Portfolio
Fabian Lehmann

"(IN)STABILITIES"

Material: various

Dimensions: various

Year: 2024

Exhibition/Place: ODP Gallery, Leipzig

Fabian Lehmann's exhibition "(IN)STABILITIES" investigates the tenuous relationship between historical symbols of stability and the transitory nature of contemporary digital environments. An Artist based in Leipzig, Lehmann holds a Bachelor's degree in Photography and Media from Bielefeld FB Design and continued his studies at the Academy of Fine Arts Leipzig. His work occupies a critical space between the analog and digital, using these dualities to question the perceived permanence of cultural symbols and historical consistencies.

At a time when digital technologies pervade every aspect of modern life, Lehmann's work interrogates the extent to which these tools offer an understanding of history, or whether they distort our perception through a fragile and unstable medium. The exhibition explores how digital spaces—both malleable and ephemeral—create an illusion of stability, deceiving us into believing we possess a comprehensive grasp of the past. Lehmann's practice is rooted in examining the myth of digital omniscience, emphasizing the inherent fragility and impermanence that underlie digital representation.

Through the recurring motif of the Greek column, a potent symbol of historical stability and strength, Lehmann bridges the gap between ancient civilizations and the digital age. His works, crafted from materials such as digital images, 3D-printed elements, and everyday objects, juxtapose classical forms with digital aesthetics, inviting the viewer to engage in a dialogue that questions both the enduring notion of stability and the uncertain foundations upon which contemporary digital culture is built.

In the 'Säulen.jpg' series, for example, Lehmann uses rusted metal frames to encase photographs of ancient monuments, edited in dialogue with artificial intelligence, emphasizing the tension between permanence and decay. Similarly, his lightbox installation and mixed media sculptures, which integrate elements like plastic, marble, and aluminum beverage cans, evoke a dialogue between the tactile, material world and the ephemeral nature of digital space. These works reflect on the commodification of classical forms and the way digital culture reframes—and, at times, changes—our understanding of historical continuities.

Lehmann's large-scale installations further probe the instability inherent in contemporary digital life. By incorporating PC cases and based on 3D-printed stencils, custom-made plaster stucco elements, he draws attention to the fleeting, disposable nature of the digital age, questioning whether these elements can ever truly coexist with the symbols of classical civilization. In doing so, Lehmann underscores the instability of both physical and digital spaces, urging viewers to reconsider what constitutes permanence in an era dominated by technological change.

"(IN)STABILITIES" offers a reflection on how digitalization shapes our understanding of the past, while simultaneously changing our relationship with historical symbols of stability. Lehmann's work challenges the viewer to confront the fragility of the digital world and invites us to question the enduring relevance of (cultural) achievements of the past we rely upon for a sense of continuity in a rapidly transforming reality.
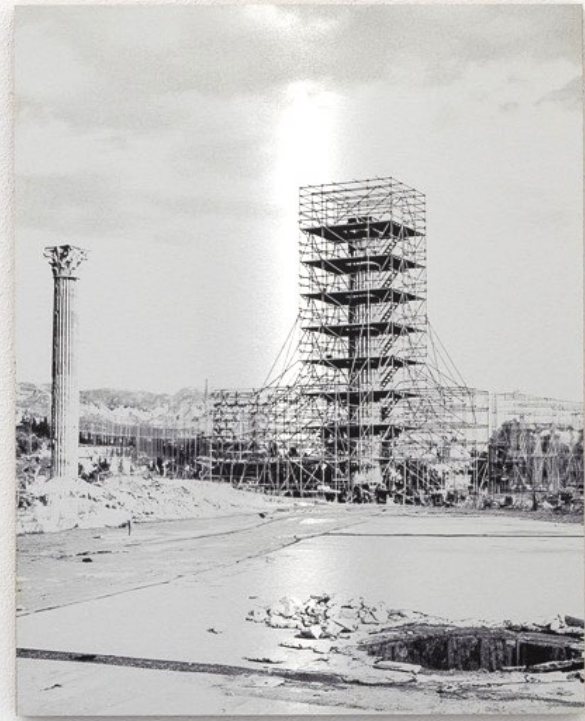
Podest (I),
PC Cases, Stucco Plaster
based on 3D printed Stencils,
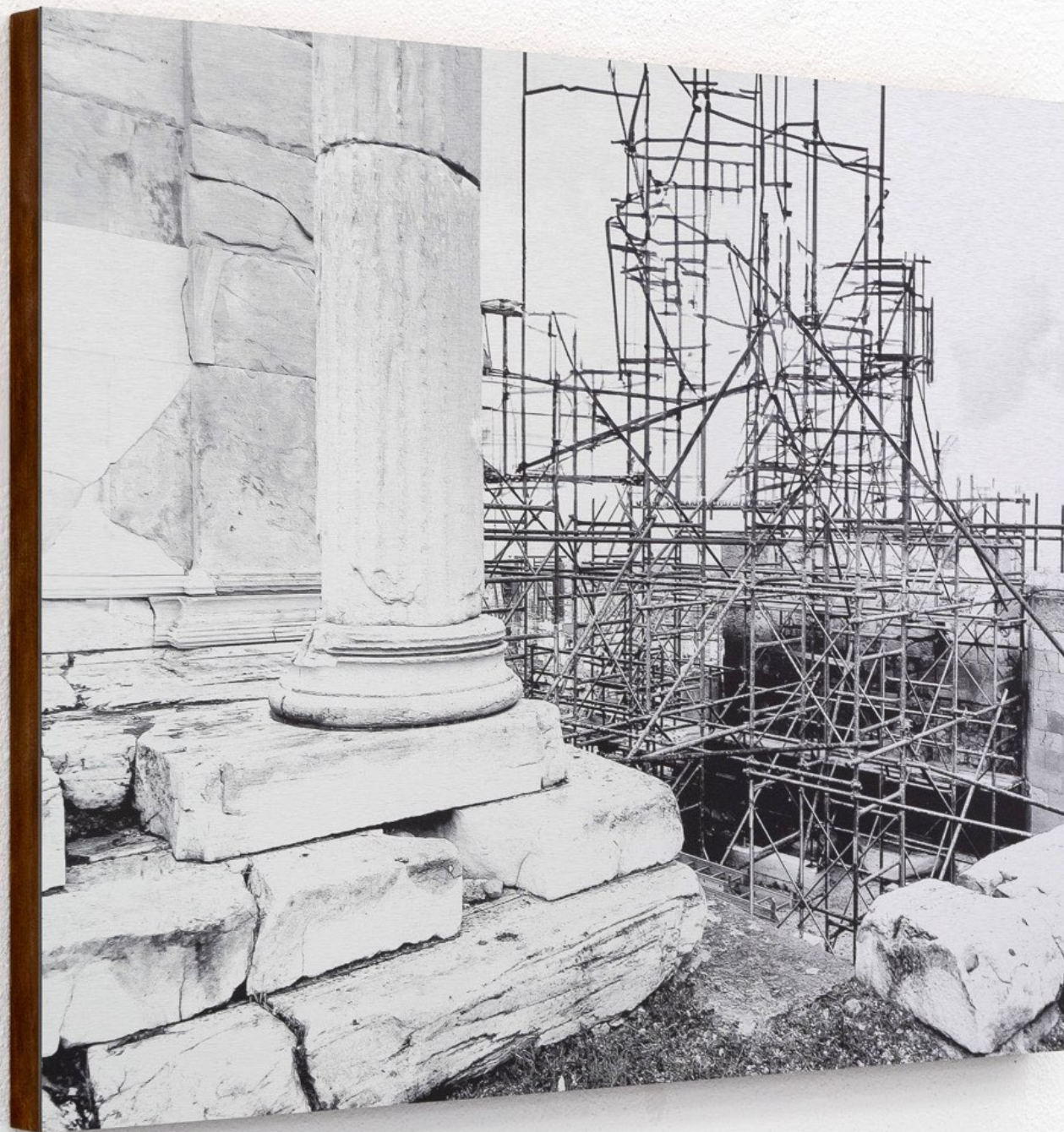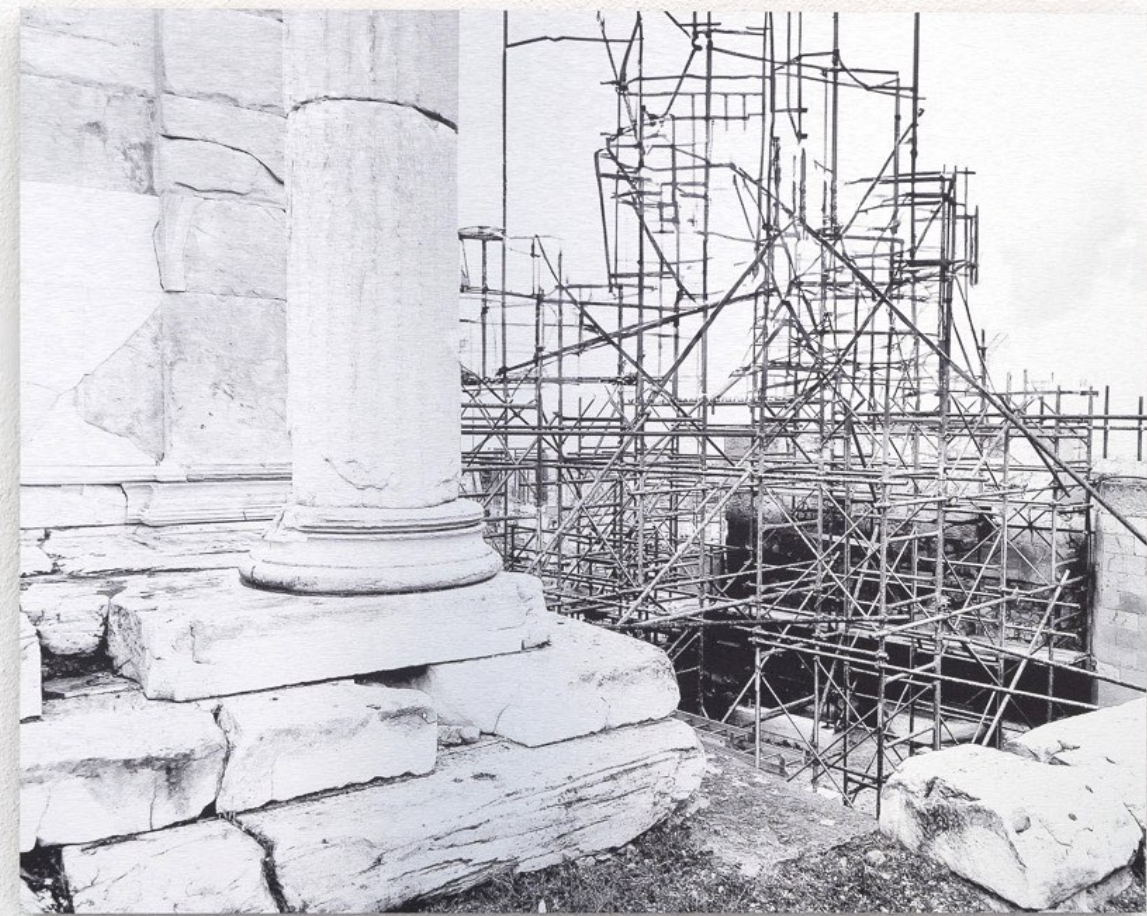ca. 300cmX500cmX30cm

