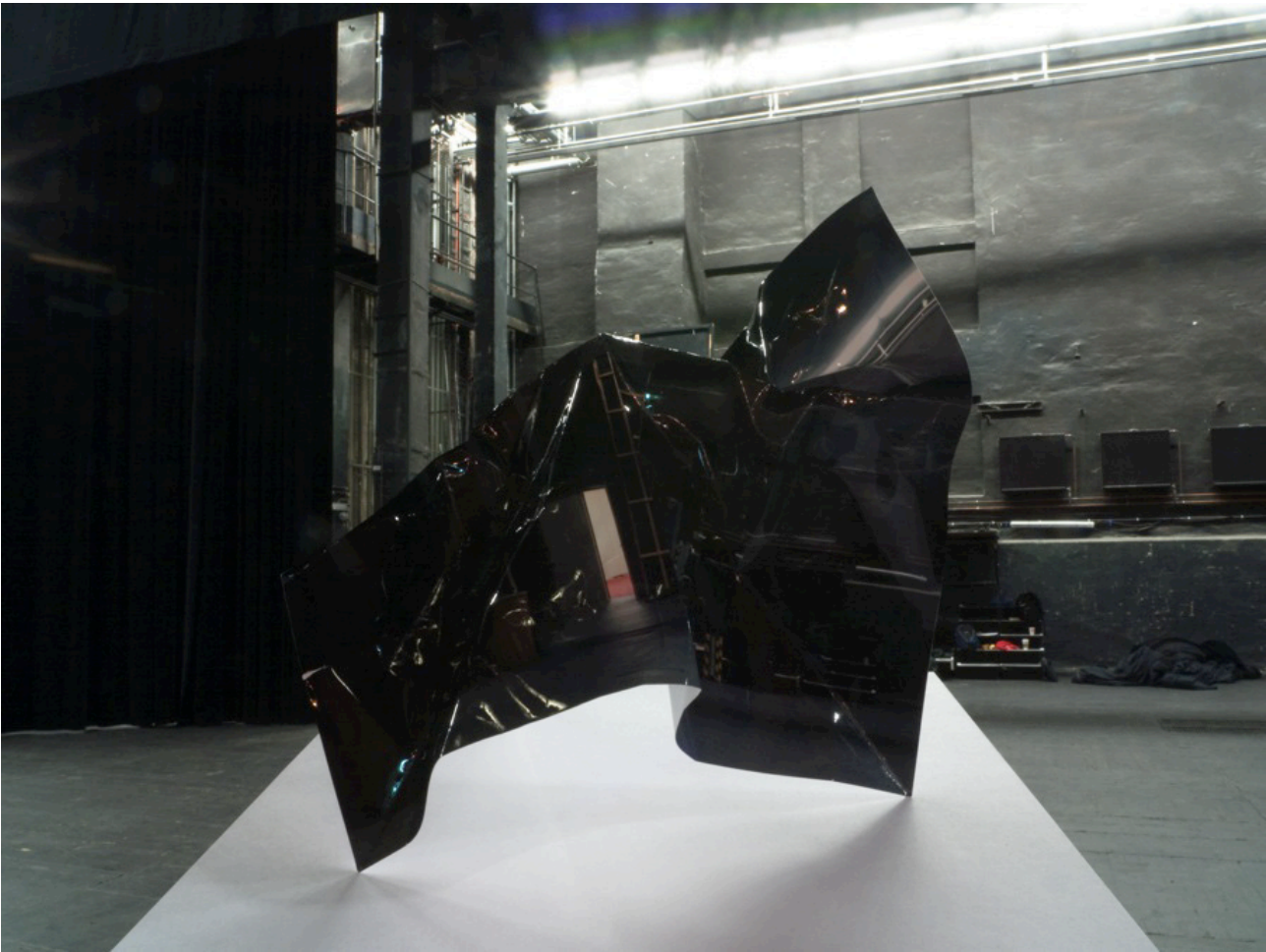
**Cap (high)** , 2011  
Cap hung high on wall





**FOLDS - circle on stage 1 - 7, 2010**  
Inkjet prints





**In Point Of Fact, 2009**

Krome Gallery / Berlin

Mirror foil, silvered window film, vitrine socket, 3D-animation with live feed,  
High res 3D rendering framed lambda-print, light and sound installation + publication





#### 4. to separate and shift, to reflect, to play

*In the process of working through concepts and experiences of space, Lorenzen does not aim for spectacular effects, nor does he set up experiments with the goal of explaining how vision or space in and of itself, functions. Rather, his minimal interventions and subtle shifts emphasize and play with the fact that space is constructed processually, through a series of changes, out of small fragments, which--through memory and the experience of time--eventually appear as the basic elements constituting any idea of space. The artist works with elements of the spatial situation at hand, while the visitor himself sets the work in motion. By creating situations and images of fragmentation, Lorenzen embraces postmodern concepts of space, and in his most recent works, he has begun to explore the ultimate fragmentation, in the form of digital, or virtual, space. The practice of separating elements, shifting, reflecting, and playing with them gives rise to the special quality of his work, which lies, essentially, in the continuous investigation of spatial perception--not to ensure its function, but, on the contrary, to destabilize it. It is like a leap into the void, a game whose rules are grounded in the fact that, ultimately, the whole apparatus of human perception is analogous to the notion of the blind being led by the lame--that is, perception is guided by the cognitive processes that allow us to imagine what space is like. Still, playing with human limitations does not lead to stumbling; instead, it produces unexpected observations and experiences of space (and often, beauty), just as poetry can surprise with its virtuoso manipulation of boundaries, as it moves beyond the purely communicative functions of language.*

*Kathrin Meyer. In Point Of Fact (catalogue), Berlin: Krome Gallery, 2010, p. 37-38*







**In Point Of Fact, 2009**  
Krome Gallery / Berlin  
Performance / Book launch  
with BJ NILSEN

Krome Gallery / Berlin

Performance / Book launch

with BJ NILSEN



Darri Lorenzen / BJ Nilsen | OPEN / WINDOW (2008)

installation | dimensions variable

ref: pg\_dl\_037

An audio composition is amplified directly on a glass window separating the installation room from the outdoors.

