

Nothing is older than yesterday's news

Attention is seldom paid to wallpaper as a medium of contemporary artistic production. It is generally considered to be a decorative accessory, to which no innovative or, in an artistic sense, „aesthetic“ potential is attributed. Against this background, the oeuvre of Patricia Lambertus occasions surprise with its abundant ornamentation. For years now, wallpaper patterns have been a central component of her artistic work. Belonging to the basic equipment of this artist from Bremen is a large store of pattern books with samples from various eras. The extensive collection repeatedly serves as a point of departure for space-encompassing installations.

For the exhibition in the framework of the 1st Visual Arts Festival in Damascus, Syria, Patricia Lambertus has realized a new

work. A monumental wall picture consisting of several strips of wallpaper extends over a length of nine meters. The white wall of the gallery is transformed into an intense experience of color. It is not a matter here of the romanticizing assertion of traditional forms and ornaments. The pleasing rapport of a rust-colored, stylistic wallpaper is radically disrupted. Disparate wallpaper styles collide, overlap and penetrate each other, ultimately form a large-scale collage.

Destruction as an artistic method such as comes to expression here is not an end in itself, nor does it convey inner emotional states. It is part of an overriding discourse which comprehends and takes seriously developments of an artistic but also a social nature as an ongoing process of continuity and disruption.

„Nothing is older than yesterday's news“ is the title of the work. And indeed, nothing changes more rapidly than our

concepts of the future. The current situation in the Arab world brings this to light in an exemplary manner. In their explosiveness, the new political beginning in Egypt and the civil war in Libya could not be foreseen by anyone. In the meantime, the first impacts can also be registered in Syria, a state in the authoritarian grip of Bashar al-Assad. Against this background, the mural work appears like a resonance body for current events in which various (visual) concepts and value systems enter into a richly dynamic dialogue. In this manner, Patricia Lambertus manages to create a powerful symbol for the current era, which must find its way between modernism and tradition.

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