

Rosa Lüders  
Works 2020 – 23

*Sizzling Hot*

*Lucky Strikes*

*Play Has No Limits*

*Diamond Tattoos*

*On Top of a Staircase*

*There Was a Burglary in K23*

Rosa Lüders' practice evolves around a tangible visual language of image and form. Material and its properties are particularly important to Lüders. Her objects – shiny and overall appealing – imply unfulfilled longings for success and joy. In her work, Lüders challenges the viewers expectation by uncovering layers of specific narratives that appear like a secret language. Her glitzy objects that are often representatives for luck, winning or losing, explore the ambiguous double-nature of certain symbols and signs taken from, for example, popular gambling games or iconographic spiritual ritual practices to expose the truth, namely, that texture and surface of the work deceive the viewer. What is expected from the object, an actual desire projected on to it, remains unfulfilled. The shimmering surface – a semblance that emphasises a feeling of longing, which is unattainable. Along the lines of 'all that glitters is not gold', Lüders underlines the magnetic attraction of sparkle and how desires are shaped through belief systems, gaming and joy.

*Sizzling Hot, 2023*



*Sizzling Hot*, 2023, Installation view, 14a, Hamburg



*Sizzling Hot*, 2023; 330 x 300 x 30 cm; aluminium, ink



Sizzling Hot, 2023, Installation view, 14a, Hamburg



*Best Things in Life Free Play, 2023; 68 x 59 x 10 cm; aluminium, ink, glue*



*Sizzling Hot*, 2023, Installation view, 14a, Hamburg





*Stool*, 2023; 82 x 35 x 35 cm; aluminium, ink, styrodor, glue



*Sizzling Hot Lighters*, 2023; 10 x 3 x 2 cm (6 pieces); aluminium, ink



*Sizzling Hot*, 2023, Installation view, 14a, Hamburg



*Dolphin's Pearl Deluxe*, detail, 2023; 67 x 68 x 10 cm; aluminium, ink, glue



*Ferocious Fruit*, detail, 2023; 67 x 68 x 10 cm; aluminium, ink, glue



*Lucky Lady's Charm*, 2023; 75 x 20 x 5 cm (3 pieces) and 5 x 0.3 cm (15 pennies); aluminium, ink, styrodor, glue, cast aluminium

The casino is a venerable institution and an allegory for the pursuit of success in which cruelty and venality are rewarded, and weakness is exploited. Capable of bestowing unfathomable rewards to those willing to take a chance. However, more often than not, the slot machine will drag its player's wishful soul to hell and burn their money in the purgatorial arena of winning, losing, luck and risk. Regardless of the odds being stacked against the player, the slot machine retains its status as a place where everyone has the opportunity to make their fortune. Gambling depends on luck rather than skill; its outcome is influenced by a randomizing device and all attempts to beat the generator are made in the face of potential loss. Chance is brutal, shiny, dirty – yet above everything, it's random.

Rosa Lüders sorts through a pool of iconography taken mainly from popular gambling games, exploring the ambiguous double-nature of these symbols and the iridescence of winning and the inferno of loss. Lemons, bugs, flowers; drawn from various game series, the exhibited works present a range of reassembled symbols in silver setting boxes. Folded, bent and embossed, the gleaming materiality of these aluminium works has a magnetic radiance – an ability to dazzle – mirroring that of the slot machine and its player's frenzy. Notwithstanding its shimmer and glow, the works hold a stark and formal quality. In attaching these symbols to the boxes they become a site for exploring how desires materialize while becoming accessible in the realm of enjoyment and randomness. Until you lose.

The rare moment of winning is celebrated in the assembled tree on view (*Sizzling Hot*, 2023). The tree's silver branches are filled with various fruits hanging in winning combinations, as deemed by the slot machine's generator. Lüders' approach complements the playfulness of such arbitrary combinations. Aluminium functions as a substitute for precious material like silver, symbolising prosperity and wealth, while at the same time being shaped effortlessly into a tree, cigarette lighters or machines. In her practice, Lüders liberates the pictorial motifs from their strong symbolism, leading them back to various narrative levels of chance. Thus expanding the spectrum of possible interpretations.