The sound emanating from the window simulates an erasure of the window itself.

OPEN, Living Art Museum, Reykjavik, Iceland, 2008





Darri Lorenzen | BILFERD NR.2 / AUTOFAHRT NR.2 (2008)

performance | dimensions variable

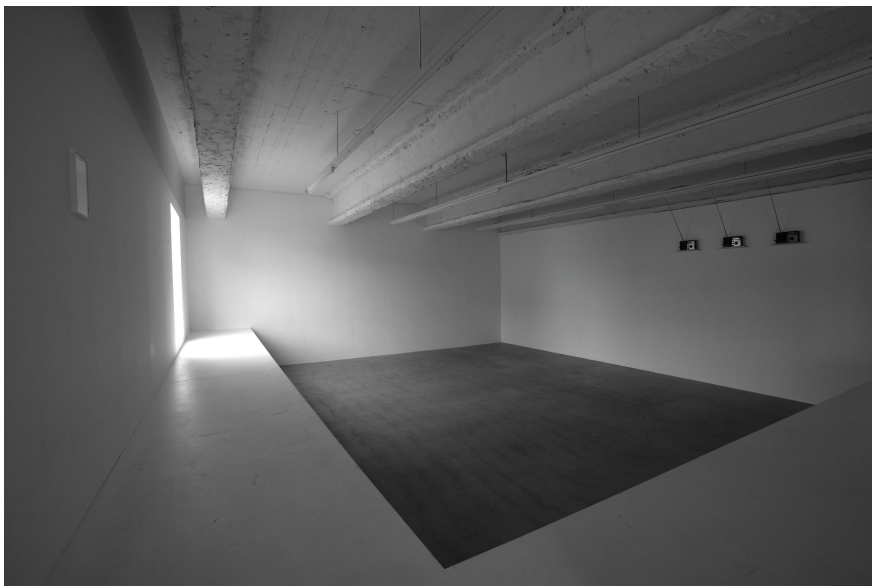
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The original piece by Dieter and Bjorn Roth, BILFERD NR.1 / AUTOFAHRT NR.1 (1979), is a sound recording of a road trip made by the artist and his son. For this remake, the artists Darri Lorenzen, Ingolfur Arnarsson, Finnbogi Petursson, BJNilsen and Bjorn Quiring attempted to do the same - to make and record another road trip that was played at the exhibition. The performance was presented as part of the exhibition OPEN, at The Living Art Museum, Reykjavik, Iceland. Both the original and the re-make are now part of the museum archives.

OPEN, Living Art Museum, Reykjavik, Iceland



**Open, 2008**  
The Living Art Museum / Reykjavík  
A collaborative exhibition with:  
Finnbogi Pétursson  
Ingólfur Arnarsson  
BJ Nilsen  
Björn Quiring



*“Before the 20th century, the main business of art was generally considered to be the imitation of life. Such ‘life’ was regarded like an assemblage of objects which the artist found within nature and mimed by way of the artwork (e. g. three-dimensional spaces and figures on two-dimensional canvasses, with the help of the science of perspective). However, in the course of modernity, the artwork more often tended to be conceptualized as an integral yet autonomous part of life all by itself, without any need to imitate anything. Nowadays, this idea seems to have become slightly tired and the traditional relation between life and art to have been overtaken by scientific development: technology invades life, manipulates and even generates the processes of living itself with the help of better and better access to ever smaller spaces within the organism. Consequently, a new artistic paradigm seems to be needed in which the artwork would no longer behave mimetically toward life, but wouldn’t just participate in it autonomously either. Rather, it would set out on an expedition, exploring a line of flight crossing the historically charged spaces of these fading alternatives.”* Úr texta Dr. Björn Quiring