Overview (IN)STABILITIES

Elements of Power (I),
Aluminium Cans, 3D Print,
300cmX15cmX15cm

Säulen.jpg (I),
UV-Print, rusted metal frame,
90cmX72cmX3cm

Säulen.jpg (II),
UV-Print, rusted metal frame,
90cmX72cmX3cm

Overview
Säulen.jpg (III)+(II),
Elements of Power (I)

-not yet titled-,
Marble, plastic, rusted metal,
30cmX50cmX10cm

Miniaturen (I),
Various materials,
20cmX20cmX10cm

Miniaturen (II),
Various materials,
20cmX20cmX10cm

Miniaturen (III),
Various materials,
20cmX20cmX10cm

-not yet titled-,
LED Lightbox,
130cmX160cmX10cm

-not yet titled-,
Aluminium frame,
print
28cmX35cm

"de_aztec REVISITED"

Material: plaster, aluminum constructions, spotlights, photo wallpaper

Dimensions: plaster plates approx. 105x67x5 cm

Year: 2023

Exhibition/Place: ODP Gallery, Leipzig

The works in the *"de_aztec REVISITED"* series explore processes of memory in digital spaces. The starting point is my personal connection to the computer game *Counter-Strike*, which serves as both a visual and emotional reference. In my work, I examine how digital environments imprint themselves onto our memory and what traces they leave behind—both on an individual and a collective level.

I use screenshots from the first-person shooter *Counter-Strike*, which I transform into tactile relief panels using a combination of 3D printing techniques and traditional casting processes. This process results in physical representations of digital spaces that are otherwise ephemeral and fleeting. These reliefs are staged within an immersive installation: aluminum constructions, floor elements, and strategically placed light sources situate the works in physical space, creating a dynamic interplay between the virtual and the tangible.

The installation encourages viewers to actively engage with their perception of the depicted visual worlds. It invites reflection on the mechanisms of memory in digital contexts—on how virtual spaces are remembered, stored, and potentially transformed when transferred into physical form. *"de_aztec REVISITED"* is not only an exploration of personal memories but also an investigation into the materialization of digital experiences.
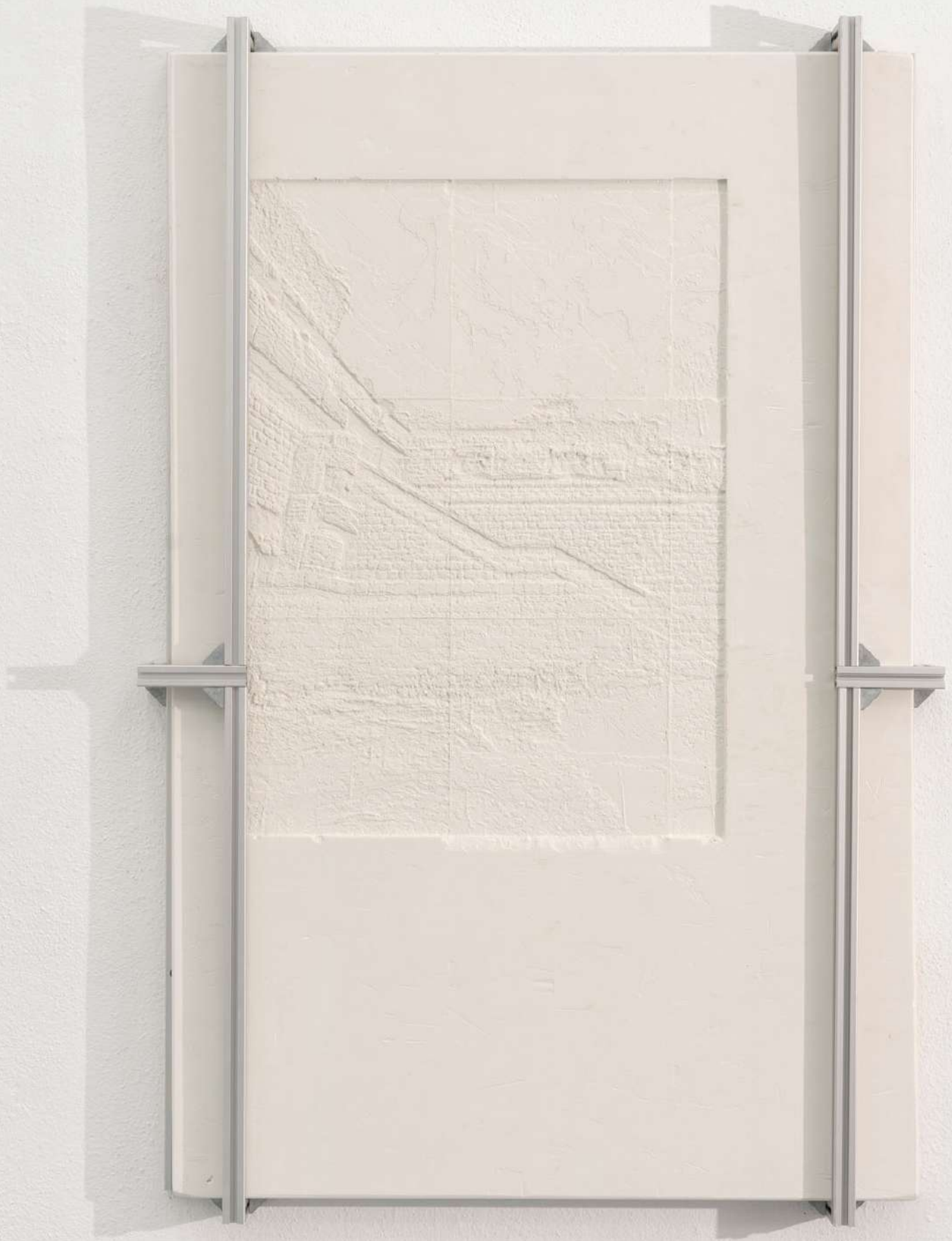
Materiality of memory

Material: Wood, Print as visual marker for Augmented reality

Maße: ca. 50cm X 50cm X100cm

Jahr: 2021

Exhibition/Place: "Beyond the L", Leipzig City History Museum

The work "Materiality of memory" deals with digitization processes of exhibition objects from the archive of the Leipzig City History Museum.
The task of archives is the collection, conversation and contextualization of objects that have found their way into the archive for various reasons from the profane space outside the archive. In contrast to conventional archiving methods, the digital space offers the apparent possibility of storing objects indefinitely, for an indefinite period of time. By being bound to material storage and reproduction techniques, technology has so far limited the quantity of storage.
With the advancing digitization of our environment, more and more objects are now being digitized and stored in various archives and placed in new contexts.

