

**Nosbaum Reding**  
Luxembourg | Bruxelles

## **Filled with Fluff and Emotions**

10.29.2020 - 11.28.2020

Artist

**Mike Bourscheid**



**Filled with Fluff and Emotions**  
Exhibition View  
Nosbaum Reding, Luxembourg, 2020

**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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Pour sa deuxième exposition personnelle chez Nosbaum Reding, l'artiste luxembourgeois Mike Bourscheid (né en 1984, vit et travaille à Vancouver, Canada) présente un ensemble d'œuvres réunissant sculptures, peintures, dessins et photogrammes. Le titre de l'exposition renvoie à une vision fluide des identités qui va à l'envers des idées reçues : dans le langage courant, le terme fluff désigne ainsi une chose, une action ou une conversation insignifiante ou futile, tout en évoquant la douceur, celle des peluches, des duvets ou encore des plumes dont sont affublés les appâts de pêche multicolores qui transpercent autant qu'ils ornent les « personnages » peuplant l'espace d'exposition.

Au premier rang de ceux-ci figure un torse incliné en tissu rembourré qui ne tient debout que par une branche cintrée à la vapeur – méthode de contrainte « douce » – et qui puise son inspiration dans l'univers intime de l'artiste. Il est rejoint par une sorte d'épouvantail-sorcière brinquebalante dont les balais semblent réservés aux tâches ménagères et un « soldat » affublé d'un casque à frange d'abat-jour et d'une cape de pluie transparente dont les poches recèlent une collection d'objets insolites (cigarettes, cartes de Tarot, pilules contraceptives, boîte de maquereaux, tampons...) comme autant d'indices sur l'identité du porteur qu'elle entend protéger, quoique de manière forcément imparfaite.

Tant par les sujets qu'il effleure que par les techniques et les matériaux qu'il met en scène, Mike Bourscheid revendique la sensibilité et la vulnérabilité comme ressorts créatifs, comme dans ces photogrammes de pendentifs à hameçons, dont le processus de réalisation est lui-même empreint d'une fragilité extrême, le moindre déplacement des chaînons laissant sur l'émulsion (photo)sensible des rayures indélébiles.

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For his second solo exhibition at Nosbaum Reding, the Luxembourg-born artist Mike Bourscheid (born 1984, lives and works in Vancouver, Canada) presents a series of works across different media including sculptures, paintings, drawings and photograms. The title of his exhibition points to a fluid vision of identities that runs counter to familiar conceptions: while in everyday language, 'fluff' refers to insignificant or futile objects, actions or conversations, it also conjures the idea of softness, here encapsulated by the feathers on the brightly coloured fishing baits that adorn and simultaneously 'wound' the 'protagonists' of this show.

First among them is a contorted padded torso propped up by a steam-bent branch (that is, formed using a method of 'soft' restraint) – a tender yet harrowing figure that is intimately linked to the artist's recent family history. It is sided by a rickety scarecrow or witch whose brooms seem reserved for dusting, and a 'soldier' decked out in a fringed helmet and a transparent rain cape whose pockets hold an unconventional collection of objects (cigarettes, Tarot cards, contraceptive pills, can of mackerel, tampons . . .), which could be read as clues about the identity of the wearer whom the coat purports to protect, albeit imperfectly.

Both in terms of the issues he touches upon and the techniques and materials used in his work, Bourscheid celebrates sensitivity and vulnerability as drivers of creativity, as is best evidenced perhaps by his photograms of charm pendants: the production process of these ghost-like images is characterised by extreme fragility, as the slightest movement of the chain links on the photographic paper leave indelible marks on the sensitive emulsion.

Photos: Sven Becker - Atelier d'Images

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*The wicked scarecrow*, 2020

Camouflage Fabric, duck canvas, handmade gloves with 2 handmade brooms, Carhartt pants made into a skirt, found broom, wood stand (oak, pine)  
90.55 x 23.62 x 19.69 in ( 230 x 60 x 50 cm )