**Points** , 2011  
Photoprint, pedestal and glass



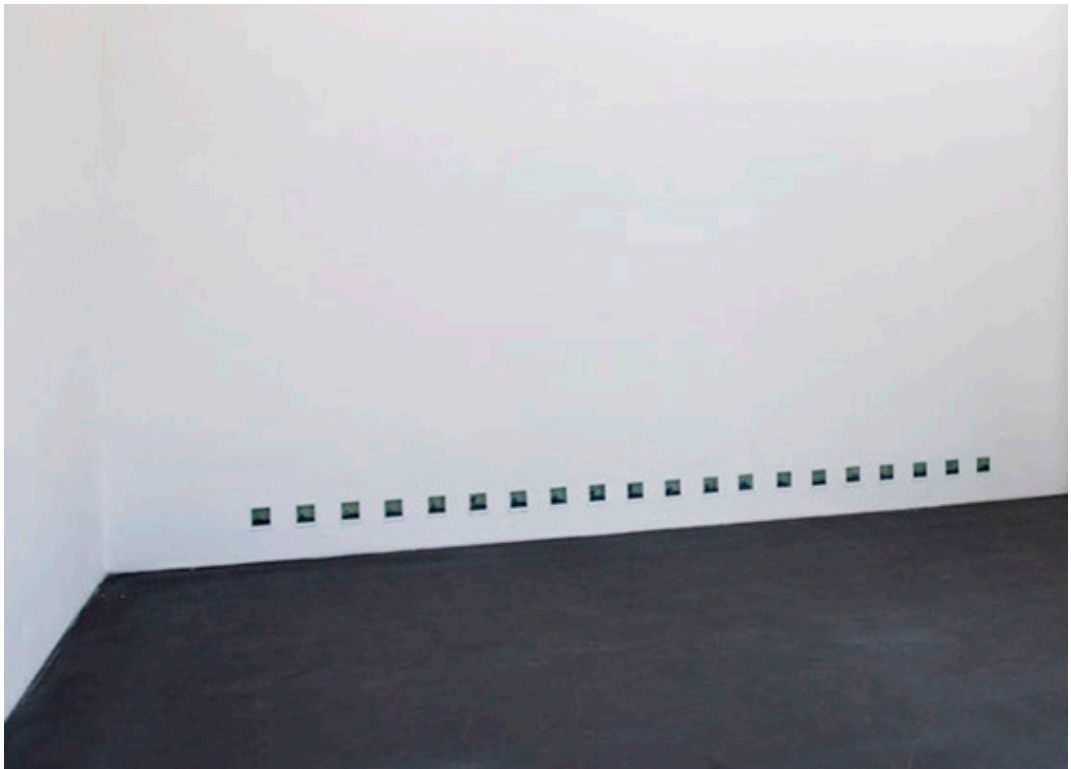
**Salute , 2011**

Photos shot with flash in a dark space while a performer climbs on top of a pedestal.  
After the Photos are shown in a slideshow on a digital photo frame  
<http://darrilorenzen.net/2011/salute/>

