

A miniature, surreal room with a light green wall and ceiling. The floor is covered with several white ladders of varying heights and orientations. A red and white checkered pattern is visible on the floor. On the wall, there are framed pictures, including a blue landscape and a small blue square. A white table with a circular mirror on top is on the left. Various hanging toys, including a white bear, green and orange plush figures, and a red and white checkered object, are suspended from the ceiling. The scene is lit with soft, even light.

# ANDREA LÖFKE

At home I go up the stairs,  
not down

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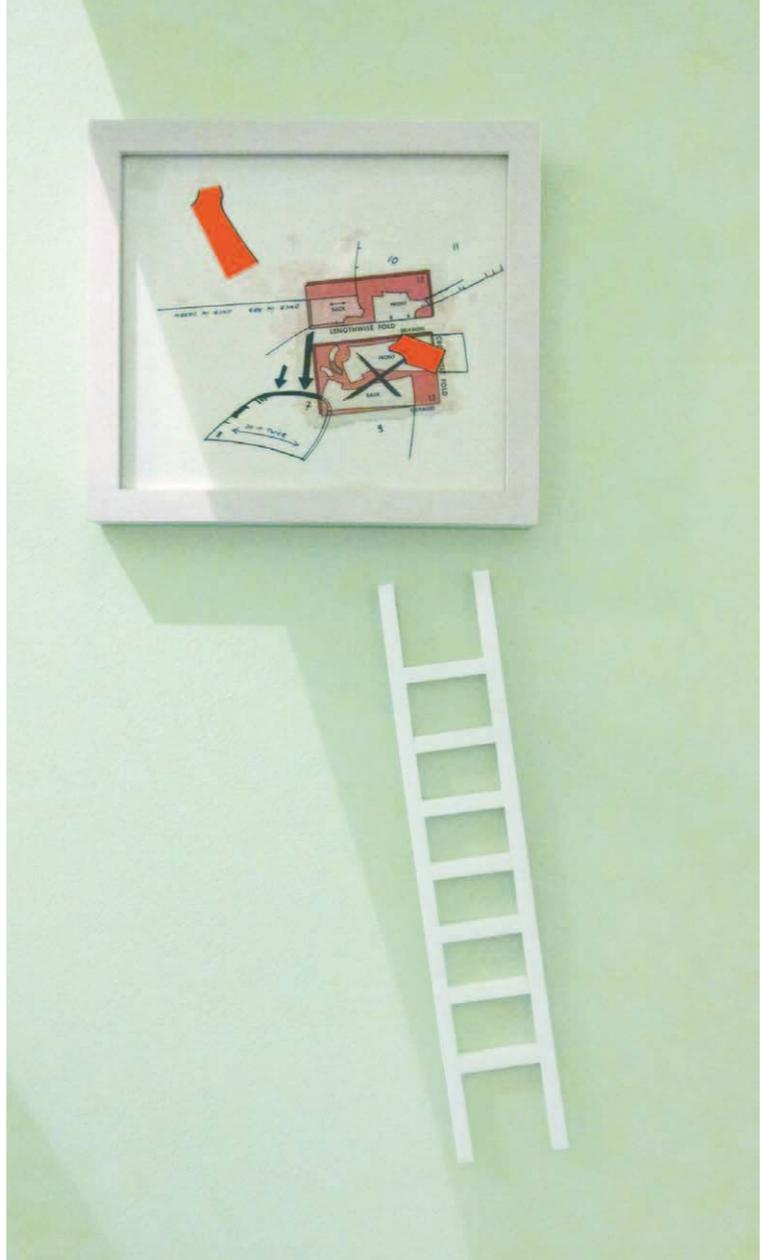
Zuhause gehe ich die Treppe rauf statt runter  
At home I go up the stairs, not down

Andrea Löffke

Zuhause gehe ich die Treppe rauf statt runter  
At home I go up the stairs, not down, July 2009.  
Mixed-media installation,  
commissioned by SÖR Rusche Collection Berlin

Someone's home can speak volumes. This environment within a stately home is slightly off-kilter and elicits subtle discomfort. Framed pictures hang high under the ceiling – and one has even gone up in flames; the homey curtain releases pink gooey drops; hand puppets hang upside down, faceless and ghost-like while others have already fallen and burst on the ground; and ladders lead to nowhere. "At home I go up the stairs, not down," talks about a place that is curious and yet familiar. Only gently we discover the darker side behind the façade, while indulging oneself in personal memories of home and comfort.







## A Paradoxical World in Miniature

Matthias Harder



Andrea Löffke's new installation is like a fairytale in the form of a doll's house, where Alice in Wonderland meets M.C. Escher. The work commissioned by Thomas Rusche for the SÖR Rusche collection was developed in three steps — from the preparation of numerous handcrafted objects in her New York studio, to a grand collection of various materials that were shipped to the exhibition location, and then the final installation of the piece in Berlin-Charlottenburg over the course of two visits. The art collector and the artist met in New York through Matthias Weischer, one of her classmates from university days in Leipzig. During a subsequent visit to Löffke's Brooklyn studio, the idea for a site-specific work in Berlin was born, which would allow for ample artistic freedom despite the narrow dimensions of the exhibition space. Once she visited the location, Löffke chose to reference some of the works already present in the space. For example, the papyrus drawings by Cornelia Schleime, which border between the erotic and the obscene, were paraphrased by Löffke with red vegetative forms mounted on the wall opposite them.

