



cut copy **ulrich lamsfuss sees double**

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The initial Google of Ulrich Lamsfuss turned up a show last winter at New York's Lombard-Freid Projects and a show at Los Angeles's Daniel Hug Gallery... opening the same weekend... showing the same work. Someone had to be pissed. "That was a dare of a friend of mine," says Lamsfuss. "He said, 'You make paintings in series—big deal. Try having two shows at the same time.'" Obviously the next rung in the ladder would be to clone himself, but at that, Lamsfuss balks (a little).

Lifting images from magazines, ads, still photography and Jeff Koons, Lamsfuss carefully reinterprets the borrowed images and returns them as works of fine art, rendering them exactly in oil paint. But rather than present the paintings as one-of-a-kinds, Lamsfuss never loses sight of the fact that these are ultimately copies—so he makes many of them in series. "I make something in duplicate or triplicate because I want to get away from something content-connected," he says. "I think of my art as somewhat of a slow video clip. But everything is open to a different interpretation." Having studied art informally in Berlin, Lamsfuss never set out to scale the lofty perch of the art world and instead thought of himself as a hobby painter, working a day

job laquering film sets. "Then one day my friend asked me to be in an exhibition called *LOOP*," he explains. "And a collector ordered a series of 12 paintings. And suddenly I was a hot potato and realized I could make a living doing painting." Lamsfuss's career began to take off in the late '90s, with shows including *The Garden of Consequence*, *The Raw And The Cooked* and *Somebody Give The Lord A Handclap* (which he describes as "a proletarian techno CD by someone named Zonderpussy"). Lamsfuss's most recent show was entitled *Pet Sounds*, an album he's never heard, but a phrase he thought sounded great. Maybe it's the eerie double image of the naked woman holding a bottle of perfume—that was shown simultaneously on opposite sides of the country—that has such a natural handshake with Brian Wilson's magnum *hocus opus*, or maybe it's just Lamsfuss's natural penchant for unlikely composition. "Maybe I am a little uneasy about being an artist," he says. "But I have a spiritual need to get something out, in the end. It's something very little, but at least I get something out." ALEX WAGNER
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