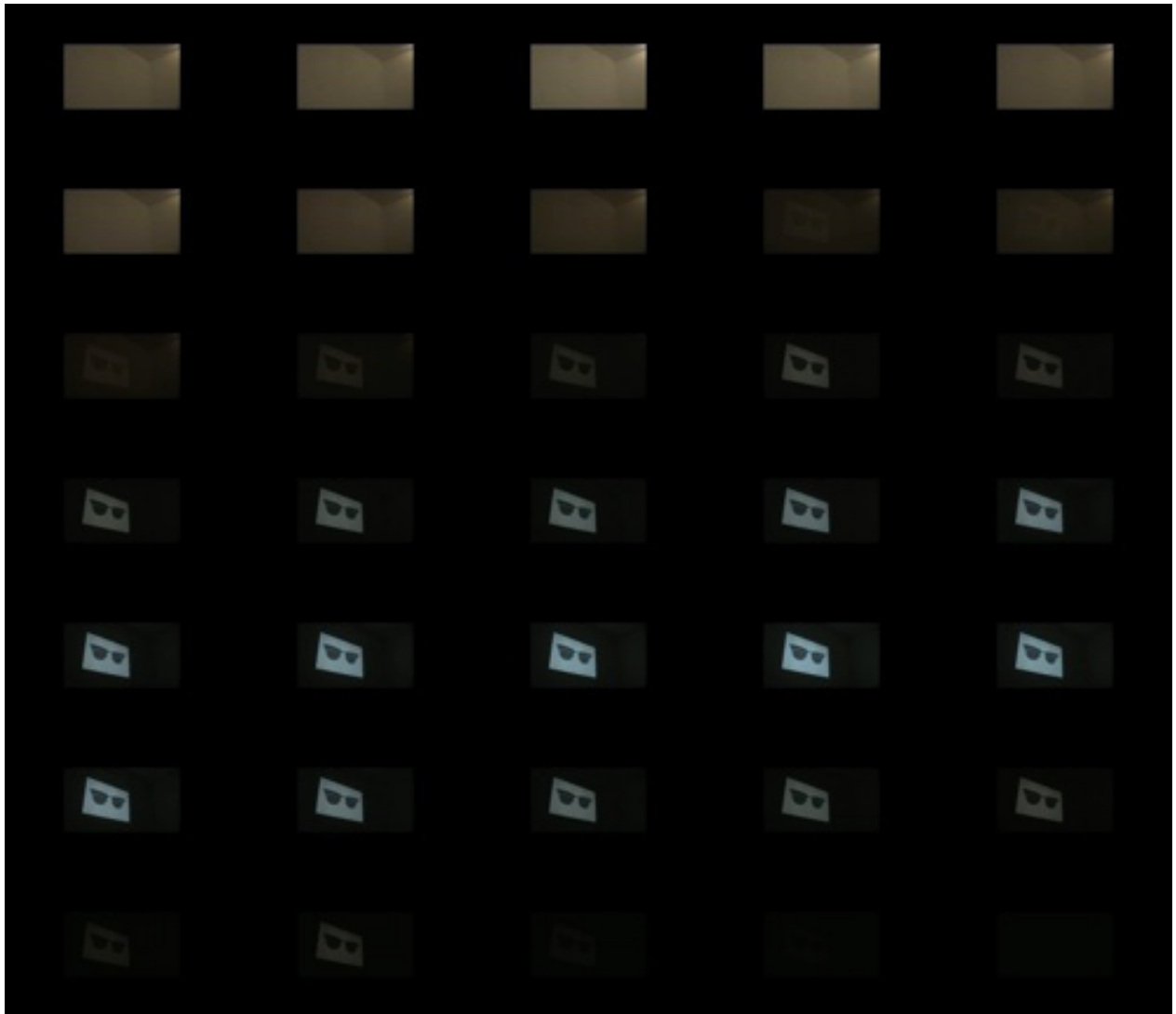




**Sequence** , 2004  
Polaroids of people bending down to have a closer look at the piece



**Shades**, 2010  
single slide, slide projector with sequenced light & sequences room light (slow fade)



**Vanishing** , 2011  
Galleria Stereo / Poznan /Poland

**A Space Of Few Minutes**  
A radio receiver tuned to a barely audible buzz.

**Jots**  
x 10, aluminium, glow pvc film & varnish.

**Hours from now**  
90x56cm c-print, glow pvc film & glass.

**Vanishing**  
43x52cm c-print, glow pvc film & glass.

\*  
sequenced lights



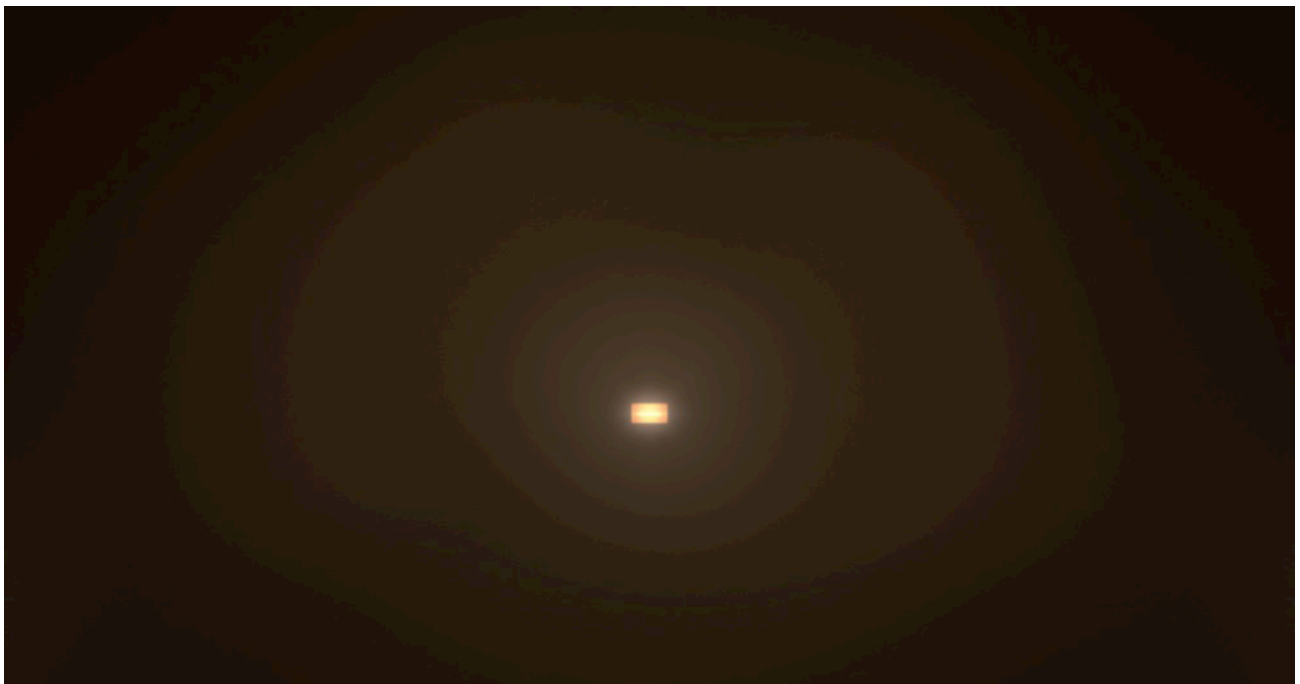






Darri Lorenzen | 90 MINUTES FROM WHERE YOU ARE NOW (2008)  
Cinema Auditorium / Digital video (HD) and Sound (Dolby Digital 5.1) - 20 minute loop.

<http://www.darrilorenzen.net/work/90/>



Darri Lorenzen | 90 MINUTES FROM WHERE YOU ARE NOW (2008)  
Cinema Auditorium / Digital video (HD) and Sound (Dolby Digital 5.1) - 20 minute loop.

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Darri Lorenzen | VOID DOUBT ECHO (2009)  
Performance at The Office, Berlin  
- performer, programmed lights, sound and smoke

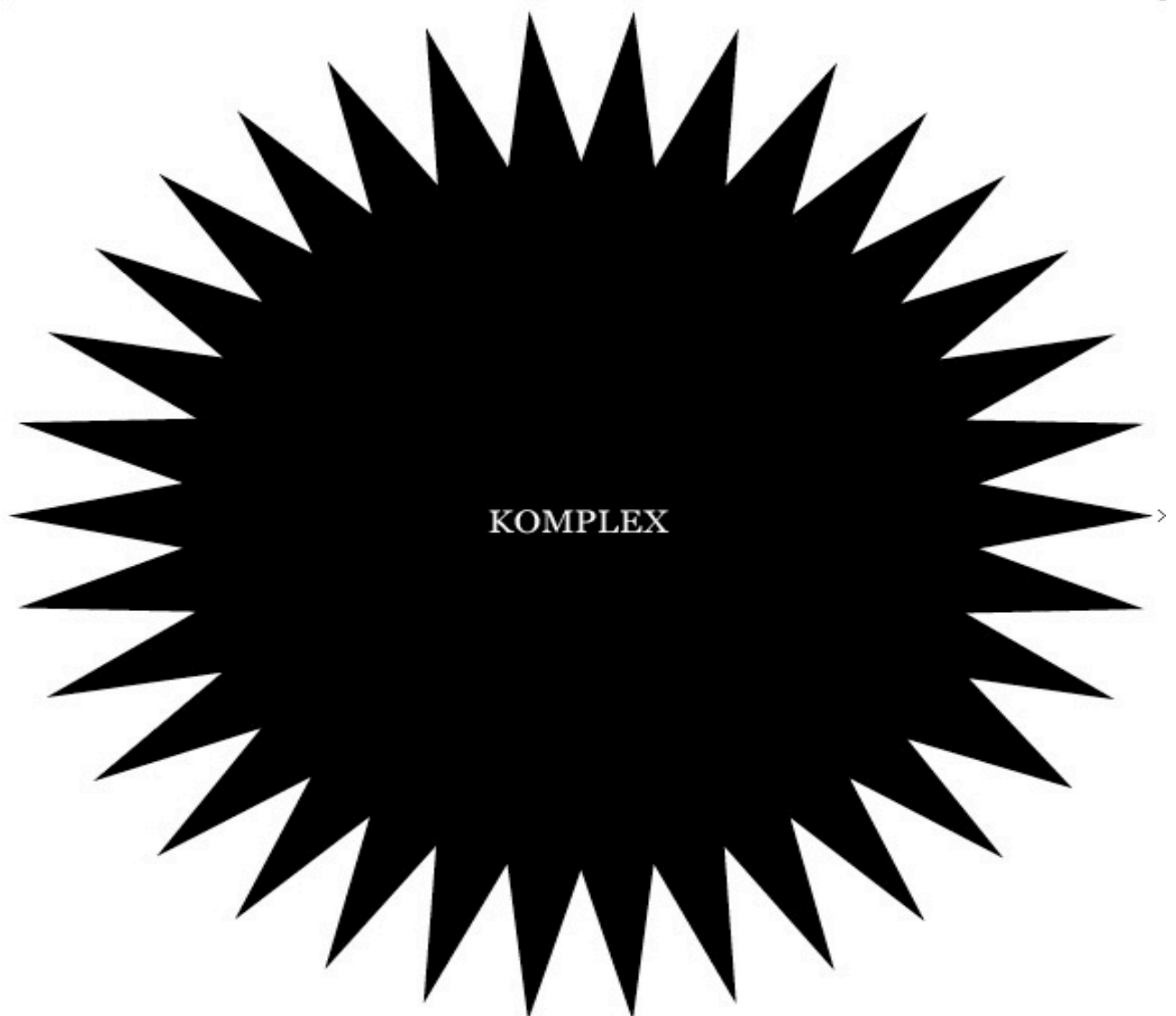
Icelandic artist Darri Lorenzen's opening performance forced together forty or so spectators standing shoulder-to-shoulder, barely breathing in light that waned into total darkness-then brightened incrementally again as two powerful smoke machines pumped fog thickly enough to induce spatial confusion. On a stair at the far end of the small space, a dancer grew slowly perceptible through a dense cloud that dissipated after several minutes, to everyone's shared relief. (Art In America, oct 2009, Kari Rittenbach)