Löffke titled her work "Zuhause gehe ich die Treppe rauf statt runter" (At home I go up the stairs, not down). Here we can observe a playful use of materials and forms with the wall, ceiling and floor of the small corridor in the stately apartment. She claimed the space by focusing her complex work primarily on the ceiling, allowing it to gradually merge into the space that she partially colored and wallpapered, rendering them inseparable. Small cloth figures, faceless and androgynous, dangle upside-down from the ceiling, as if diving into the room below. We further discover miniature white shelves, consoles, fences and ladders, which seem to take over the walls at various heights; we, actual-size viewers would have to mount a full-sized ladder in order to experience all aspects of the work, to climb into the work, visually. A number of ladders deftly lead our gaze into emptiness, reminiscent of M.C. Escher's impossible perspectives. We encounter an inverted spatial hierarchy that focuses on the room's ceiling, while the visual elements dissipate downward along the walls. At the same time, the entire work itself has been turned on its head. Through the work's physical inaccessibility, the artist makes the reception of her work more challenging — a good position to experience it might be to lie on the floor, looking up at it from below. As with any complex installation, each point of view radically changes the work; a traditional eye-level perspective suffices but for an initial cursory and inadequate impression.

A closer examination reveals the complexity of the unusual intervention. What initially might seem to be a whimsically lighthearted installation becomes a profound and provocative work with a subtle touch of evil à la Henry Darger. Suddenly, we associate the color red with blood and amorphous scraps of fabric with body fragments. Even the small puppet creatures

are no longer merely floating, but are plunging into a bottomless void; some seem to have already burst on the ground. Like Stevenson's Dr. Jekyll and Mr. Hyde, the bourgeois paradise mutates into a traumatized, claustrophobic underworld. It all seems a bit too colorful, like the final scene from David Lynch's film Blue Velvet. Such "flip effects" between harmony and horror are often found in the work of German artists who are still strongly influenced by German Romanticism, where beyond a basic tone of idyllic melancholy lurk abysmal depths: ghosts, insanity, death. In her work, Andrea Löffke succeeds in harmoniously combining such glaring dualisms as the light and the dark sides, dreams and nightmares. The inclusion of small-format, framed drawings by the artist (mounted at various heights along the wall) both complement and visually comment on the installation.

An enigmatic game played on different levels of meaning and form captivates us, a play with light and shadow. A host of small mirrors additionally fractures the work or – depending on how you look at it – fractionally multiplies it. Through our reflections in these, we appear as an occasional minute detail. The work creates spaces that are illusory, contradictory. In Löffke's earlier works we also encounter nested focal points or room-in-room constructions alongside hulking architectural sculptures and site-specific installations. Now, for the first time, she has relinquished the "white cube" of the gallery system in order to focus on continual contextualization.

According to Löffke, the installation in Berlin is about the notion of domestic relationships that have lost their equilibrium. Decorative materials, such as checkered cloth, curtain rods or garden fences, were intentionally selected as "typical German" elements. Through their paradoxical accumulation, curious combination and dimensional shifts, however, the traditional notion of bourgeois living is rearticulated.

Good art, as we know, is always a mix of visual seduction and intellectual stimulation. Likewise, Andrea Löffke sends us on a thrilling journey of discovery. With her installation, she turns categories inside out and on their head and offers us a parallel universe. Everything is based on illusion and pure creative fantasy, while maintaining a link to the familiar and real. The result is an artistic cosmos in miniature, a manifold narration, which we need only to read and complete with our own childlike imaginations. For it is then that we are closest to the artistic process of intuitive association — and our inner projector starts up, all by itself.



## Andrea Löffke — Between Vagrant Beauty and Soft Apocalypse

Philipp Gutbrod



"The archetypal plant Urpflanze will be the world's most extraordinary creation, for which nature itself will envy me. With this model and the key to it, one can then go on inventing plants forever that are consequentially coherent; that means, that even if they do not exist, they could exist, as they are not pictorial or poetic shadows or illusions, but rather possess an inner truth and necessity." — Johann Wolfgang von Goethe to Johann Gottfried Herder, 17 May 1787

Entering an installation by the artist Andrea Löffke is like suddenly coming into contact with a natural phenomenon. A barrage of visual stimuli hits the viewer's retina: a plethora of forms, materials and colors. Familiar motifs, at times morphed, intertwined with distorted shapes, bizarre inventions and found objects appear in mysterious and ambiguous settings. Always, there is a pull from the composition and its elements, the overall aesthetic enticing the viewer to come closer and to immerse himself in the artwork. The titles add to the seductive plot with exclamations such as "Oh do let me help to undo it!" (PH Gallery, NYC, 2006). Löffke carefully structures the many cognitive layers of her works that unfold following the speed and intensity of an individual's gaze. Once the primary stages of perception are traversed, the installations reveal their meaning. In an interview published in Sculpture magazine in 2008, Löffke precisely described the artistic intent of her work: "I want to create a place that interweaves the magical, the child-like, and the naive with lurid, mysterious, and abstruse elements. People bring their own stories, experiences, and personalities when viewing my work. I like to trigger sensations based on shared experiences with certain objects, materials, colors, textures, and ways of building and making."