7 7 7 — While spinning the slots over and over again — 3 red number 7s line up in a row and burst into flames. You've won. Spin again. *Sizzling Hot* offers a maximum payout of 1000 times the player's stake when playing on the maximum bet. To achieve this jackpot, the player must hit a series of 3 roses on a payline. Good Luck.

*Lucky Strikes, 2023*

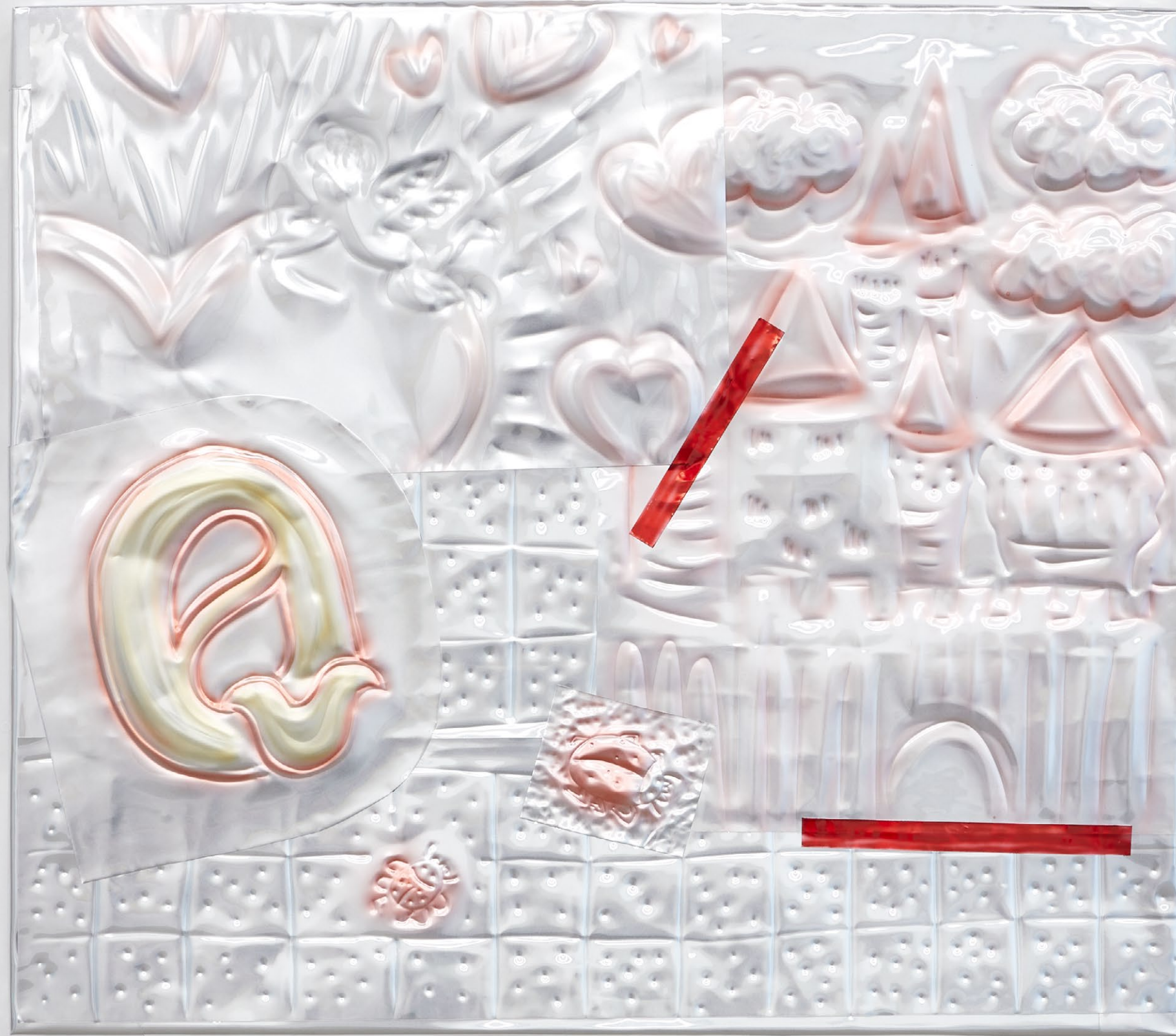


*Lucky Strikes*, 2023, Installation view, HFBK, Hamburg





Lucky Strike 100, 2023; 70 x 63 x 4 cm; aluminium, ink, glue



Lucky Strike 1614, 2023; 80 x 71 x 5 cm; aluminium, ink, glue



Lucky Strike 11934, 2023; 80 x 100 x 5 cm; aluminium, ink, glue



*Lucky Strikes*, 2023, Installation view, HFBK, Hamburg

*Play Has No Limits, MFA, 2023*



*Play Has No Limits*, 2023; 76 x 75 cm; aluminium, ink, glue



*Wird das Safety Car in diesem Rennen zum Einsatz kommen?, 2023; 86 x 56 cm; aluminium, ink, glue*



1 PS, 2023; 76 x 60 cm; aluminium, ink, glue





\*\*\*\*, 2023; 61 x 65,5 cm; aluminium, ink, glue



*Hamilton's Hands*, 2023; 42 x 51 x 5 cm; aluminium, ink, glue



*Play Has No Limits*, MFA, 2023, Installation view, HFBK, Hamburg

*Diamond Tattoos, 2021/2023*



*Diamond Tattoo, detail, 2021/2023*



*Diamond Tattoo*, 2021/2023; 47 × 45 × 2,5 cm; cast polyurethane, chrome foil, transparent laminate



*Diamond Tattoo*, 2021/2023; 41,6 × 34,7 × 2,5 cm; cast polyurethane, chrome foil, transparent laminate



*Diamond Tattoo*, 2021/2023; 193 × 42,8 × 2,5 cm; cast polyurethane, chrome foil, transparent laminate