What challenges and opportunities arise from the shift of objects into immaterial forms of representation?
How important is the originality of exhibition objects in order to be able to speak about themselves and their time?
How does the further development of technology change our view of representational techniques of the past? What new possibilities of contextualization arise from the detachment of objects from their materiality into digital space?
The work "Materiality of Memory" consists of two parts.
The installation part is inspired by the exhibition design of the museum's exhibitions.
Part of the display cases in which the objects are presented in the exhibition function as "image markers" in my installation. Visitors can point their smartphone/tablet at the part of the display case I designed and then have the opportunity to see my interpretation of the digitized objects from the museum archive on their display.
Another level of the work is a sound piece that starts as soon as the visitor points their smartphone/tablet at the image marker.
The narrative sound level connects different levels of the objects from the archive in a fictional narration.

3 Kultur für alle?
FREIHEIT UND TEILHABE
ALS ANSPRUCH

2 KUNST ALS ANGEWANDTES
HANDELN

1 EINE BÜRGERSCHAFT
ALS KOLLEKTIVER MÄZEN

8 Fabian Lehmann
Materiality of Memory, 2021
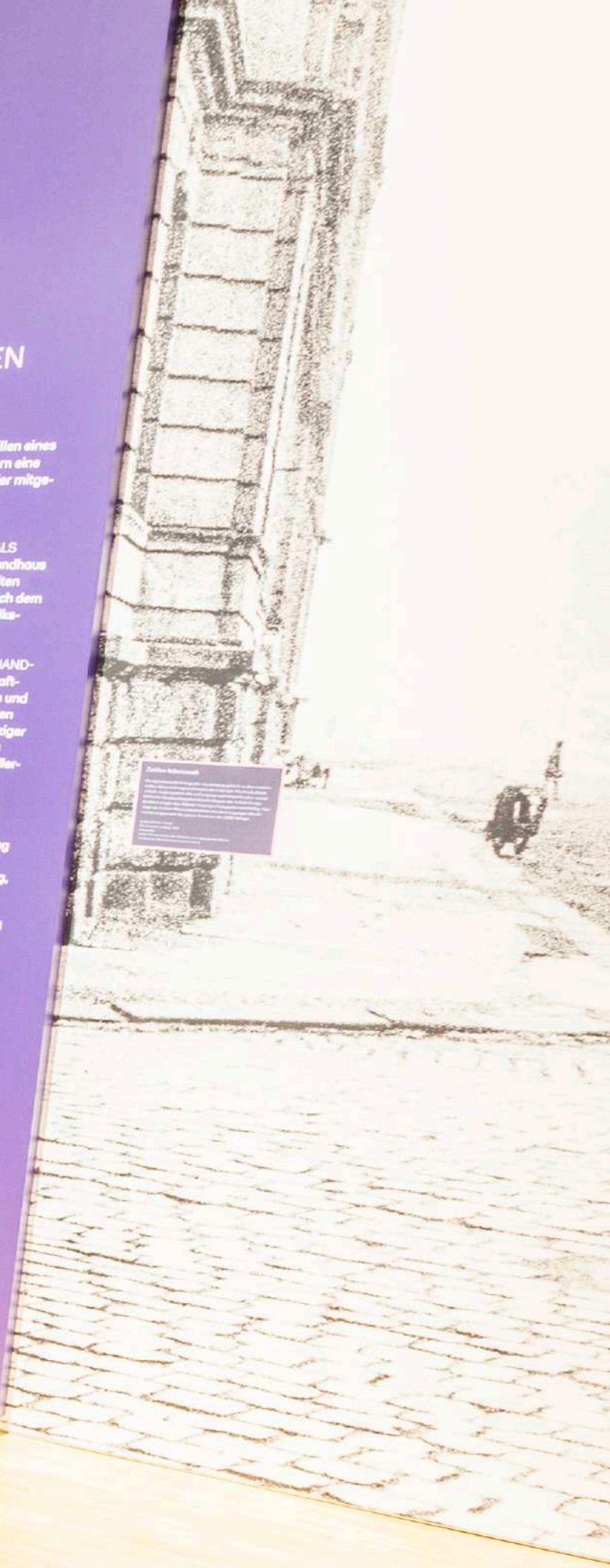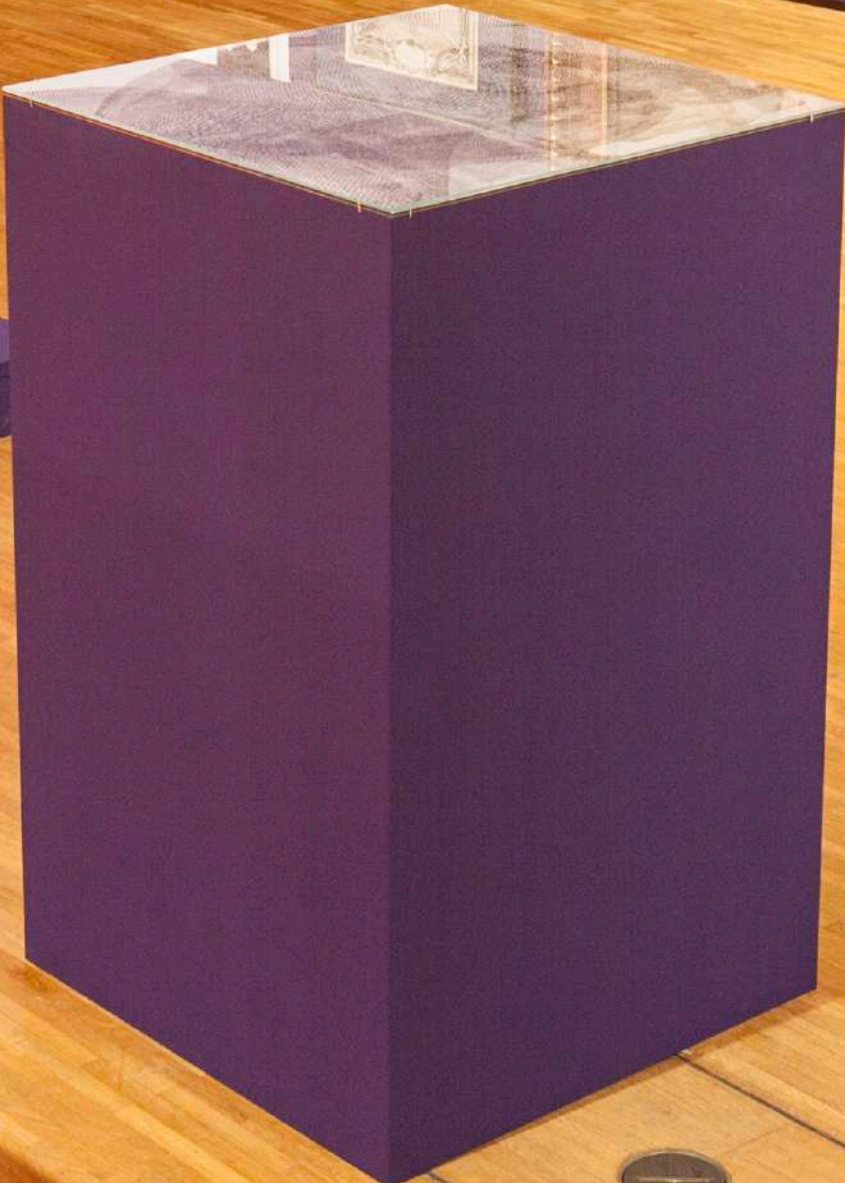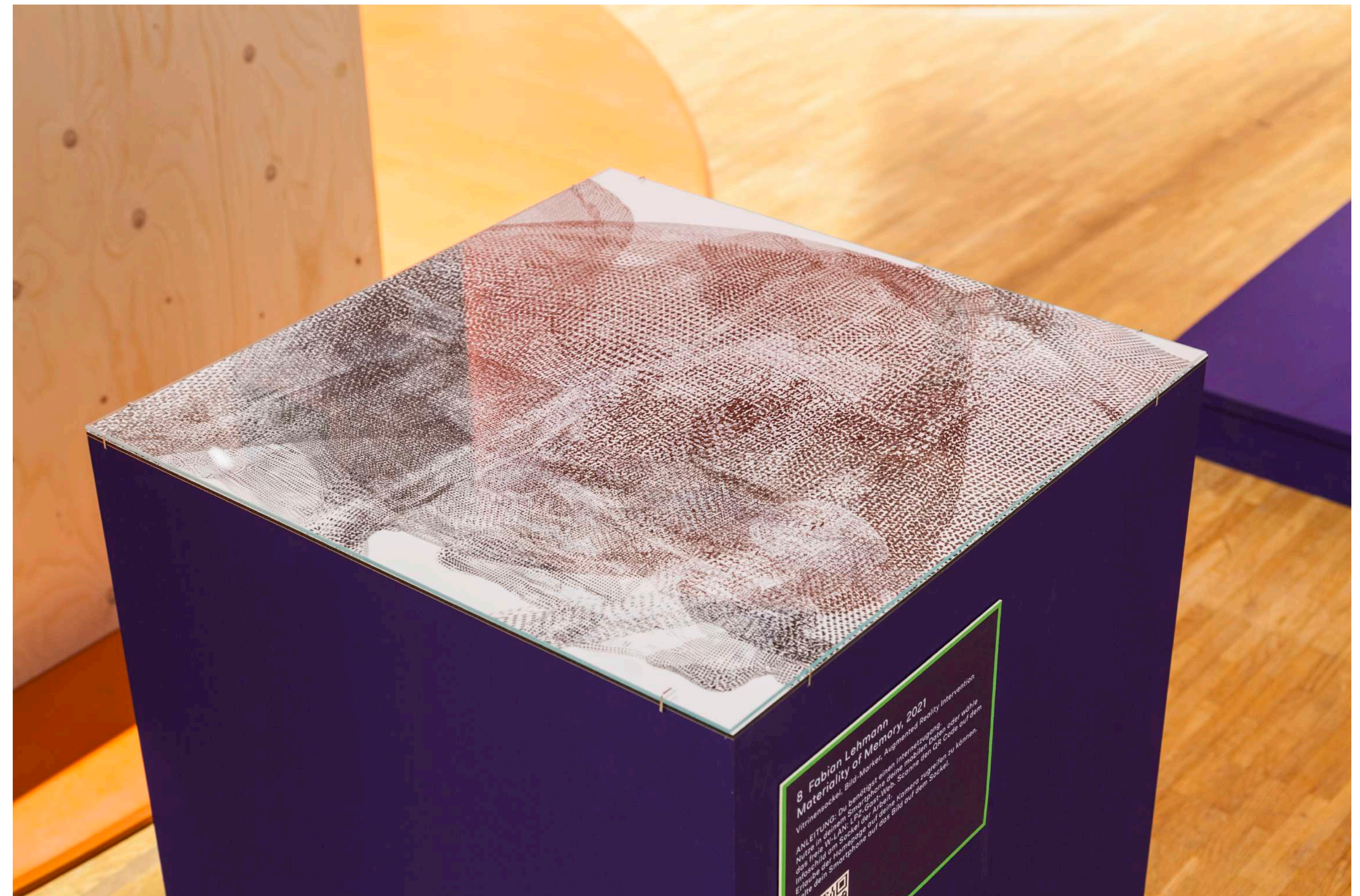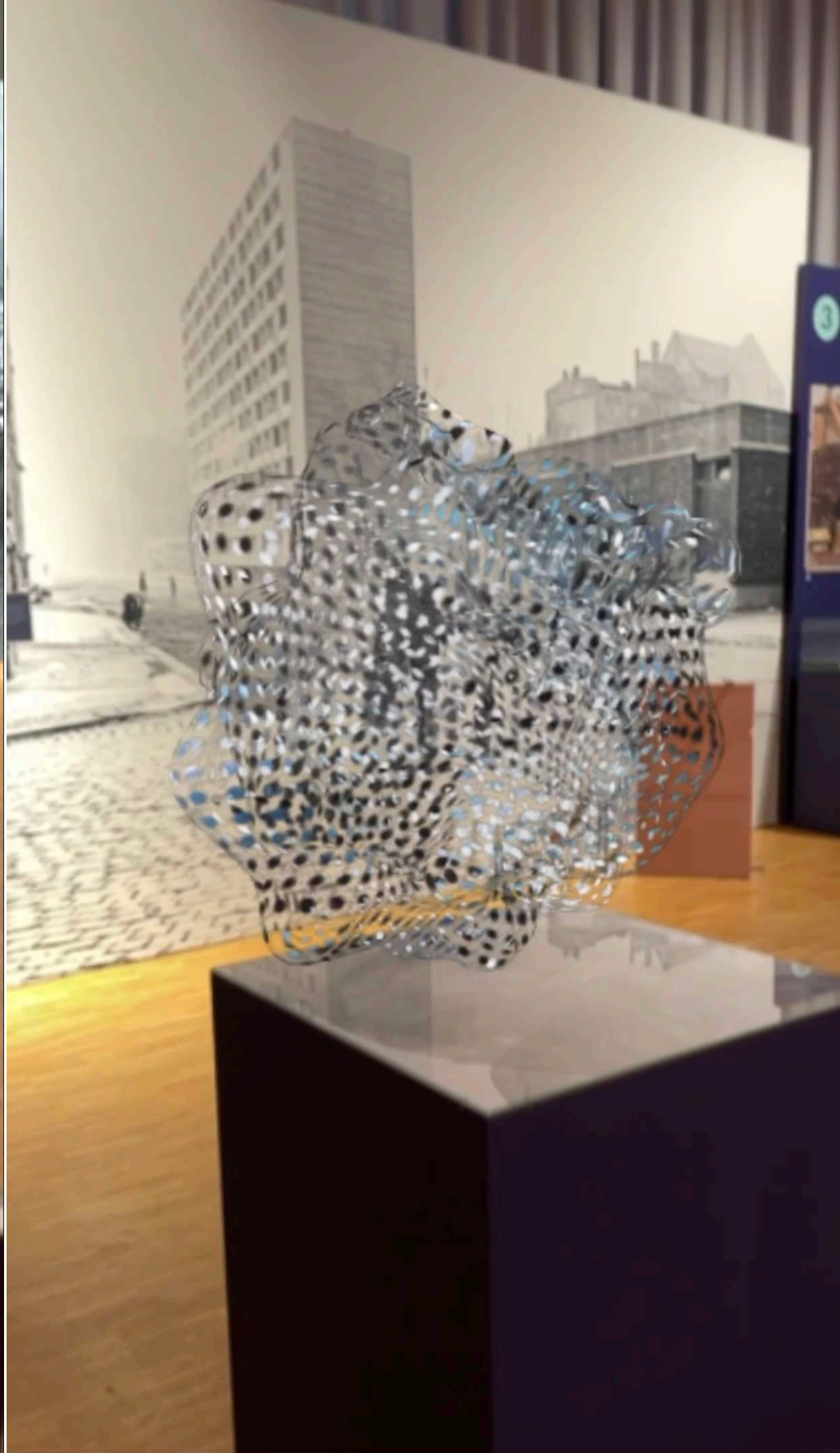
"While you were sleeping" (I-III)

Material: UV print on aluminum, rusty PC housing, 3D print

Dimensions: approx. 50cm X 50cm

Year: 2023

Exhibition/Place: "Rundgang", Gemeinschaftsatelier Kombinat e.V, Spinnerei, Leipzig

(…)