Common to most of her works, whimsical motifs from childhood's realm stir up hidden longing for youthful playfulness. Löffke's installations strategically target the regions of the mind that are beyond awareness and that spark emotional responses. This is achieved on the macro level by the sum of the elements and their composition in space, but an analysis on the micro level, of the single motifs, reveals the depth of Löffke's art. The sheer quantity and visual power of the artist's innumerable inventions mark her distinctive quality as a sculptor. Before setting out to focus mainly on installation art, back during her studies in Ohio around 2002, Löffke created a large number of small sculptural objects. These at times abstract, yet familiar, colorful, outlandish, playful pieces popped up from her imagination and from childhood memories. Due to Löffke's precise technical ability, she was able to give form to whatever emerged from her subconscious and to select the perfect material. These many

inventions served as “vocabulary” for the installations to come. Soon, the pool of forms was enlarged by found objects, everyday items from different areas of daily life: home, school, hospital, restaurant, etc. A staple of Americana turned out to be an especially fruitful hunting ground for Löffke: the 99-cent store. With its cheap and colorful basic items and occasional kitsch vernacular, the instantly recognizable objects have become a main component of the artist’s ‘palette’ and are used to lead or mislead the viewer through the layers of her artworks. Just as Henry Moore’s maquettes were not only scale models for larger sculptures but also found objects like bones and rocks, Löffke’s maquettes can easily stand on their own as artworks. Often, a chance encounter with an object or a material inspires a whole installation.

Löffke’s process of creating her installations is that of a sensitive membrane: no plan, artistic concept, visual theory or any other preconceived notion is carried into the empty exhibition space. The artist begins from scratch every time. Without the aid of assistants, all elements of an installation are placed and arranged by Löffke’s hand. It is a flow of creation, riffing off a room’s character, feeding off the haptic qualities of new materials, a three dimensional improvisation. Löffke’s work always appears organic: Art as Nature’s parallel creation, “grown” not constructed, rather evolved than created, and therefore possessing the aforementioned “inner truth and necessity.” An underlying intensity and even darkness to the vagrant beauty of her works can be found, seemingly adaptations rooted in a struggle for existence. Similar to a Venus Flytrap, the assembled objects, with their baby blues and ruby reds, pull the spectator in to reveal, in close proximity, razor-sharp edges, bleeding wounds, obscure pills, the sudden suppression of an unbearable lightness of being. As with all installations, Löffke’s works must be experienced and can only vaguely be conveyed in photographs, as the interplay of micro and macro levels constantly evolves in the eye of the beholder.

In 2003, with “Beneath such dreamy weather,” the artist began to expand her concept of installation and introduced an interactive component. From this point on, Löffke has created several works that present the viewers with concrete tasks they must fulfill to fully experience the work. For example, in “The squirrels, hedgehogs and rabbits are indeed harmless” (Michael Steinberg Gallery, NYC, 2007), the gallery space resembled a biosphere full of vegetation, architectural and abstract elements, blackboards, Band-Aids, pictures, signs, notes and drawings. Amidst these elements, all boasting an artificial green color,



towered an eight-foot high platform, a deer stand. After ascending this structure, the viewer found at the top a soft welcoming cushion and a pair of binoculars with which the world around could be explored. The binoculars brought various details into focus and greatly enhanced the play of different scales: tiny trees growing out of a wall, targets referring to the viewer as hunter, abstract forms hanging from the ceiling, a mélange of inanimate and animate objects. Again, the at-first-glance idyllic scene beckoned the viewer to enter the space and (freed from the commitments of daily life) to linger, only to find an array of self-reflections spanning pleasant and concerning observations.

With her installation “Andrea’s Home Sweet Home + cooking session” (HomeBase Project III, NYC, 2008), Löffke took the concept of participation to the next level by, herself, taking on an active roll in the completed work. In great unison, the artist interacted with the viewers during the exhibition by cooking meals for everyone and thereby creating a homely environment. In addition, the viewers were provided with crayons and paper to make drawings and were also able to tend to the (real) flowers with a watering can. This fusion of artworks and action was set in a hyper stylized red and white checkered fantasy, an aesthetic overload, transporting the viewers into a state of unstable bliss.

The organic quality of Löffke’s work is greatly heightened by the active participation of the viewer, an extension of the artistic process. In her many “nurturing” environments, with great subtlety, the notion of ‘safe’ in the current socio-economic and environmental field is challenged. Löffke herewith executes gentle incisions into the century-old questions of interaction between artist, work and viewer, establishing her as one of the most nuanced installation artists of her generation.



I hope you don't mind me talking about the best of both?