Rosa Lüders' series of wall ornaments titled *Diamond Tattoos* (2021/2023) draws on the realistic looking but fake diamond tattoo, which applied to the body temporarily, is used as a playful accessory. While being diamonds indisguise the oversized sparkling stones, made out of polyurethane and applied directly to the wall, do not pretend to be what they are not. The imitation of a crystalline diamond becomes a replica of a desire to possess beauty in its materiality thereby sliding into a prospect of play and decorative deception. Meticulously attached, stone by stone to the chrome foil, the ornaments yield sublime adornment – manifested yet without commitment. The formation of the stones that reminds the viewer of enchanted fairy tale blooming is interrupted by missing parts. Traces of glue appear as a delicate glimmer outlining the complete ornament and thereby capturing the fragility of beauty. The wall ornaments, perfect and imperfect at the same time, challenge the thought that all beauty is fated to extinction. That beauty will vanish by its very own transience. In fact, Lüders' takes up Sigmund Freud's thoughts on transience in which he stipulates that beauty lies within transience itself.

'Limitation in the possibility of an enjoyment raises the value of the enjoyment. It was incomprehensible, I declared, that the thought of the transience of beauty should interfere with our joy in it. As regards the beauty of Nature, each time it is destroyed by winter it comes again next year, so that in relation to the length of our lives it can infact be regarded as eternal'.

*Diamond Tattoos* therefore manifest the idea that beauty, regardless of its state, can persist and escape all powers of destruction and should not interfere with our joy at any time.

<sup>1</sup> Sigmund Freud, *On Transience*, 1915

<sup>2</sup> Taken from The Standard Edition Of The Complete Psychological Work of Sigmund Freud, *Vol. XIV* (1914–1916), *On the History of the Psycho- Analytic Movement, Papers on Metapsychology and Other Works*. p. 14:305