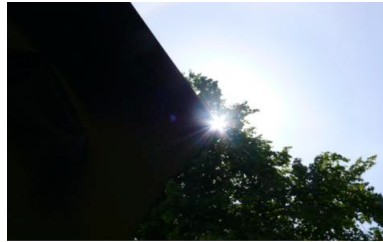
Darri Lorenzen & Elín Hansdóttir | KOMPLEX (2009 - )  
Komplex is a residency project at the Siggen Seminar  
Centre in Northern Germany, where each year an artist is  
invited to produce a site specific work on the premises.  
It is a project by the Alfred Toepfer Stiftung F.V.S., initiated  
by the artists Elin Hansdottir and Darri Lorenzen.

[www.komplex.cc](http://www.komplex.cc)



Darri Lorenzen & Elín Hansdóttir | KOMPLEX (2009 - )  
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Komplex is a residency project at the Siggen Seminar Centre in Northern Germany, where each year an artist is invited to produce a site specific work on the premises.

For ten days each summer, artists will exhibit in the barn in Siggen. The exhibition will not only be open to the guests of the Siggen Seminar Centre, but also to the general public. For the exhibition period as well as for the time of construction the artists are invited to live and work in an apartment in Siggen.

The artists invited to participate in the project are not expected to leave behind completed works, but rather they are being offered the opportunity to employ the space with the aim of revealing the underlying process of their creation, by any means of their choice.

All former artists of the residency are invited to nominate one artist/artist group for the coming year. Former members must not however nominate a compatriot. Through a closed section of the Komplex website, the former artists then select one nominee. The person getting most votes is then invited for the residency the forthcoming year.

Komplex is an ever changing whole composed of numerous intricate interwoven components that are innately related. In this way the project will continually develop from year to year as an organic structure. Komplex is manifested on the website in its entirety as a conglomerate of documentations of the work and references to ideas pertaining to the working process. As Komplex grows through the years, an imaginary place will be created: an expanding and boundless space. A site specific project that nonetheless breaks free from the confines of the physical space.

Komplex is a project by the Alfred Toepfer Stiftung F.V.S., initiated by the artists Elin Hansdottir and Darri Lorenzen. The website was developed by the artists and [www.d-pan.net](http://www.d-pan.net).

Darri Lorenzen | OUT OF HERE (2008)  
Performance with WalkyTalky's



Darri Lorenzen | angle (2008)  
2 m phopshorescent pole, lights, custom electronics | dimensions variable  
ref: pg\_dl\_025

A pole hung at an angle slowly rotates in the middle of a space. During a one-minute sequence, bright lights directed at the pole gradually fade out, pause, and fade back in. As the space becomes dark, the pole glows.





Darri Lorenzen | NOW THEN LATER (2008)  
Performance at The Reykjavik Art Museum



Darri Lorenzen / BJ Nilsen | OPEN / WINDOW (2008)  
installation | dimensions variable  
ref: pg\_dl\_037