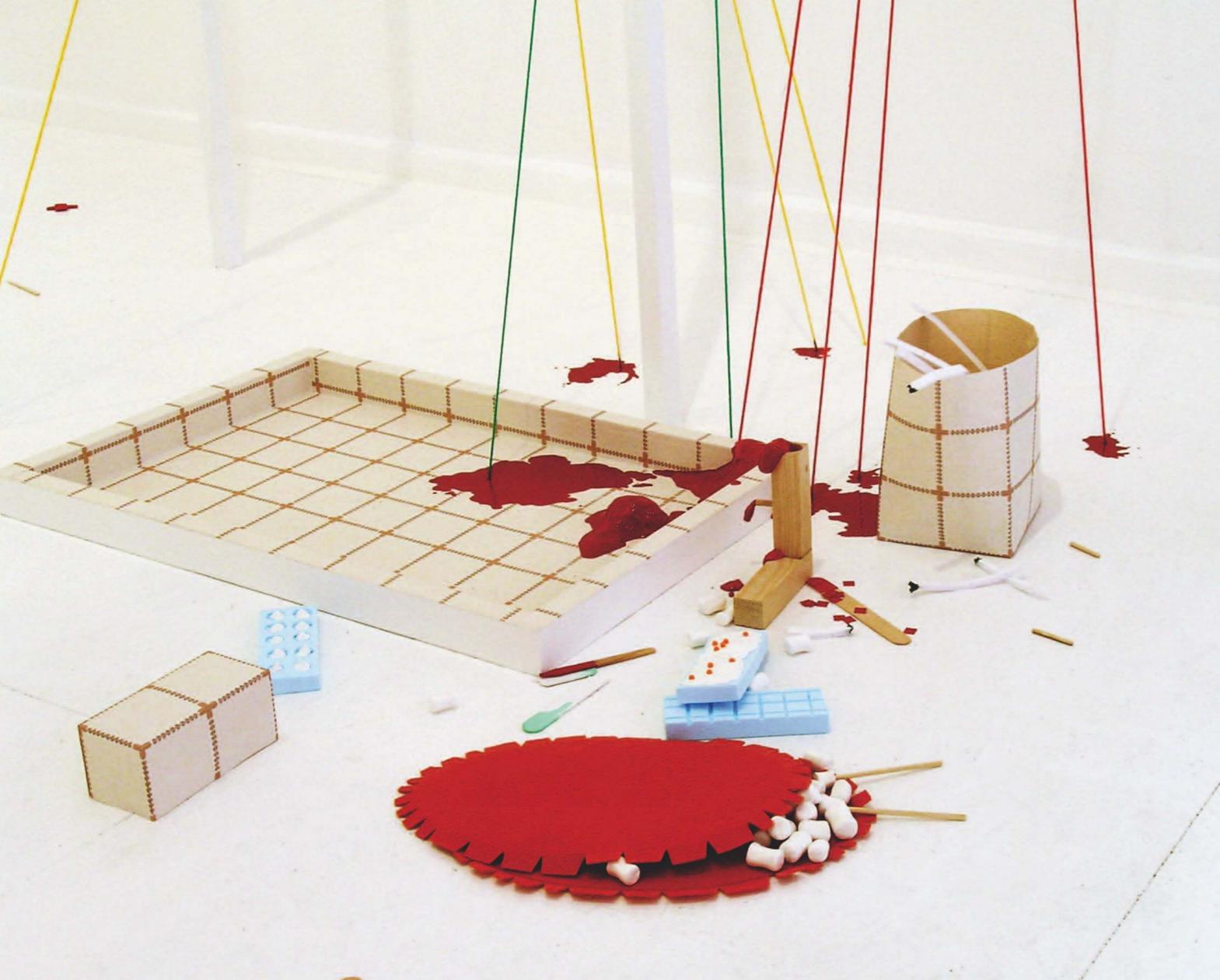
Andrea's Home Sweet Home + cooking session





The squirrels, hedgehogs and rabbits are indeed harmless





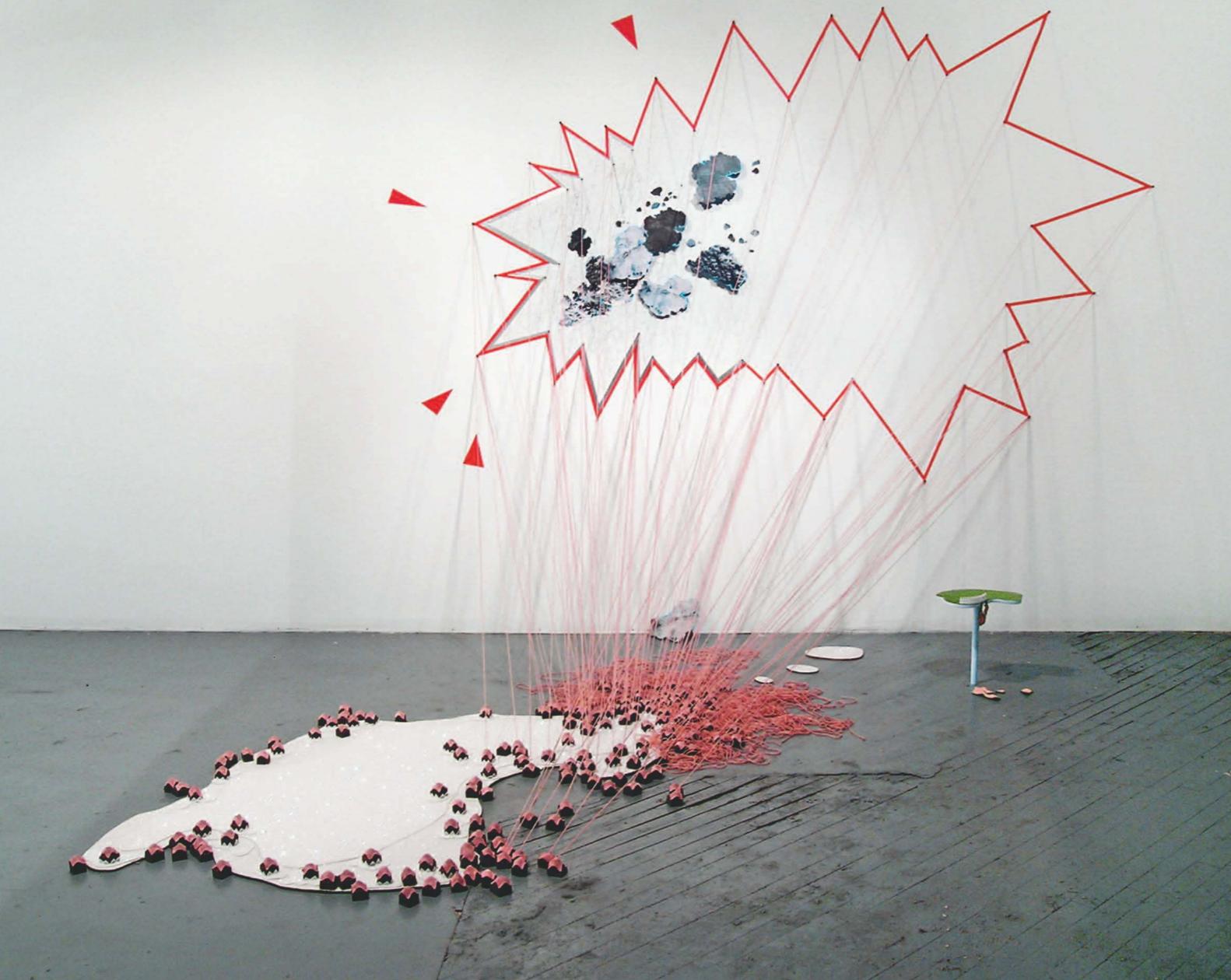
Das muss gefeiert werden! Mit Krokant, Kandiszucker, Kremhuetchen und Konfekt!  
Let us celebrate! With brittle, rock candy, pastry and confection!