While you were sleeping the money died
Machines were harmless and the earth sighed
The wind you swept sound and gravity brought my love
Around
The oceans rose sang about decay
The witches flew and the mermaids stayed
Full of dreams you overslept
In keeping with the quiet through the walls I crept
I walked on tip-toes sent darkness swirling over all
The kitchen
In the early morning
Uh oh uh oh

(…)

While you were sleeping the time changed
All your things were rearranged
Your vampire mirrors face to face
They saw forever out into space and found you dreaming
In black and white
While it rained in all the colors of the night
Uh oh uh oh

(…)

Anyone who's anyone has that same dream

(…)

Time flies the phone rings there is a silence
When everybody tries to sing
Uh oh uh oh

Elvis Perkins- While you were sleeping, 2007,
Album: Ash Wednesday
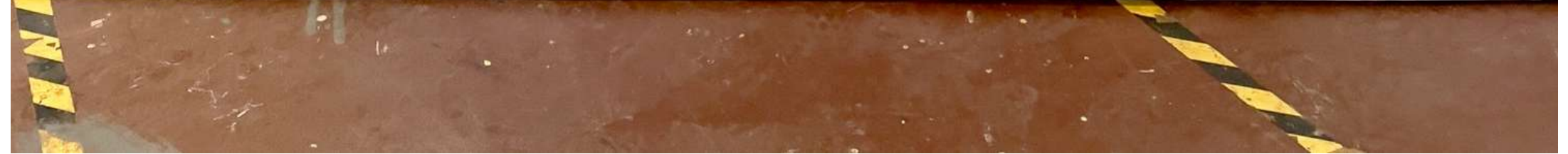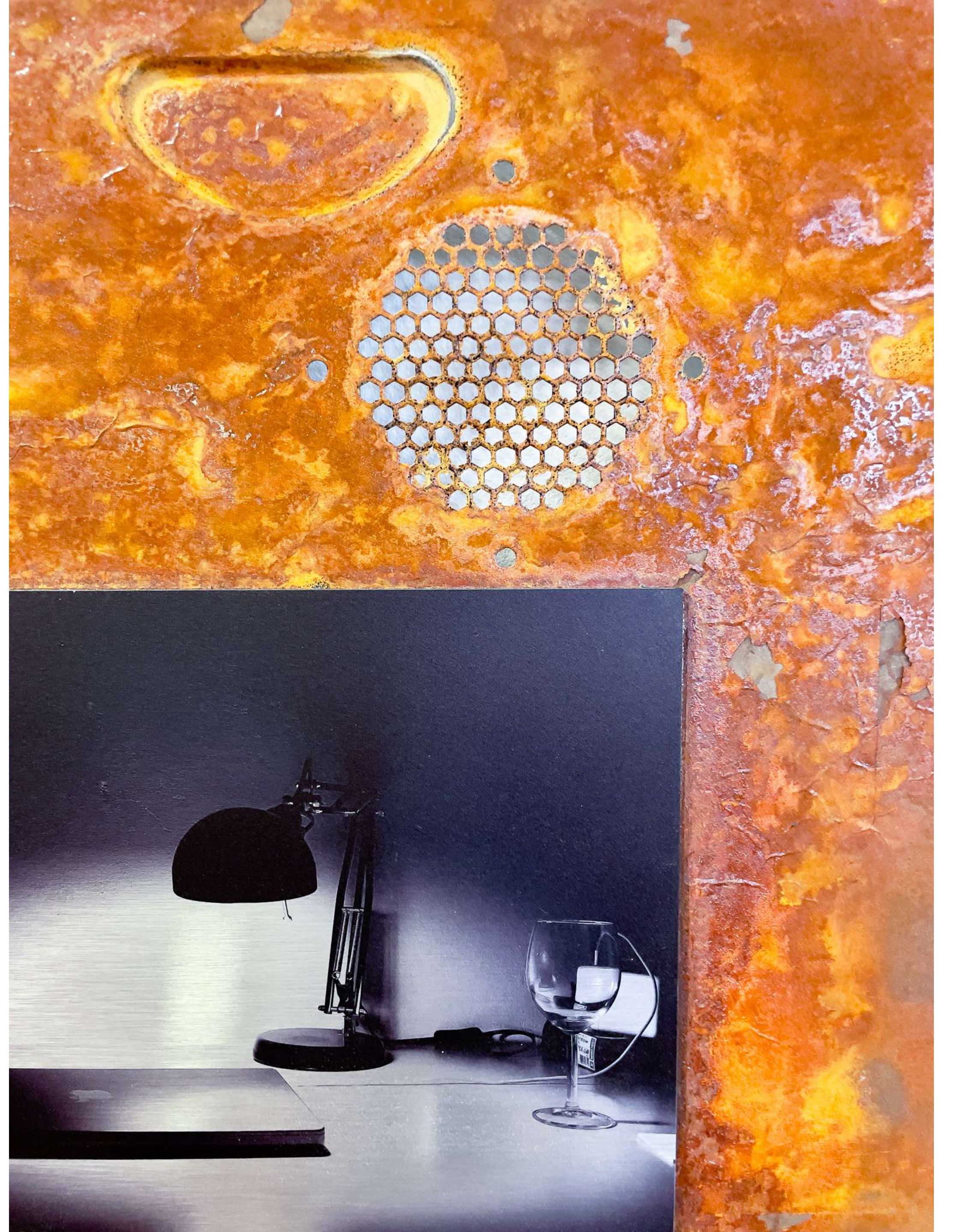
"RESOLUTION"

Interactive online experience at www.museuemfuernaturku.de
in collaboration with
Class "Installation and Space" with Prof. Joachim Blank and Tamás Páll

Year: 2021

"66 mio views" mit Yannick Harter

Material: Virtual reality environment, photo wallpaper, stacked prints, ropes

Dimensions: variable

Year: 2019

Exhibition/location: "Unstable Settings", UG Hall 14, Spinnerei, Leipzig

When we are online, we are exposed to a large amount of information at high speed. The content of this information can be attractive or repulsive. The viewer is emotionalized both positively and negatively.

The resulting emotional state of the viewer - a feeling of being overwhelmed and an over-saturation of stimuli - are fundamental motifs of the work "66mio views".

The viewer of the work moves through an expansive installation. VR headsets offer the opportunity to view a virtual reality environment in which they encounter fragmented forms and digital computer-controlled avatars (NPCs).

The shapes carry video textures whose content is taken from popular image boards (4chan, 9gag, reddit, ...) and viral YouTube videos.

The content of the videos, which can only be perceived in abstract form, ranges from strongly positively emotionalizing videos (e.g. videos of puppies) to strongly negatively emotionalizing videos (e.g. so-called gore videos, videos depicting violence). The original video sound provides clues to the content of the videos, which are only visible in fragments on the forms. The forms move in digital space in an independent (algo-)rhythm and establish a connection with the viewer. Forms move towards, through and away from the viewer. The result is an undefined and uncontrolled form and sound choreography between moments of condensation and dispersion. The VR environment does not follow a narrative and therefore has no fixed beginning or end.