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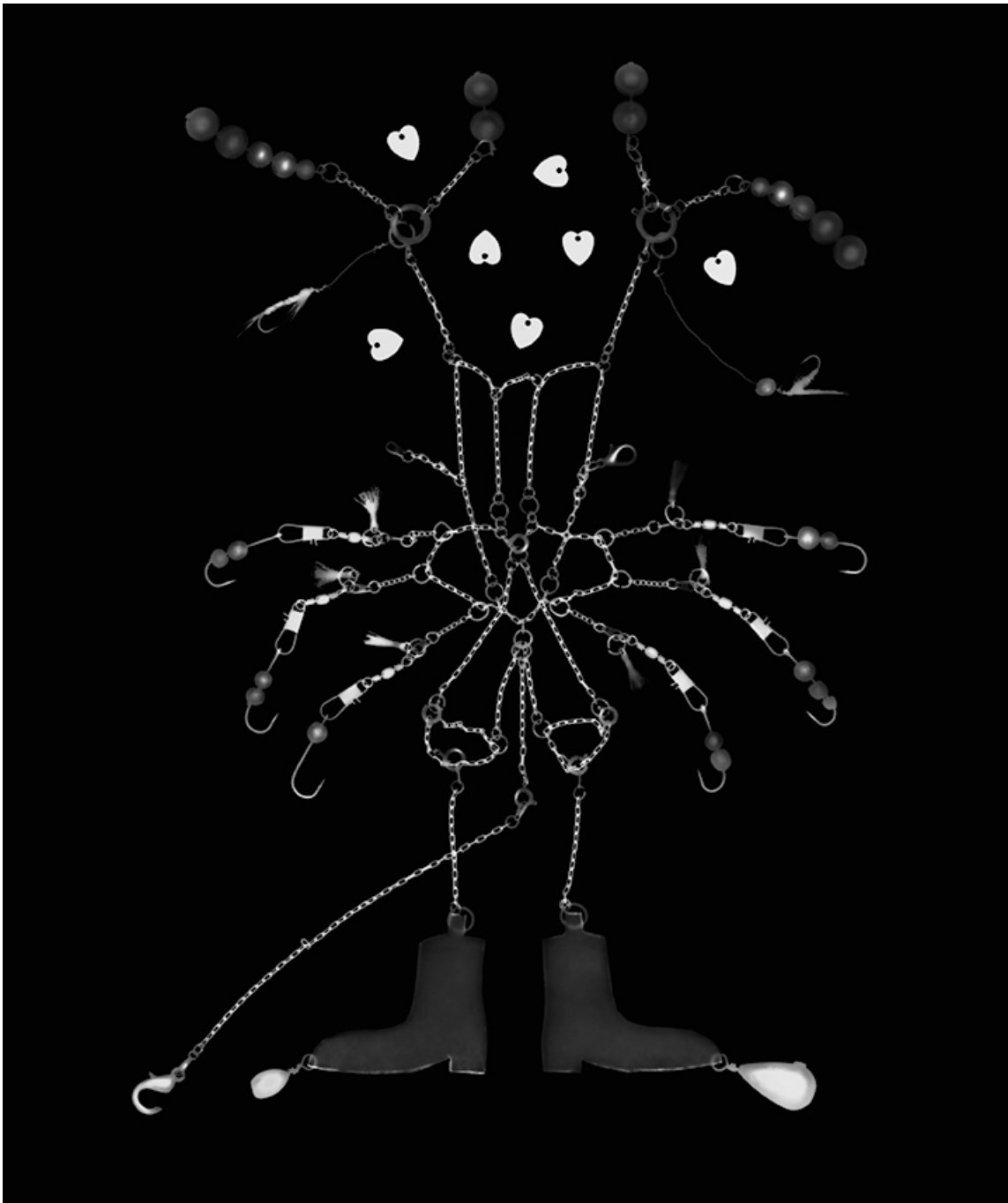
*Frantz H.B. ("A true Libra"), 2020*  
Archival Inkjet print  
Image : 35.83 x 29.13 in ( 91 x 74 cm )  
Frame: 93,3 x 75,3 cm  
Edition of 3 ex + 2 EA

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*Fisherman in love, 2020*

Inkjet print

Image : 35.43 x 29.92 in ( 90,5 x 76 cm )

Frame: 92,5 x 78 cm

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*A farmer's apprentice: A day in the field*, 2020  
Inkjet print, plastic vegetable magnets  
Image : 29.92 x 24.41 in ( 76 x 62 cm )

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***Jean-Louise, 2020***

Altered military helmet, 2 mason jars, handmade plastic cape, Tarot card deck, cutlery, Tin of Mackerels, juicy fruit gum from my mother, Sewing repair kit, cigarettes and lighter, house keys, cigare, passport, money, fortunes, mirror, tampons, lipstick, arnica, cover-up stick, package of Alesse birth control, Singing book with dogwood, rosemary, lavender and mint, stickers, gifted pearl chain, 2 pairs of leather gloves, 2 walking sticks with rubber stoppers, wooden stand, glassware, collected rainwater, flowers  
59.06 x 61.02 x 19.69 in ( 150 x 155 x 50 cm )

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***Parenthood and other questions*, 2020**

Hand embroidered cotton Gloves, synthetic hair, cigarette, crafted double sided coin, wooden display system