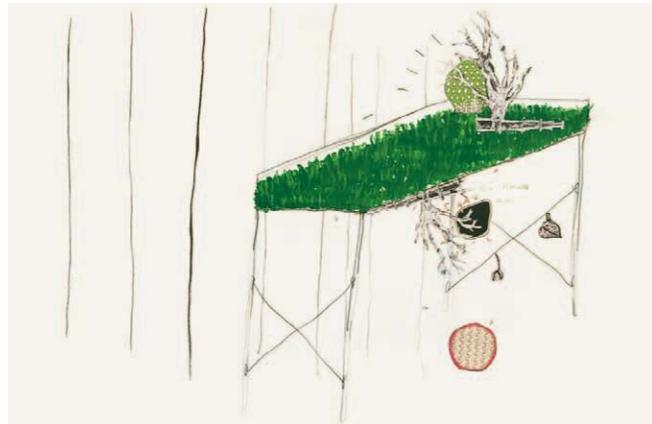
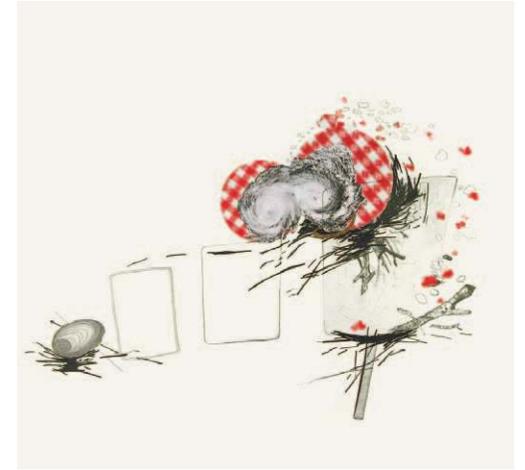
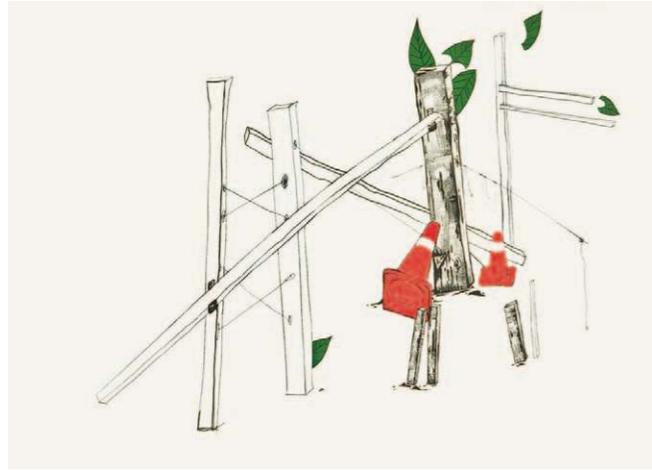
Oh do let me help to undo it!





Tic tic tic





Andrea Löffke

**BORN**

Heidelberg, Germany  
Lives and works in Brooklyn, New York

**EDUCATION**

2001–2003 MFA in Sculpture, Ohio State University, Columbus, Ohio  
1994–2000 M.Ed. in Art Education, University of Leipzig, Germany  
1997–1998 Fine Arts Scholarship, Kent State University, Kent, Ohio

**SELECTED SOLO EXHIBITIONS**

- 2008 **Folding an orange fish out of newspaper**, Downtown Gallery, University of Tennessee, Knoxville, TN  
**Folding an orange fish out of newspaper**, Kasia Kay Art Projects, Chicago, IL
- 2007 **The squirrels, hedgehogs and rabbits are indeed harmless**, Michael Steinberg Gallery, New York, NY  
**inandouthroughandabout...and don't forget to put your feet in the blue bucket**, Site Specifics '07, Islip Art Museum, East Islip, NY
- 2006 **Das muss gefeiert werden! Mit Krokant, Kandiszucker, Krehuetchen, Kokosflocken und Konfekt!**, Galerie Schuster, Frankfurt, Germany  
**Oh, do let me help to undo it**, PH Gallery, New York, NY
- 2005 **Ene mene miny mo**, Kiehle Gallery, St. Cloud State University, MN
- 2004 **When the green frog changed into a happy prince, the nearby well – splash, splash – turned into sweetened lemonade**, PH Gallery, New York, NY
- 2003 **Beneath such dreamy weather**, SPACELab, SPACES, Cleveland, OH  
**It had, in fact, a sort of mixed flavour of cherry-tart, custard, pineapple, roast turkey, toffee, and hot buttered toast**, Sherman Studio Art Center, Ohio State University, Columbus, OH  
**What a blissful time we had...**, Sculpture Center, Cleveland, OH