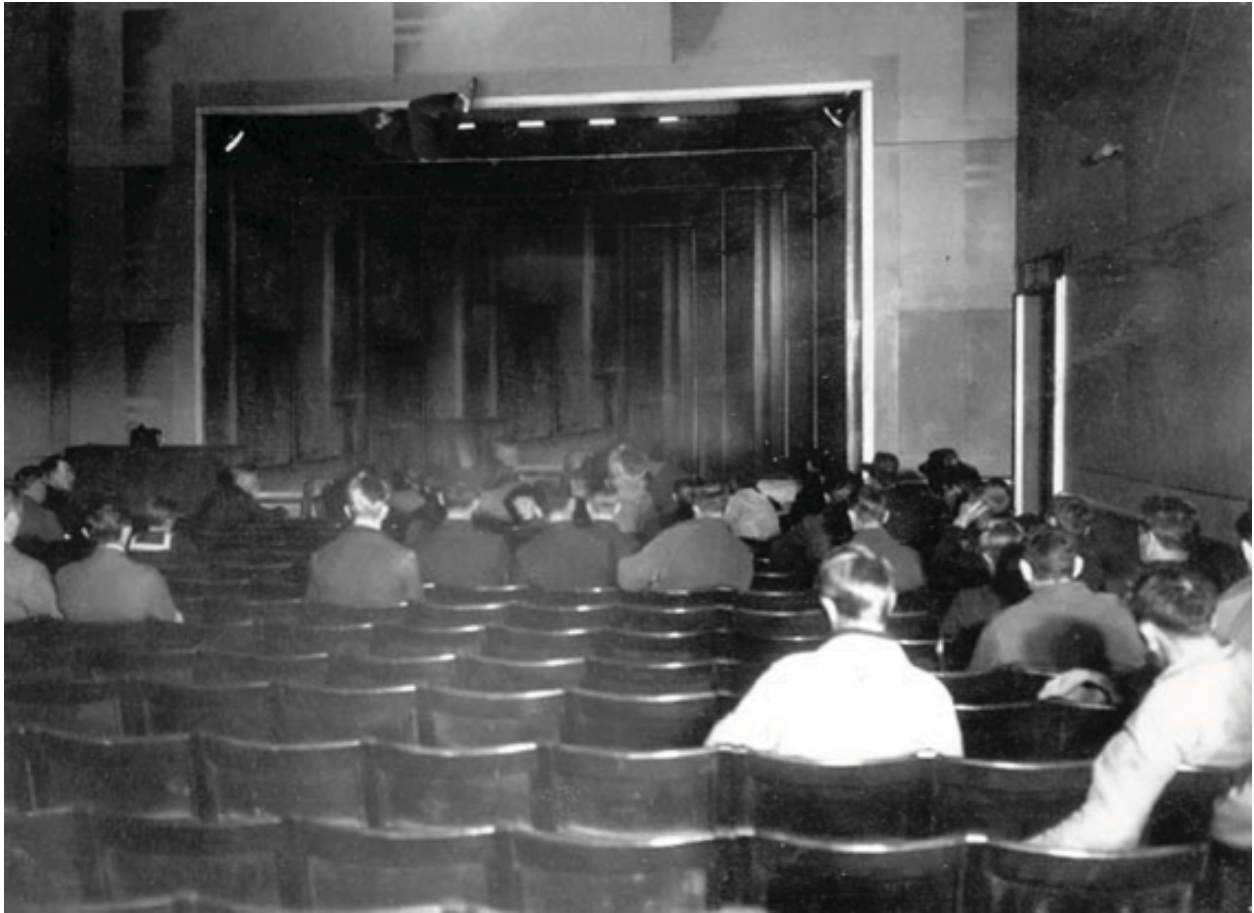
An audio composition is amplified directly on a glass window separating the installation room from the outdoors.  
The sound emanating from the window simulates an erasure of the window itself.  
OPEN, Living Art Museum, Reykjavik, Iceland, 2008



Darri Lorenzen | THROUGH OUT (2006)  
13 channels of projected video and sound + 13 mdf boxes  
ref: pg\_dl\_036

Kunsthalle Loppem, Loppem/Brugge, Belgium  
Numerous spot lights in various sizes traveled around the whole space inspecting details on its walls and ceiling. Sound made from magnified recordings of the projectors and the space faded between the boxes.





Darri Lorenzen | TO BE WHERE ONE IS TO BE SOMEWHERE ELSE (2006 - ongoing)

ref: pg\_dl\_035

Tjarnabío, Tjarnagata, Iceland

Equipment:

1. The Phone and the backtrack CD
2. Mixer, CD player and PA
3. Spotlight

People:

1. Someone to answer the phone
2. Darri on the phone
3. Someone to operate lights and mixer

Prep:

1. The custom phone and the CD player (with the backtrack cd) are connected to the mixer which is connected to the PA.
2. The spotlight is set on the phone.

Sequence:

1. Lights are dimmed
2. Spot on phone
3. Moment
4. Phone rings
5. Moment
6. Phone is answered by Someone
7. Press play on Backtrack CD
8. Performance through the phone begins
9. Darri hangs up
10. The end



Darri Lorenzen | HLERI (hatch) (2006)

ref: pg\_dl\_034

The Other Side of Things, Gallery BUS, Melbourne, Australia

What we discussed yesterday: Gallery Danziger, Berlin, Germany



Darri Lorenzen | BILFERD NR.2 / AUTOFAHRT NR.2 (2008)

performance | dimensions variable

ref: pg\_dl\_028

The original piece by Dieter and Bjorn Roth, BILFERD NR.1 / AUTOFAHRT NR.1 (1979), is a sound recording of a road trip made by the artist and his son. For this remake, the artists Darri Lorenzen, Ingolfur Arnarsson, Finnbogi Petursson, BJNilsen and Bjorn Quiring attempted to do the same - to make and record another road trip that was played at the exhibition. The performance was presented as part of the exhibition OPEN, at The Living Art Museum, Reykjavik, Iceland. Both the original and the re-make are now part of the museum archives.