*On Top Of A Staircase, 2023*



*Diamond Tattoo*, 2021/2023, Installation view, Gallery 7th floor, Hamburg



*Diamond Tattoo*, 2021/2023, Installation view, Gallery 7th floor, Hamburg



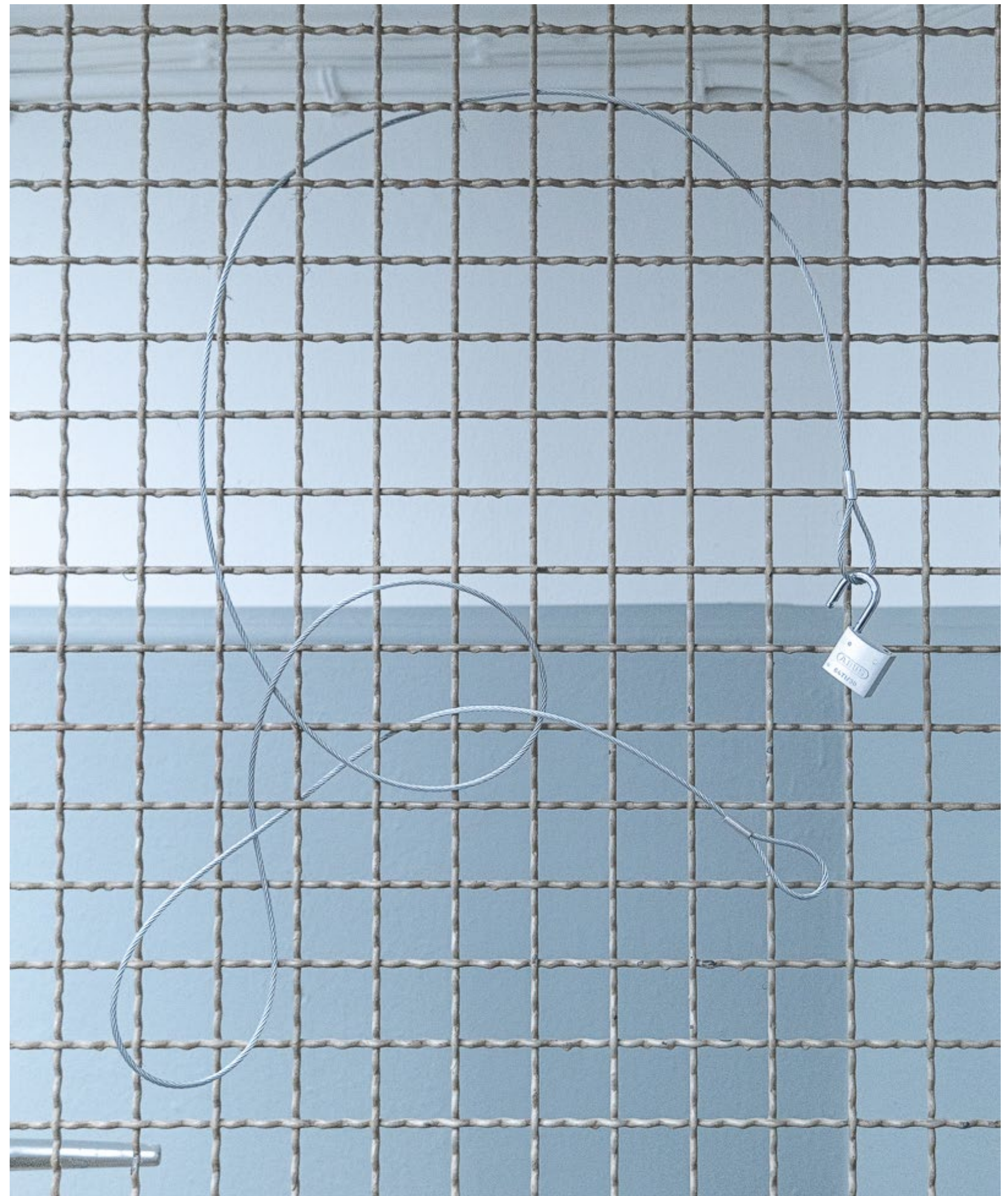
Krebs, detail, 2022; 40 x 32 cm; aluminium, ink, cardboard



Krebs, 2022; 40 x 32 cm; aluminium, ink, cardboard



*Haar der Berenike, detail, 2020, steel rope, padlock, zirconia*



*Haar der Berenike, 2020, Installation view, Gallery 7th floor, Hamburg*

*There Was a Burglary in K23, BFA, 2021*





*There Was a Burglary in K23, detail, 2021*



*There Was a Burglary in K23, detail, 2021*



*There Was a Burglary in K23, 2021, Installation view, HFBK, Hamburg*



*There Was a Burglary in K23, detail, 2021*

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