**SELECTED GROUP EXHIBITIONS**

- 2011 **Off the Wall, Off the Floor**, Walnut Ink Gallery, Michigan City, IN
- 2010 **Party Animal**, The Outdoor Project, Bushwick Park, Brooklyn, NY  
**Colored Glasses**, Da Gallery, New York, NY
- 2009 **Space Jam – Happily I await the end**, The Union Gallery, New York, NY  
**The Grand – I hope you don't mind me talking about the best of both**, Amelie A. Wallace Gallery, SUNY College, Old Westbury, NY
- 2008 **HomeBase Project III – Andrea's Home Sweet Home + Cooking Session**, a site-specific public art project exploring notions of home. Temporary use of brownstone building, 764 St. Nicholas Ave., Harlem, NY
- 2007 **Heidelberg Kauft Junge Kunst 69**, Heidelberger Kunstverein, Heidelberg, Germany
- 2006 **Peace King Mother Nature – One early morning when the campfire was still smouldering**, Second Gallery, Boston, MA  
**Every day is different – Untitled**, Michael Steinberg Gallery, New York, NY  
**Paramnesiac Landscape – We'd better change the subject IMMEDIATELY – just to be safe!**, New York Center for Art and Media Studies, Bethel University, New York, NY
- 2005 **Dear Bubble Tea – Down, down, down you fluffy puffs**, Nurture Art, Brooklyn, NY  
**Point of View – Tic tic tic...**, Vox Populi, Philadelphia, PA  
**Project Diversity – a Multi-Venue Exhibition of 200 Brooklyn Artists**, **Under the Rainbow – One early morning when the campfire was still smouldering**, Tastes Like Chicken Art Space, Brooklyn, NY
- 2004 **9x – Untitled**, Smack Mellon Gallery, Brooklyn, NY  
**Emerging Artists\_New Work – One early morning when the campfire was still smouldering**, Fireland Association for the Visual Arts, Oberlin, OH  
**Back from SPACELab: 10 years of innovation – Bathing, blooming, and waddling in the rain**, Spaces, Cleveland, OH
- 2003 **Wet – Untitled**, S1 Art Space, Brooklyn, NY  
**Crossing Borders – Untitled**, Goldfarb Center for the Arts, York University, Toronto, Canada

**AWARDS, FELLOWSHIPS AND RESIDENCIES**

- 2010 Pollock-Krasner Foundation Grant, New York, NY
- 2009 Shortlist, 2009 London International Creative Competition, Great Britain
- 2008 Residency and Fellowship, Bemis Center for Contemporary Arts, Omaha, NE
- 2004–05 Studio Program, Smack Mellon, Brooklyn, NY  
Smack Mellon Emerging Artist Fellowship, New York Community Trust, New York, NY
- 2003 Residency and Fellowship, MacDowell Colony, Peterborough, NH  
Edith Fergus Gilmore Material Award, Ohio State University, Columbus, OH
- 2002 Outstanding Student Achievement In Contemporary Sculpture Awards, International Sculpture Center, Hamilton, NJ

**BIBLIOGRAPHY**

- 2010 Lynn Byrne, **Emerging Artists at New York's Newest Gallery**, DÉCOR ARTS NOW, March 2010.
- 2009 Nicole Lenzi, **Andrea Loeffke: Materials mix with Imagination**, SKETCH PAGES – CONTEMPORARY DRAWING PRACTICES, August 2009.  
Irina Douer, RUBY MAG – OTHERWORLDLINESS, Issue #35, January 2009.
- 2008 Jerry Saltz, **Critic's Pick: HomeBase Project**, NEW YORK MAGAZINE, May 12, 2008.  
Paul Black, **Andrea Loeffke: An Interview**, SUITE101.COM, Category: Sculpture, May 5-27, 2008.  
Brian Sherwin, **Art Space Talk: Andrea Loeffke – HomeBase III**, MYARTSPACE.COM, May 4, 2008.  
Paul Anthony Black, **Once Upon a Time: A conversation with Andrea Loeffke**, SCULPTURE, Vol. 27, No. 4, May 2008, 32-37.
- 2007 Joerg Runde, **Inspiration von der Strasse – Andrea Löffke**, MANNHEIMER MORGEN AND SÜDHESSEN MORGEN, November 3, 2007, 31.  
Janet M. Goleas, Review of **Site Specifics '07 – The Carriage House**, ISLIP ART MUSEUM, July 2007.
- 2006 Jonathan Goodman, Review of **Oh do let me help to undo it!**, PH Gallery, New York, NY, SCULPTURE, December 2006, Vol. 25, 77-78.  
Florian Balke, Review of **Das muss gefeiert werden! Mit Krokant,**

- Kandiszucker, Krehuetchen, Kokosflocken und Konfekt!**, Galerie Schuster, Frankfurt, Germany, FRANKFURTER ALLGEMEINE ZEITUNG, Vol. 190, August 17, 2006, 48.  
David Cohen, **Unambiguous** – Annual New Artist Survey (curated exhibition featuring 99 artists from around the world in print format), ARTWORLD DIGEST, Vol. 1, March 2006, 38.
- 2005 William Powhida, Review of **Under the Rainbow**, Tastes Like Chicken Art Space, Brooklyn, NY, THE BROOKLYN RAIL, June 2005, 19.
- 2004 Jeffrey Kastner, Review of **When the green frog changed into a happy prince, the nearby well – splash, splash – turned into sweetened lemonade...**, PH Gallery, New York, NY, ARTFORUM, Vol. XLIII, No. 3, November 2004, 227-228.  
**Back from SPACELab: 10 years of innovation**, exhibition catalogue, Spaces, Cleveland, OH.