OPEN, Living Art Museum, Reykjavik, Iceland

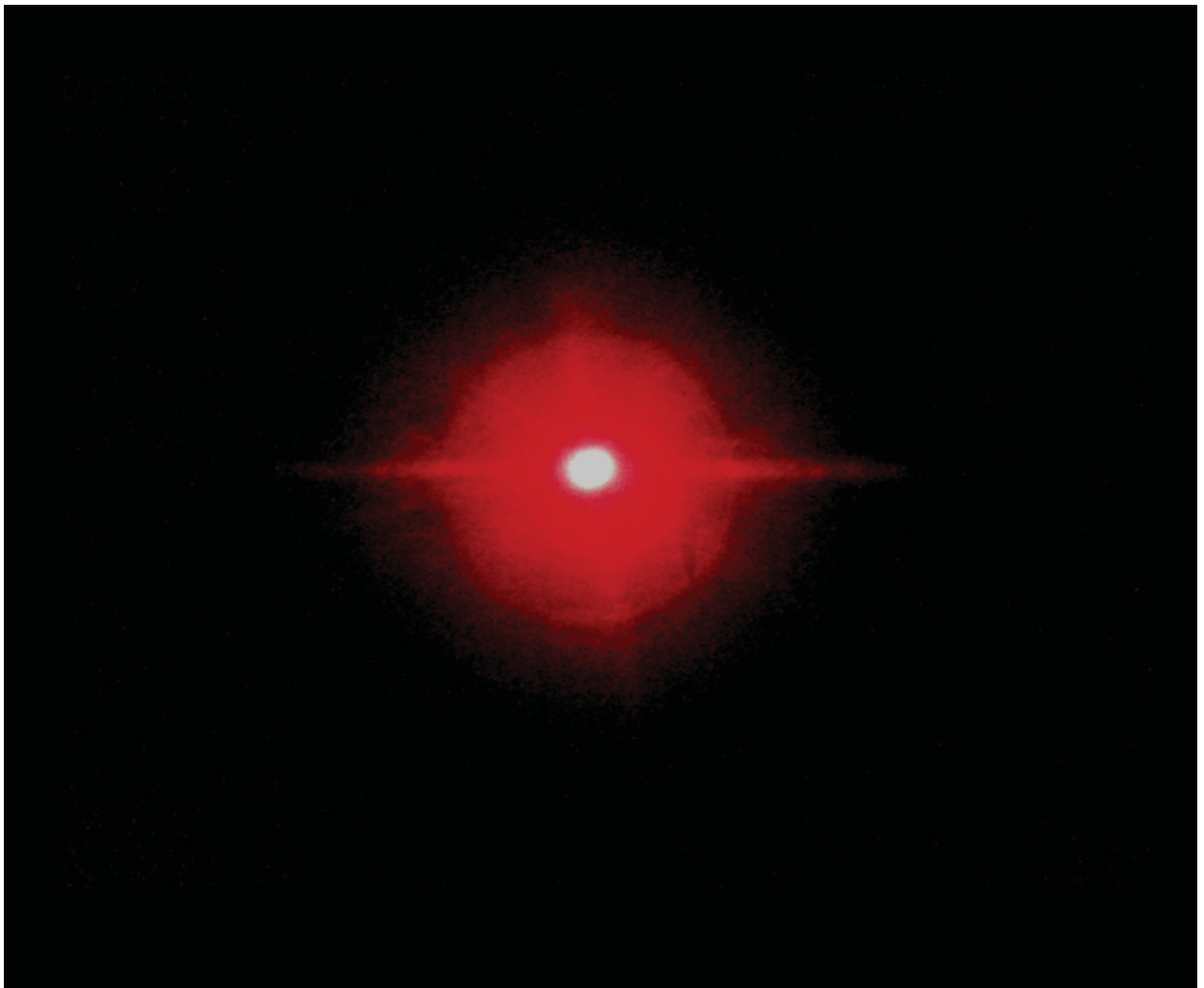


Darri Lorenzen | The Unnamable Point of Being There (2008)  
postcard, 1000 copies | 10.5 x 14.5 cm  
ref: pg\_dl\_027