Various NPC´s from popular 3D model databases complement the digital space. The partly human, partly animal, partly fantastical models recite text sequences from the videos, which can be seen as textures on the forms, in different speech and singing styles.
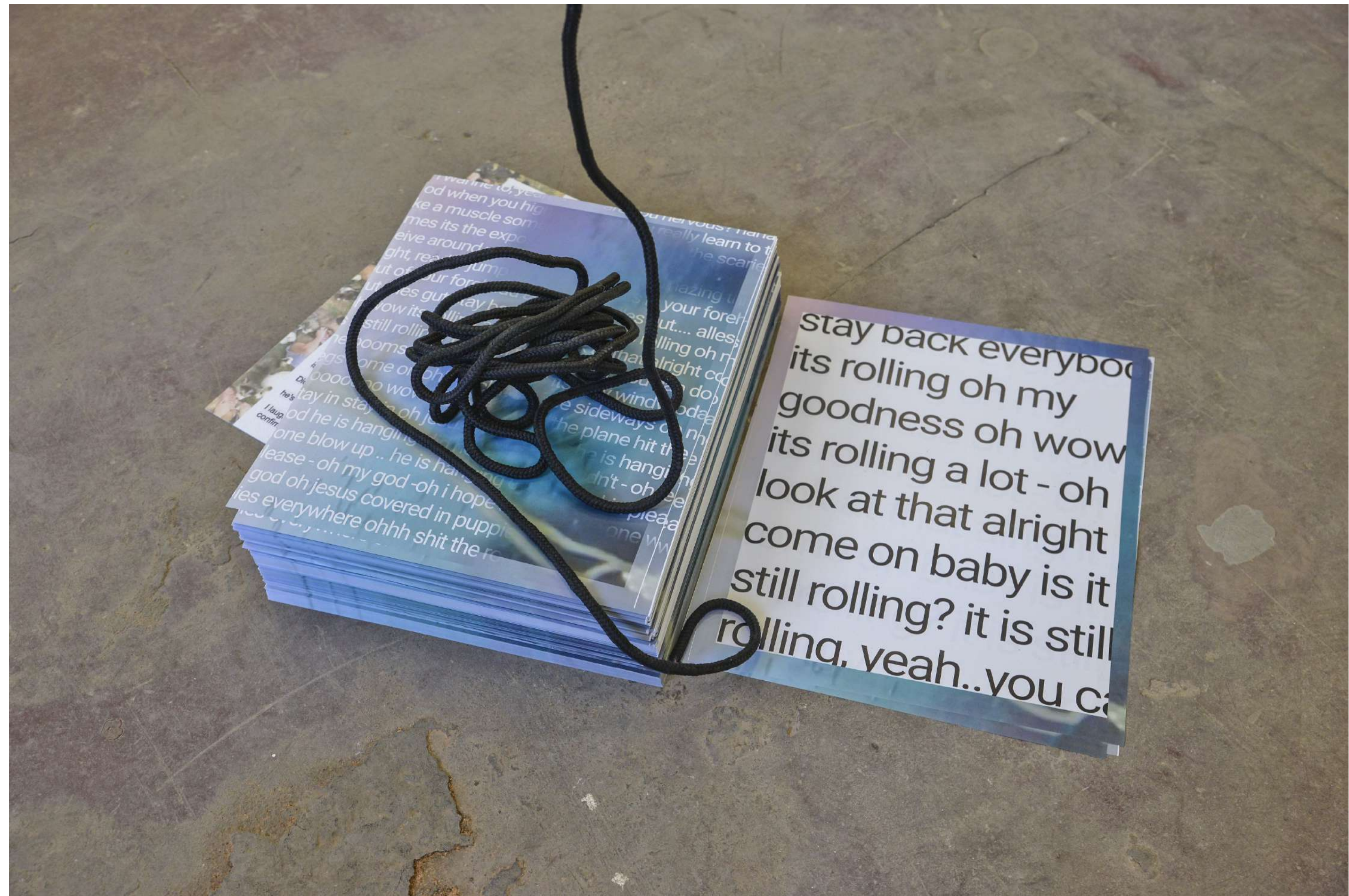
The expansive installation understands the technical infrastructure, which is a prerequisite for viewing this virtual reality, as a design opportunity and incorporates it into the exhibition situation with its form and materiality. Computer housings, cables and VR glasses are supplemented with ropes, a large-scale image and text fragments on stacks of prints taken from the videos, thus creating a connection between virtual and real space.

Stacks of prints with image and text fragments from the videos in the virtual space reinforce this connection.

Viewers are invited to take the prints with them in order to put the already abstracted video content into a wider context.

Keywords such as connection/alienation and the (im)possibility of encountering each other in digital space, as well as reflections on the digital space that shapes and changes emotions, lead to an expansive installation that combines digital and analog content and forms of appearance in a fragmented and abstracted way.

"66mioviews" (VR Screen Capture): https://vimeo.com/361615592

Screenshot Virtual Reality Screencapture

"Fotografie im digitalen Kontext"

Material: various printing processes, TV screen
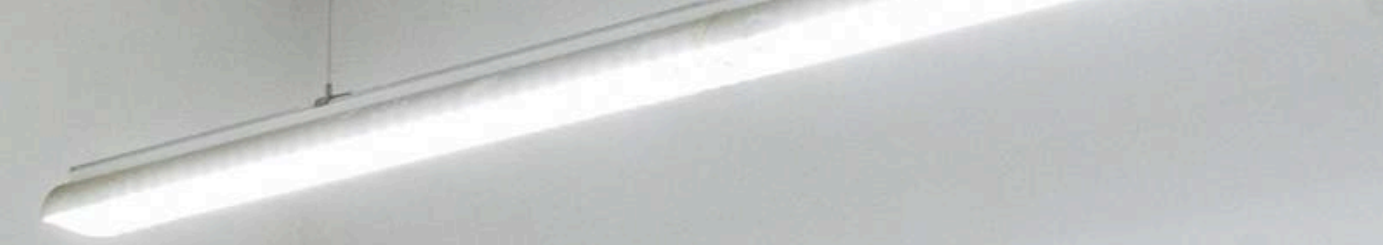
Dimensions: variable

Year: 2016

Exhibition/location: "Werkschau", FH Bielefeld

By visualizing both digital and analog traces of editing and reproduction processes, I challenge the notion of authenticity and question the perceived ability of photography to make definitive statements about reality. Nearly every photograph we encounter as viewers has been altered, edited, or reproduced in some way. Yet, within our cultural understanding of photographic images, these interventions remain deliberately concealed. The editing and reproduction of an image are meant to be invisible in order to maintain the illusion of *"it-is-as-it-was."*

For me, this premise is problematic—it is inherently deceptive. When the human element of image production (editing, reproduction, and contextualization) is obscured, images risk becoming sacred, iconic objects that claim to convey absolute truths about the world rather than being a part of the world itself. This illusion reinforces a constructed reality, masking the inherent subjectivity of photographic representation.

My work responds to this by repositioning images through various levels of materialization, reflecting the shifting status of digital images in online environments and their fluctuating contexts. Through computer-generated image code, the image is liberated from its original carrier and can now exist independently, detached from any fixed medium. In this process, I bring together images from diverse sources, appropriate them, and release them from their prescribed contexts, allowing for new meanings to emerge.

"Resonanzen" I - II

Material: plastic, fur, metal, wood

Dimensions: variable

Year: 2021 - ongoing

Exhibition/location: WRG Studios Braunschweig and NYG West, Leipzig

In the past, trend sports were strongly performance-driven and competition-oriented. Fitness and strength training have also traditionally emphasized individual achievement. However, we are now witnessing a shift—from ego-centered pursuits toward a search for connection, community, and resonance, shaping the vision of a new future.

In my work for the exhibition at nyglwest, I decontextualize sports equipment by merging elements from popular sports with diverse forms and materials. By altering their original function and aesthetic, these objects are transformed into sculptural hybrids that challenge conventional perceptions of athleticism, competition, and play.

The resulting works bridge past and present, exploring the evolving role of sports in society—not just as a measure of individual strength, but as a space for collective experience. Through this interplay of familiar and reimagined forms, my work envisions new possibilities for communal interaction and shared futures.

"The Elders"