**COLLECTIONS**

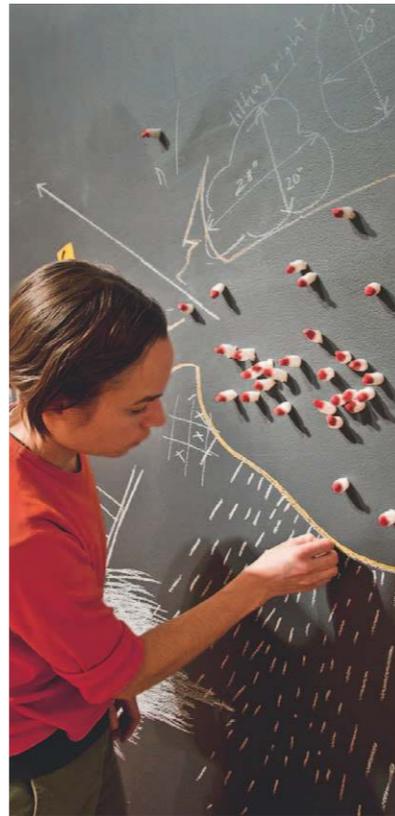
- SØR Rusche Collection, Oelde/Berlin, Germany  
Patricia Lewy Gidwitz Collection, New York, NY  
JoAnn Hickey Collection, New York, NY  
Philipp Gutbrod, PhD, Darmstadt, Germany  
Suzanne Slesin & Michael Steinberg, New York, NY  
Annegreth T. Nill, PhD, Columbus, OH  
Richard Neel Collection, New York, NY  
Bezirksärztekammer, Karlsruhe, Germany  
Central Park Place, New York, NY

## Andrea Löffke

Andrea Löffke is a German-born sculptor and installation artist with a Masters degree in art education from University of Leipzig, Germany, and an MFA in sculpture from Ohio State University, Columbus. After moving to New York in 2003, she was awarded a two-month residency at the MacDowell Colony (Peterborough, NH) and a one-year studio residency/fellowship at Smack Mellon (Brooklyn, NY). Löffke has shown extensively in over thirty exhibitions throughout the United States and Germany. Notable venues include: Islip Art Museum (East Islip, NY), The Sculpture Center (Cleveland, OH), Heidelberger Kunstverein (Heidelberg, Germany), Grounds for Sculpture (Hamilton, NJ), Michael Steinberg Gallery (New York, NY), Kasia Kay Art Projects (Chicago, IL), Galerie Schuster (Frankfurt, Germany), Vox Populi (Philadelphia, PA), Amelie A. Wallace Gallery, SUNY College (Old Westbury, NY), and Downtown Gallery, University of Tennessee (Knoxville, TN).

Löffke's vivid multimedia assemblages in solo exhibitions have received critical recognition from a number of publications including Artforum, Sculpture, Brooklyn Rail and Frankfurter Allgemeine. The May 2008 issue of Sculpture featured an interview with British art critic Paul Black. In 2008, Löffke completed a three-month residency at the Bemis Center for Contemporary Art (Omaha, Nebraska) and a collaborative performance project, "Ausflug ins Grüne" (Outing to Greenwood), with the University of Michigan. In 2009, Löffke was commissioned to create a site-specific, permanent installation for the SØR Rusche Collection in Berlin, Germany. She received the prestigious Pollock-Krasner Foundation Award in March 2010. Most recently, Löffke completed a large-scale, site-specific work for Central Park Place (New York, NY), commissioned early 2012.

Andrea Löffke is currently an adjunct professor in Sculpture at Pratt Institute in New York. Her work is found in numerous private collections, and the Bezirksärztekammer (Karlsruhe, Germany).



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### BERLIN INSTALLATION SØR RUSCHE p. 2–10

**Zuhause gehe ich die Treppe rauf statt runter** At home I go up the stairs, not down, July 2009. Mixed-media installation, commissioned by SØR Rusche Collection, Berlin. Felt, various fabrics, yarn, wood, hardware, enamel paint, watercolor, 99-cent store objects, 10 drawings (framed), wallpaper, latex, wire, mirrors, Styrofoam décor elements, light fixtures, corrugated cardboard picket fence, chicken wire, plaster, magazine cut-outs, foam core, carpet, artificial cactus. 4 x 24 x 12 feet.

### A PARADOXICAL WORLD IN MINIATURE p. 11/12

Löffke's studio during preparations for  
**Zuhause gehe ich die Treppe rauf statt runter** At home I go up the stairs, not down, July 2009.

### ANDREA LÖFKE — BETWEEN VAGRANT BEAUTY AND SOFT APOCALYPSE p. 13–15

**Beneath Such Dreamy Weather**, July 2003  
(Spaces, Cleveland, OH). Mixed-media installation. Loft made entirely of Styrofoam (top surface partially covered with poly batting), plywood steps; upstairs: small objects made out of a variety of materials. 12 x 14 x 16 feet, installed.

**Little Objects**, 2001–02  
(Studio, Ohio State University, Columbus, OH). Mixed media. Dimensions variable.  
**Andrea's Home Sweet Home + cooking session** (detail) – HomeBase Project III, April 2008  
(Temporary use of brownstone building, 764 St. Nicholas Ave., Harlem, New York). Mixed-media participatory installation; cooked and served red and white foods. Dimensions variable; 17 x 10 x 16 feet, installed.

**The squirrels, hedgehogs and rabbits are indeed harmless**, November 2007  
(Michael Steinberg Gallery, New York, NY). Mixed-media installation. Wood, foam, fabric, polyester fiberfill, hardware, binoculars, string, Sculpey, felt, spray-foam, egg cartons, paint, photographs, drawings (framed and unframed), paintings on canvas and wood panel, paper, text, hooks, magazine cut-outs, tape, yarn, twigs, miniature plastic animals, trees, and blackboards, cardboard, foam-core board, chicken wire, plastic plant stems, stuffed animals. Dimensions variable; 18 x 8 x 17 feet, installed.