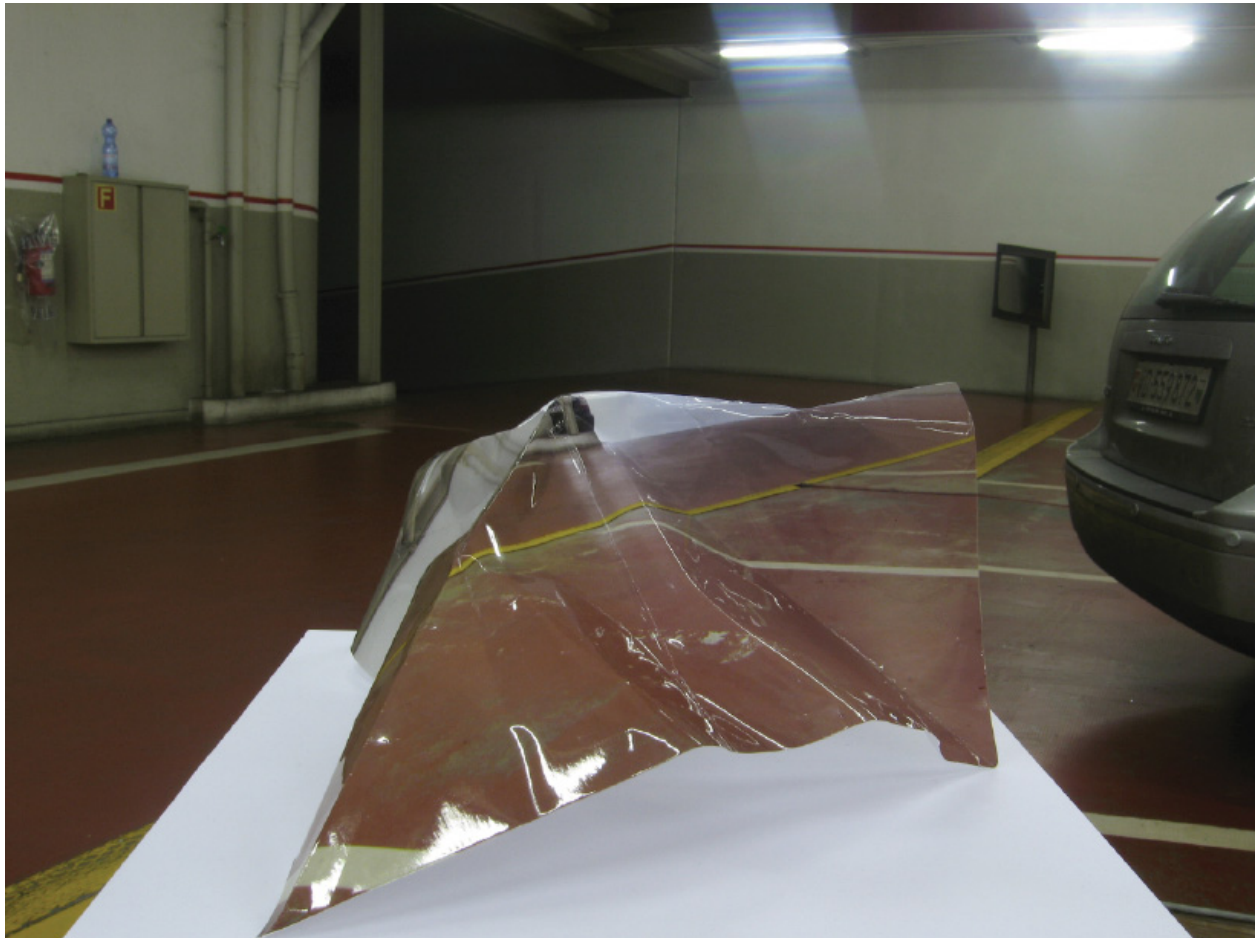


Darri Lorenzen | Point of View (2008)  
installation with red laser and high-frequency audio | dimensions variable  
ref: pg\_dl\_026

High frequency sounds crossing the limit of human perception bounce around a dark room.  
A glowing red dot, one meter off the ground, marks the room's center.



Darri Lorenzen | FOLDS uovo open office IV (2008)  
photographic paper and MDF | 22 x 30 x 30 cm  
ref: pg\_dl\_020





Darri Lorenzen | FOLDS uovo open office II (2008)  
photographic paper and MDF | 26 x 30 x 30 cm  
ref: pg\_dl\_018



Darri Lorenzen | FOLDS uovo open office I (2008)  
photographic paper and MDF | 22 x 30 x 30 cm  
ref: pg\_dl\_017



Darri Lorenzen | ROUND HERE (2007)

site specific photographs, glass, circling light-bulb | dimensions variable

edition of 2

ref: pg\_dl\_016

For each photograph, there is a certain position from which the image captured in that photograph lines up with the room's reflection in the photograph's glass. This occurs from 4 points in the room, and each line of sight is a tangent along the path of the lightbulb circling on a cord from the ceiling. The bodies in the images offer themselves as avatars for different dimensions of the space.

New General Catalog, New York, USA





Darri Lorenzen | CONVERGE 5 Minutes (2008)  
installation with light, sound, autolocked door | dimensions variable  
ref: pg\_dl\_014

A note on the door of the space indicates that once closed, the door will automatically lock for five minutes. Once the door is locked, the lighting brightness in the space slowly decreases until total darkness. At the same time, the sound of the space is processed and slowly amplified. After the five minutes, the lighting quickly fades back in and the amplified sound fades out. A moment passes and the door unlocks and opens.



Darri Lorenzen | Passing Four (Right) (2007)  
offset print combining four different images, one for each color channel | 48 x 37 cm  
Collaboration with Elin Hansdottir for issue 27 of Cabinet Magazine, featured in the project CMYK, curated by Walead Beshty  
edition of 4, 1 in a series of 2  
ref: pg\_dl\_013





Darri Lorenzen | Passing Four (left) (2007)  
offset print combining four different images, one for each color channel | 48 x 37 cm  
Collaboration with Elin Hansdottir for issue 27 of Cabinet Magazine, featured in the project CMYK, curated by Walead Beshty  
edition of 4, 1 in a series of 2  
ref: pg\_dl\_012



Darri Lorenzen | Genuflect (2007)  
photographic print and text | 120 x 95.6 cm  
edition of 3  
ref: pg\_dl\_011

- I.  
Genuflect at that which was. It must be done though I don't remember why.
- II.  
From within the broken psyche, dead moments are reflected to the back of the eye.
- III.  
Receding at a snail's pace – the boundary of that which is and that which might be.
- IV.  
A moist eye traces the limit down to a flowing field of vision.
- V.  
Desires to see into its own world of shadows, how the shreds of one field of vision shimmer in the light of another, how a new image has become.

text: Oddný Eir Ævarsdóttir  
english translation: Jón Proppé



Darri Lorenzen | THIS TIME ANY TIME (2007 - ongoing)

ref: pg\_dl\_010

a space, microphone, sound system and automated recording/playback device | dimensions variable

The installation collects the sound of a space while it is occupied and plays back sounds from the collection while the space is unoccupied. THIS TIME ANY TIME may be installed in any space, of any size and will go on forever.



Darri Lorenzen | MID (2007)  
installation | dimensions variable  
ref: pg\_dl\_009  
Menningarnótt, Reykjavik, Iceland

The installation consists of a single pulsing LED suspended from the ceiling in an otherwise completely dark room.  
Mist diffuses the light and an amplified recording of the space at night floods the room from the four corners.



Darri Lorenzen | Contours of Site, Photo (6) (2007)  
digital c-print | 52 x 69 cm  
edition of 2 + 1AP  
ref: pg\_dl\_008





Darri Lorenzen | Contours of Site, Photo (4) (2007)  
digital c-print | 52 x 69 cm  
edition of 2 + 1AP  
ref: pg\_dl\_006



Darri Lorenzen | Contours of Site (2007)

video installation | dimensions variable

large wooden platform, suspended/tilted screen, and looping hd video (63 min)

ref: pg\_dl\_002



Darri Lorenzen | Contours of Site, Platforms (2007)  
platforms and 6-channel audio installation | dimensions variable  
ref: pg\_dl\_001