Material: plaster statue, graphic card packaging, 2 euro coin
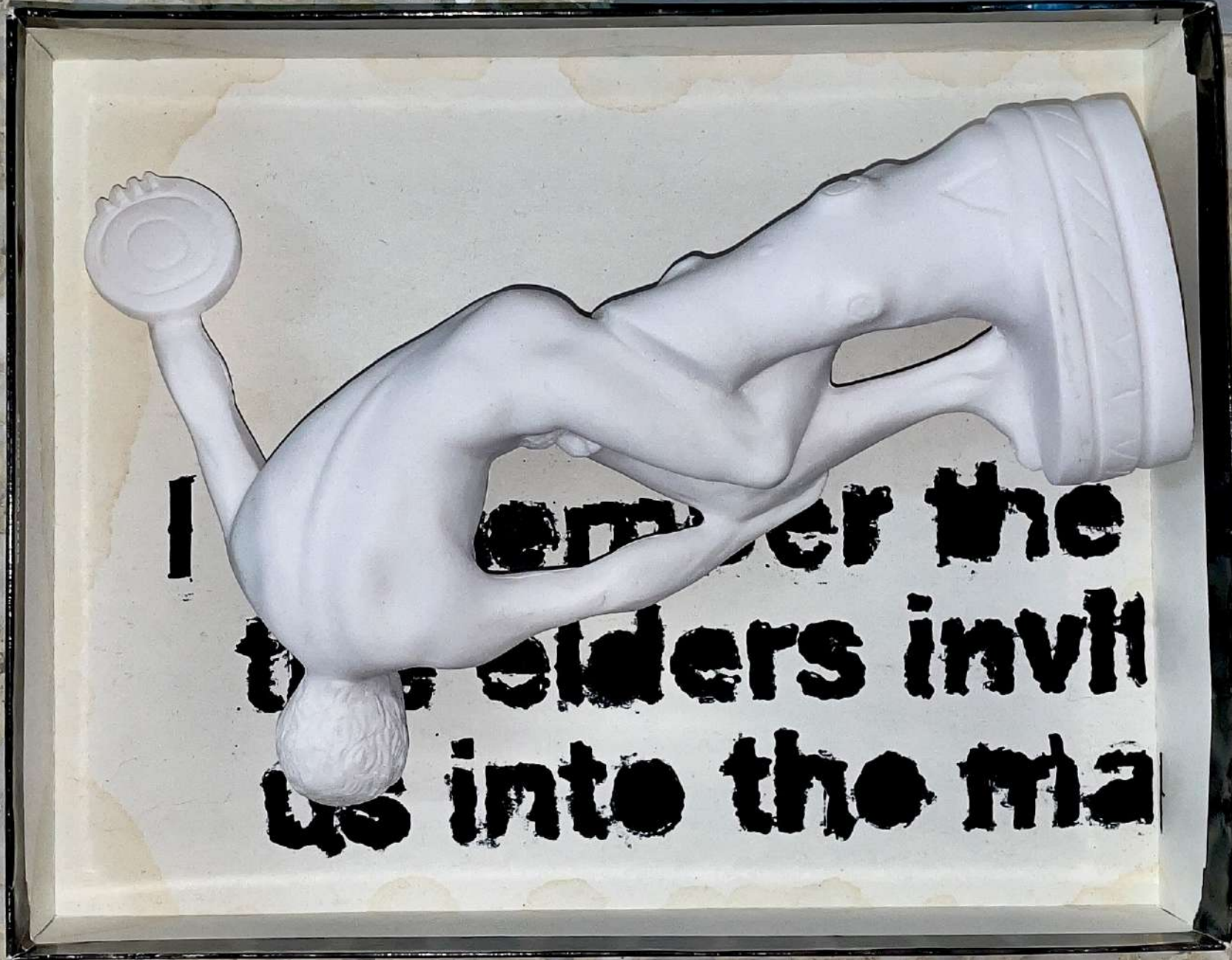
Dimensions: various

Year: 2022

Exhibition/Place: "Fitness Condition: Artist" at Circuit and Currents, Athen

"The future is the best witness."
— Pindar (ca. 518–442 BC), ancient Greek lyric poet and
composer of Olympic hymns

The works establish a dialogue between the structured aesthetics
of the contemporary gaming industry and the formal principles of
ancient Greek art. By drawing parallels and exposing contrasts,
they challenge the notion of historical continuity that shapes our
perception of the world.

Through its temporary and transient nature, the work serves as a
commentary on how we interpret the past and how these
interpretations influence our present environment. It invites
reflection on the ways in which history is constructed,
remembered, and reshaped—both in cultural memory and in the
digital spaces that increasingly define our reality.

"Contaminated Currents" I - II

Material: photo transfer prints on cotton and concrete, plastic parts

Dimensions: photo print: 130cm X 130xm, shoes: variable

Year: 2021

Exhibition/Place: Gallerie Helmut, Leipzig

The starting point for the work "Contaminated Current" is the study of new geological formations that have arisen as a result of human impact on the environment. Plastic particles mix with rock sediments and a new rock is formed. In science, these new rock formations have become known as plastiglomerates. These new geological formations are a clear sign of the human footprint in our environment and show the extent to which our (consumer) behavior has a negative impact on our environment.

The work is a visual exploration of the design language of Nike sneakers in combination with the visual surface of rock. The language of form and color are transformed in the images into an abstract impression of our environment.

The two images are photo transfer prints on cotton. The transfer prints, which are made by hand, are based on a digital texture designed by Fabian Lehmann that can be used for 3D modeling programs such as Blender or Unity. The square prints show information that represents the material of today's environment: Stone, organic material, plastic parts as well as parts of Nike shoes.

As a typical product that is used every day, shoes are a major contributor to pollution and climate change. They are made from unsustainable materials and microplastics, so they cannot be recycled. Nike is a symbol of commodities, consumerism and fast-moving trends that unfortunately end up in our parks, oceans and streets far too often.

The reprinting of this digital texture of organic material and plastic with a photo transfer technique refers to the duality of our current reality: digital and physical. This approach also points to the extent to which the often invisible digital infrastructure (server farms, ...) has a negative impact on our environment. These hand-printed textures are thus a reflection on the man-made environment and landscape today.