### OTHER WORKS

p. 16/17  
**I hope you don't mind me talking about the best of both?**, February 2009  
(Amelia A. Wallace Gallery, Suny College, Old Westbury, New York). Mixed-media installation. Wood, paint, corrugated cardboard with brick design, chicken wire, tracing paper, drawings and collages, wire, string, tray, everyday and found objects, fabric, traffic cones, cardboard traffic poles. Dimensions variable, 13 x 14 x 12 feet, installed.

p. 18/19  
**Andrea's Home Sweet Home + cooking session** (HomeBase Project III), April 2008  
(Temporary use of brownstone building, 764 St. Nicholas Ave., Harlem, New York). Mixed-media participatory installation; cooked and served red and white foods. Prepared food in red and white, table cloths, carpet padding, window boxes with strawberry and tomato plants, flower pots with red flowers, wood, 2 hot plates, pots, kitchen towel, cooler, paper flames, dishes, flatware, candy, cookies, marshmallows, foam-core board, vinyl, plastacine, drawing paper and drawing utensils, case with pins, plastic stools, red and white food for cooking, spices and containers, pillows, drawings on the wall, shelves. Dimensions variable; 17 x 10 x 16 feet, installed.

p. 20/21  
**The squirrels, hedgehogs and rabbits are indeed harmless**, November 2007  
(Michael Steinberg Gallery, New York, NY). Mixed-media installation. Wood, foam, fabric, polyester fiberfill, hardware, binoculars, string, Sculpey, felt, spray-foam, egg cartons, paint, photographs, drawings (framed and unframed), paintings on canvas and wood panel, paper, text, hooks, magazine cut-outs, tape, yarn, twigs, miniature plastic animals, trees, and blackboards, cardboard, foam-core board, chicken wire, plastic plant stems, stuffed animals. Dimensions variable; 18 x 8 x 17 feet, installed.

p. 22/23

**Das muss gefeiert werden! Mit Krokant, Kandiszucker, Kremhütchen und Konfekt!**

Let us celebrate! With brittle, rock candy, pastry and confection!, August 2006  
(Galerie Schuster, Frankfurt, Germany). Mixed-media installation. Wood, plastic flags, wallpaper, yarn, paint, Sculpey, paper, Styrofoam, pins, felt, fabric, blackboard foil, chalk. Dimensions variable; 8 x 11 x 17 feet, installed.

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**Oh do let me help to undo it!**, February 2006

(PH Gallery, New York, NY). Mixed-media installation. Wood, flannel-backed vinyl tablecloth, Styrofoam, yarn, Aquacote latex paint, latex, vinyl, plastic cups, batting, blackboard paint, chalk, foam peanuts, carpet. Dimensions variable; 11 x 17 x 38 feet, installed.

p. 26/27

**Tic tic tic...**, July 2005

(Vox Populi, Philadelphia, PA). Mixed-media installation. Cardboard, glitter fabric, foam, pink latex, pom-poms, yarn, tape, pencil lines, Styrofoam, photocopies, vinyl, foliage model material, miniature foam fence, pins. Dimensions variable; 8 x 11 x 8 feet, installed.

DRAWINGS (top to bottom and left to right)

p. 28

Untitled (Deerstand Series), April 2007. Drawing/collage on paper, 32 x 25 inches.

Untitled (Deerstand Series), September 2007. Drawing/collage on paper, 8 x 8 inches.

Untitled (Deerstand Series), February 2007. Drawing/mixed media on paper, 46 x 35 inches.

Untitled (Weather Series), September 2011. Drawing/collage on paper, 60 x 48 inches.

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Untitled (Weather Series), October 2011. Drawing/collage on paper, 46 x 35 inches.

Untitled (Weather Series), June 2008. Drawing/collage on paper, 60 x 48 inches.

Untitled (Weather Series), June 2008. Drawing/collage on paper, 46 x 35 inches.

Untitled (Weather Series), June 2008. Drawing/collage on paper, 46 x 35 inches.

PORTRAIT p. 32

Andrea Löffke installing "Oh do let me help to undo it!," February 2006.

COVER

**Zuhause gehe ich die Treppe rauf statt runter** At home I go up the stairs, not down (detail), July 2009. Mixed-media installation, commissioned by SØR Rusche Collection, Berlin. 4 x 24 x 12 feet.

## Imprint

Thomas Rusche, PhD

SØR Rusche Collection Oelde/Berlin

Wiedenbruecker Strasse 1

59302 Oelde in Westfalen, Germany

Phone: +49 2522 82660

Email: t.rusche@soer.de

www.soer.de

**Installation** Zuhause gehe ich die Treppe rauf statt runter

At home I go up the stairs, not down

SØR Rusche Collection Berlin

Schlüterstrasse 53

10629 Berlin, Germany

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**Text**

Philipp Gutbrod, PhD, art historian, curator and collection manager,

Institute Mathildenhöhe Darmstadt, Germany

Matthias Harder, PhD, chief curator, Helmut Newton Foundation, Berlin, Germany

**Translation**

Alisa Anh Kotmair, Berlin, Germany

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Douglas Romines

Matthias Harder, Philipp Gutbrod

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**Contact**

Andrea Löffke

Brooklyn, NY

P. +001 646.344.0861

info@andreaoeffke.com

www.AndreaLoefke.com

