

Lucas Ajemian
Einmal ist Keinmal (Once Is As Good As Never)
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The delicate crossings, borderlines and combinations of individual and collective authorship are the material of Lucas Ajemian's work. His performances, film installations, drawings and sculptures are based on the integration, revision and de-articulation of found sources. The deconstruction of media specificities is typical: for example video stills are used to produce a sculpture or films are generated from drawings. The original reference between image and reality becomes blurred by his intervention, but remain somehow visible as a trace. Shining through these investigations is often an ironic and humorous critique of political and social behavior.

Inspired in part by Walter Benjamin's essay of the same name, Lucas Ajemian's new exhibition *Einmal ist Keinmal* (Once Is As Good As Never) consists of a series of elliptical encounters with the repetitions and singularities of artistic practice. Two 16mm films, and a video projection, and a series of photographic prints document and animate materials as different as Ajemian's video camera, a collection of abandoned or unfinished sketches, and the blank, pinhole-riddled walls of his studio.

Ajemian's first film projection is of a series of drawings and collages that he had accumulated in his flat file, sketches of abandoned or unrealized projects, cast-offs, and false starts. Like the writer in Benjamin's text, Ajemian knows that just as there are bad or unfruitful successes, there are also fruitful failures. His film accumulates and binds these "failures", into a subjective index. The material is animated in an a-rhythmic sequence of blurs, cuts, and close-ups, injecting them with a comical liveliness. The second film is an attempt to execute a *camera-less film*. But the camera remains the protagonist for 7 seconds, captured at intervals as it rotates and revolves a top a flatbed scanner. The effect is that of an object turning in space until points where the artist's hand is visible. These three projections are displayed in a sequence, the video projected onto the pedestal which holds up the second film's projector, which in turn is projected onto the pedestal which holds up the film projector, which itself is projected onto the wall. The last element of the installation are a series of negative photographic prints of Ajemian's bare studio walls, in which their scratches and pinholes are transformed into a constellation of stars and flashes of light set against a dark blue background. These images, framed, then painted in obstructive gestures, are the mute testimony and fugitive traces of studio activity, of its false starts, failures, conflicts, and contradictions, but also of the successes and renewals of a practice for which once is as good as never.

Lucas Ajemian was born 1975 in Virginia. He lives and works in New York. His recent solo exhibitions were at Palais de Tokyo, Paris and his galleries Birgitte Kirkhoff in Kopenhagen (DK) and Parisa Kind in Frankfurt a. M.; In Germany his works were shown recently in the group exhibition *Undo-Redo* at Friedericianum in Kassel