

**Nosbaum Reding**  
Luxembourg | Bruxelles

**Group show "No pattern save what we imagine"**

03.14.2019 - 04.27.2019

Artist



**Group show "No pattern save what we imagine"**

Exhibition View

Nosbaum Reding, Luxembourg, 2019

**Gallery Nosbaum Reding**

2 + 4, rue Wiltheim L-2733 Luxembourg / T (+352) 28 11 25 1 / [reding@nosbaumreding.com](mailto:reding@nosbaumreding.com)

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With

Sebastian Hammwöhner, Virginie Mossé, Wawrzyniec Tokarski, Gabriel Vormstein, Marcus Weber.

'Existence is random. Has no pattern save what we imagine after staring at it for too long. No meaning save what we choose to impose.'—Rorschach

Rorschach, one of the characters in the seminal graphic novel *Watchmen* (1986–87) created by writer Alan Moore, artist David Gibbons and colourist John Higgins, is a retired superhero turned vigilante who hides behind an ink-blotted facial mask. Donning a hat and a trench coat, he is a chameleon-like character whose personal outlook on the world is a bleak one – a vision in which there is no place for fate or God.

In Rorschach's ideology, all opportunities and choices are arbitrary. Any encounter or discovery is therefore no more than an insignificant and essentially inexplicable coincidence – a 'roadside picnic', to quote the title of Arkady and Boris Strugatsky's science-fiction novel from 1971, to which Sebastian Hammwöhner refers in one of his arrangement of civilisational relics. As with the extraterrestrial visitors in the Strugatskys' dystopia, who fail to even notice the presence of humans on this planet, Hammwöhner's work asks what exactly enters into our field of vision and informs our understanding of the world. Science – and most other human activities, for that matter, including art – tends to look at its subjects from close up, often losing sight of the bigger picture. The question, therefore, is how we can retain an overall, detached or impartial view when captivated by details?

Similarly, in Virginie Mossé's works, such as *Begreiflichkeit* (Comprehensibility), what we perceive differs according to the angle from which we look at it. Gabriel Vormstein's images, which are painted straight onto recycled newspaper, confront us with a different concept of space, devoid of perspective and where the background appears as relevant as the motif – the purpose for which it has been used, or rather misused. Incidentally, his works are also a comment on the short-lived nature and ambivalence of media who navigate between objective news coverage and pursuing their own agenda. If Marcus Weber's paintings are anything to go by, the natural environment and society at large are exposed to similar threats. Here, they both seem to drown in colour, as though after a natural disaster – the deserved consequence of our trivial daily activities.

Might there be a kind of transcendence, some unforgiving moral instance behind this phenomenon? It does not matter because we cannot effectively reflect upon what has not happened yet, as suggested by one of my own paintings. As with traffic jams, when a thing occurs, it is already too late to take a different path. Meanwhile, all we can do is gaze back as though through a rear-view mirror and wonder whether different routes actually coexist, and if so, how they align. The words of a curious prayer come to mind: 'As it was in the beginning is now, and ever shall be, world without end. Amen.'

Wawrzyniec Tokarski

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J'ai donné carte blanche à Wawrzyniec Tokarski pour jeter un autre regard, le sien, sur les amitiés d'artistes d'une même génération. Un regard qui au-delà des choix de sujets, de la technique ou de l'inscription sociétale et historique d'une pratique artistique, illustre des complémentarités.

Issues de rencontres, d'abord aux académies de Stuttgart et de Karlsruhe puis à partir des années 2000 à Berlin (destinée de choix de cette jeune génération), leurs relations, leurs échanges furent humains, amicaux, souvent solidaires sans pour autant déteindre sur leur pratique. L'autonomie, la liberté, le respect des démarches individuelles caractérisent cette constellation. Je voulais savoir de la part de Tokarski - qui endosse ici également le rôle de curateur - les points convergents dans ces multiples démarches soulignées ici par des travaux de qualité. Or je n'ai pas reçu de réponse. L'artiste a exigé ce même respect, cette même confiance pour son choix comme curateur que je lui

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témoigne depuis 2002, année de notre rencontre. Tokarski mettait l'accent, le questionnement sur un tout autre niveau : l'exposition comme interrogation de cette constellation. Les choses qui nous lient, disait-il, sont diverses, souvent banales, le quotidien partagé dans cette métropole berlinoise où les chemins se croisent aux vernissages d'exposition, aux bistrot de quartier fréquentés majoritairement par des artistes, ou encore lors de moments de détente, d'une partie de ping-pong ou de jeu vidéo. Le contexte crée les parallèles, beaucoup plus qu'une unité du discours. Les individus sympathisants réalisent, chacun, des trajectoires inattendues, par moment irrationnelles, leur identité. Mon rôle, ici, me disait Tokarski, est de respecter au mieux chacune d'elle. Les différences et les complémentarités définissent le scénario, tout scénario, un peu à l'image du cinéma où souvent tout l'intérêt provient de l'interférence des caractères différents. Le message, d'une manière plus générale, plus politique et sociétal reprend l'idée que les différences forment la richesse, plus encore, elles garantissent la survie d'une société, à l'opposé de toute volonté d'uniformisation.

Alex Reding

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