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*Houdini's wardrobe*, 2018  
photogram, framed  
11.81 x 8.66 in ( 30,5 x 22,5 cm )  
Edition of 5 ex + 2 EA

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*Houdini's wardrobe*, 2018  
Photogram, framed  
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*Categorical Imperative 1*, 2020  
Polymer clay  
10.24 x 7.48 in ( 26 x 19,5 x 0,5 cm )

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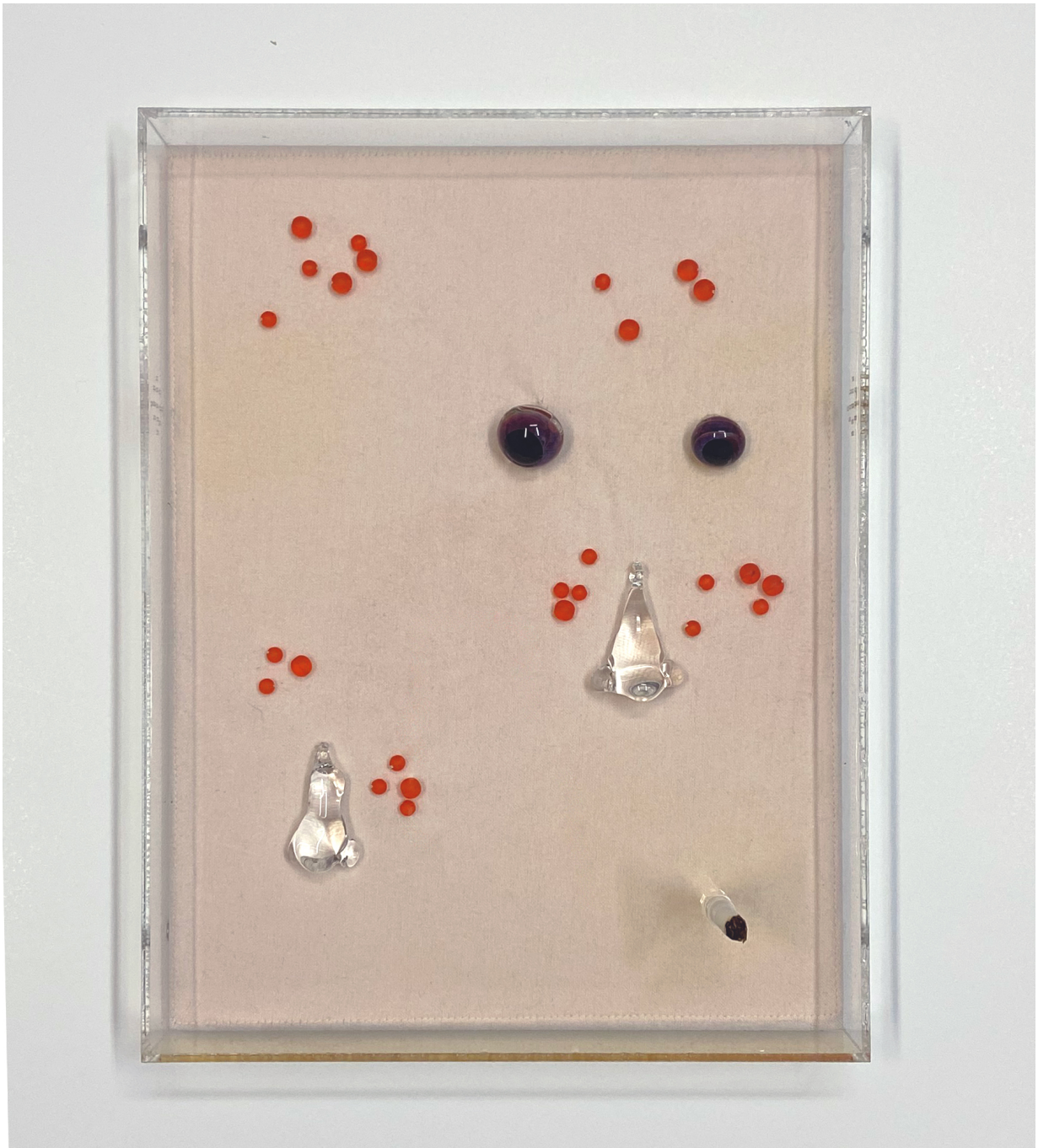
***Categorical Imperative 2***, 2020  
Polymer clay,  
Pâte polymère  
10.24 x 7.48 in ( 26 x 19,5 x 0,5 cm )

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*Quitting smoking*, 2020

Glass eyes and noses, glass beads, fabric, Plexiglas frame, cigarette  
12.99 x 10.24 x 4.33 in ( 33,5 x 26 x 11 cm )

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