

TORSTEN LAUSCHMANN: MARY MARY

Torsten Lauschmann flirts with a wide array of media – from animation, photography, drawing, painting, sculpture and installation to VJing, TransEuro busking and mixing using his own audio and video software. For this, his latest solo exhibition, the artist performs his variety-show repertoire almost in its entirety. *Self Portrait as a 'pataphysical Object* (2006), consists of a series of phono connectors plugged together and hung from the ceiling to fashion a crude Bedroom Boy's 'chandelier'. More visually engaging than functional, it conjures up an image of Lauschmann as an experimenter who creates imaginary problems and then magically resolves them. Typical of how the artist throws things together with wit and humanity, this jumble of ideas and forms is elegantly coaxed and collated rather than stewed into an overly synthesized ding. The materials retain their humble origins, just as each work remains formally discrete from its neighbour.

Undereath the 'pataphysical chandelier, a studied peacock (*Untitled*, 2006) presides over a gestural painting pinned to the floor. Perhaps an example of peacock art or the daubings of a child, these slithers of gold paint on greasy brown paper, deliberately devoid of lyricism, could just as easily be a locally sourced abstract painting. The decadent peacock struts over the little painting as though it's just found a bag of chips.

The works are punctuated by a series of small Polaroids taken by Lauschmann. They mainly represent everyday domestic spaces, but they have an otherworldly beauty. In *Polaroids No.17* (2006), the traces of a child's handprints on a tenement window can be seen backlit through the gloomy light of the room; giving the image a spectral quality.

Although fumbling collagist tactics are routine around town – the official Glasgow Style of the 00s – a melancholic and technophilic aestheticism tends to distinguish Lauschmann's work from that of his peers.

This is markedly evident in *The Mathematician (Pál Erdős)* (2006), an animation that accompanies the voice of the famous Hungarian prodigy; his visage constructed of plus and minus signs and the numbers nought to nine. A nomad for much of his life, Erdős was caught in a global network of beautiful mathematical proofs; although he travelled constantly, he was simultaneously cut off from the everyday. The video is projected onto a blackboard in a dark room giving a faint air of malevolence rather than enlightenment. Other works in this space reinforce the ambience of a rainy Sunday spent poking around in the attic of an eccentric genius. *Interference, Even* (2006), a found video of a contortionist bending over backwards while scribbling awkwardly on the floor, is annotated with a rotating mathematical prism. In the shadowy corner of the room hangs *Marcel* (2006), a small illustration from a children's book. Carefully transformed so that the boy depicted appears to be playing with a strange pyramid resembling a Necker Cube optical illusion, this is Lauschmann's idiosyncratic portrait of the artist as a young man. *Neil Mulholland*