Collaboration of Andrea Garcia Vasquez & Fabian Lehmann
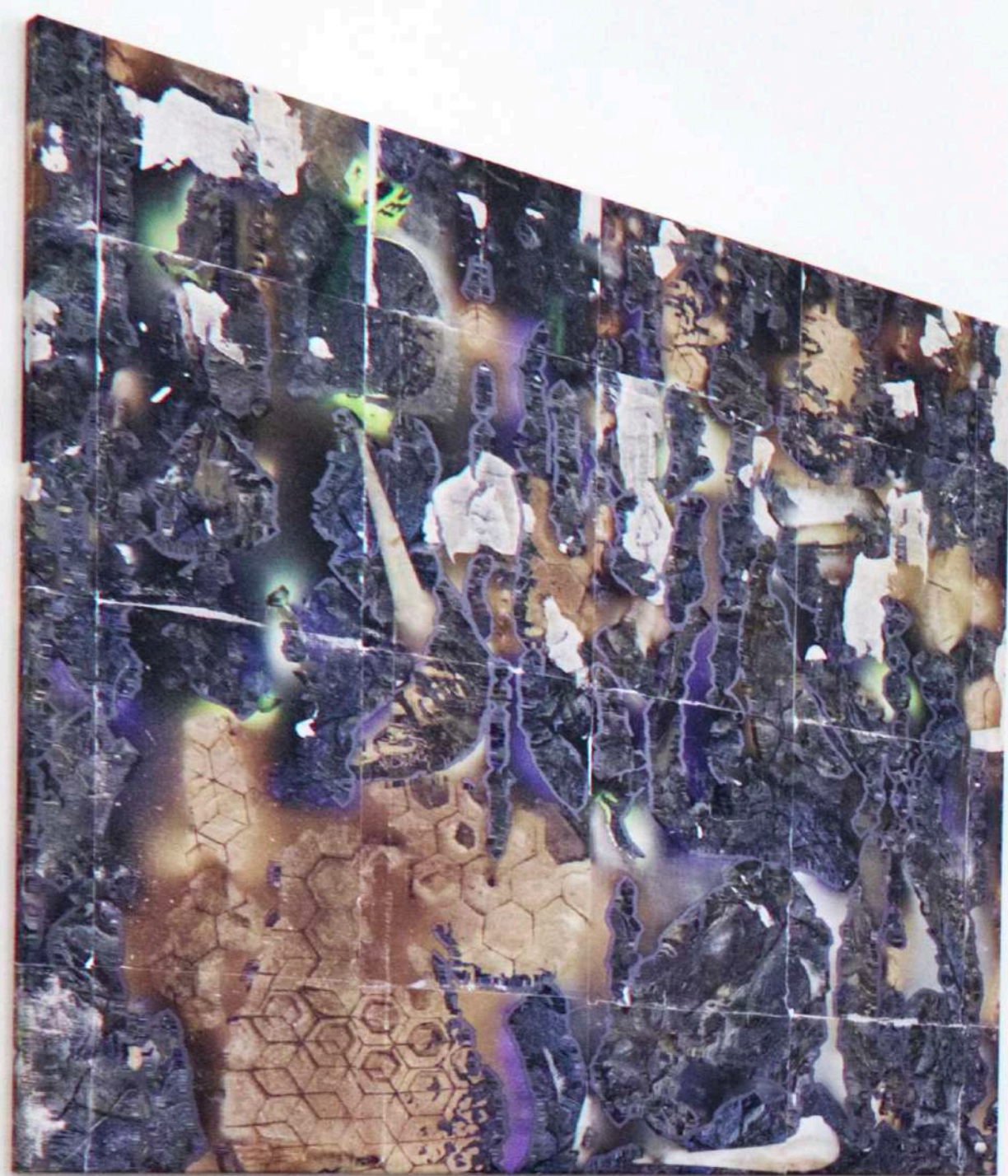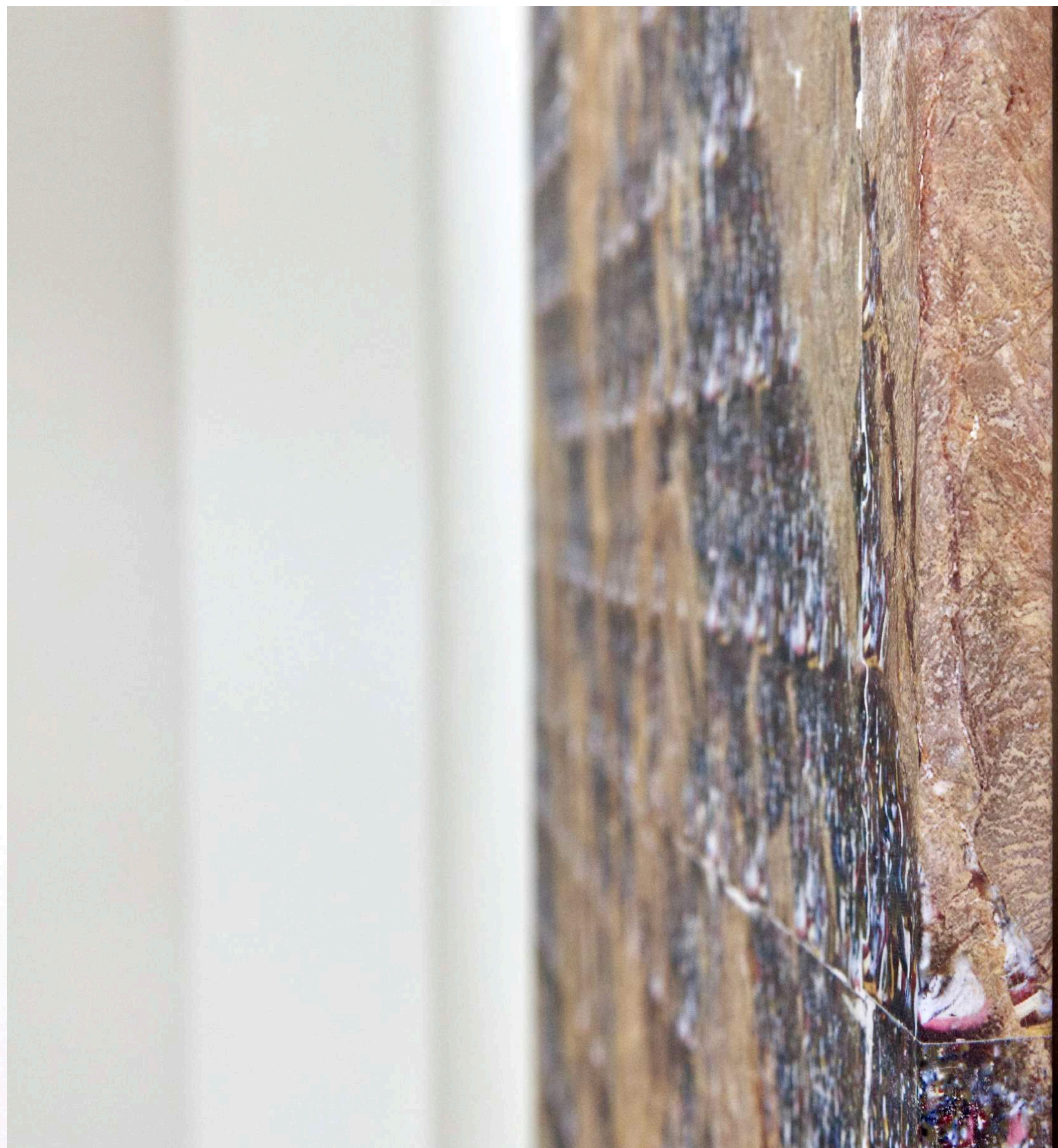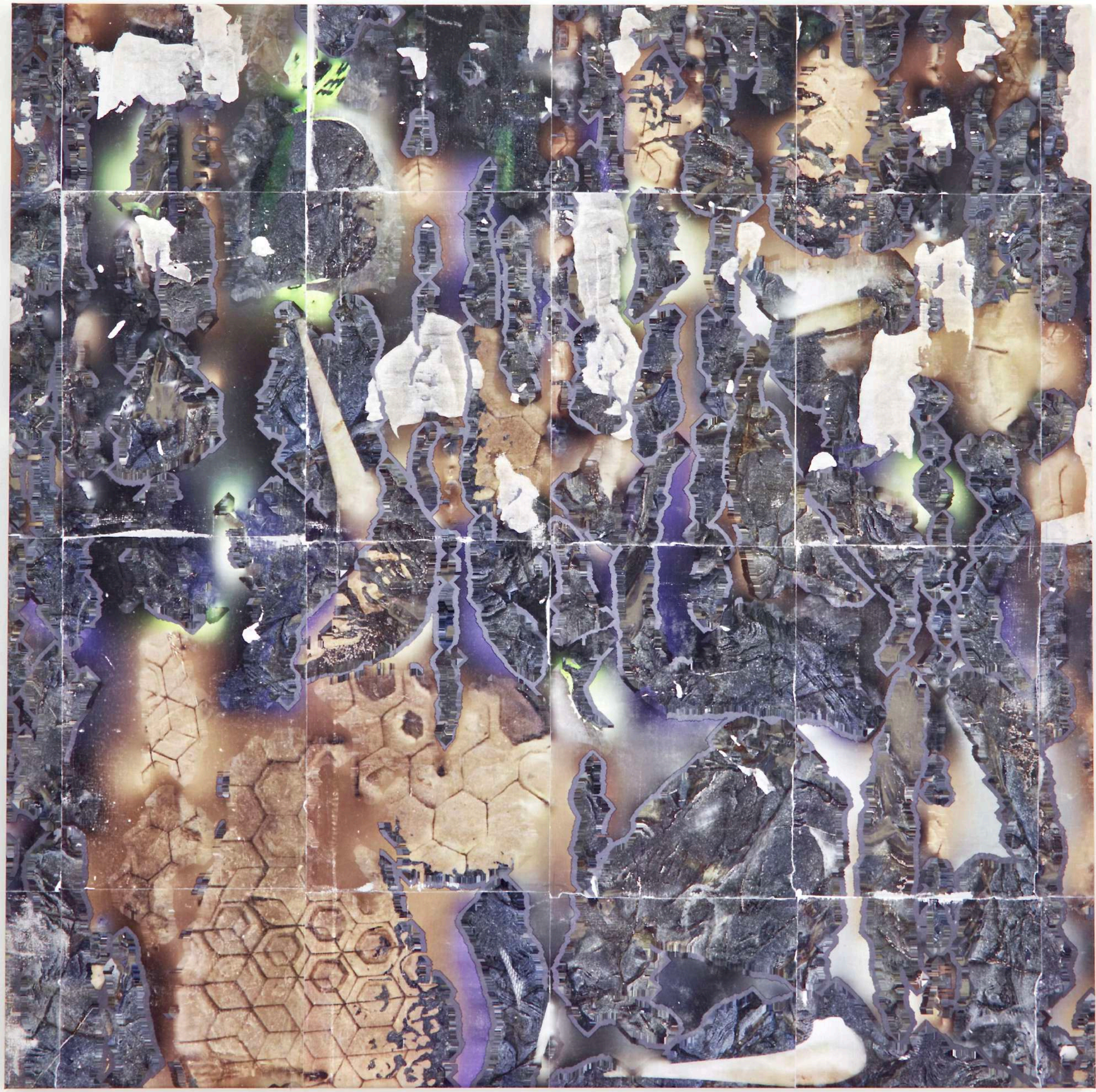
"You can only understand life backwards, but you have to live it forwards." (Søren Kierkegaard)

The fact that this sentence may well be relevant to my work has something to do with my attitude towards the changes in our lives that go hand in hand with digitalization. Digital recording techniques, algorithms and powerful computers make it possible to depict and document the present in an unprecedented quantity. However, I am not interested in a euphoric, ultimately uncritical "yes" to technological development, but rather in pausing and using it artistically and critically. I am interested in artistically exploring the possibilities of changing the culture of remembrance in order to create knowledge with the help of digitalization. In my work, I am interested in the connection and interplay between digital and physical spaces and the interweaving of immateriality and haptic objects. My installations and virtual environments open up moments in which we can try to understand the past and present in order to shape a (better) future.
These cross-connections and the reflective use of the latest media technologies are the focus of my artistic work.

Fabian Lehmann, 2023

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