

GALERIE OSKAR WEISS

Laura Langer
Parts Unknown
12.06.–25.07.2026

Galerie Oskar Weiss is pleased to announce Laura Langer *Parts Unknown*, opening on Friday, June 12 on the occasion of Zurich Art Weekend.

Parts Unknown

The capacity to assume non-human points of view is one of the things that makes humans human, between curiosity and control, suspension. I am drawn to rescale things. Zooming out, simply to be able to zoom in again. It comes with a mix of excitement and longing. A little dizziness? The zoom out, the scale out, brings information. Is this what makes a landscape a landscape? Scaling out?

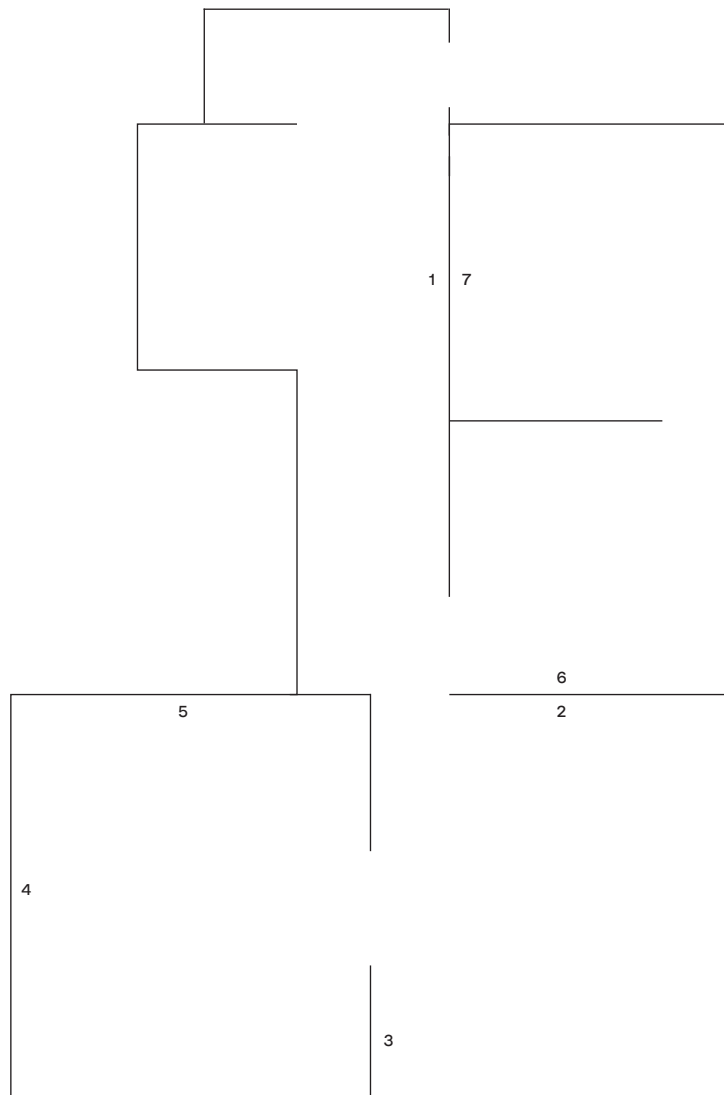
The landscape image seems to be taken from the point of view of someone in an aeroplane. Inside the machine, the body is separated from the ground, lifted off. This experience is certainly far from the flight of a bird or an angel or from how we know it from dreams. "The view from above is an emotional as well as spatial emblem of distance, detachment and—certainly no view better embodied the word—estrangement", writes Naomi Pearce in her text for the 2024 catalogue of Carol Rhodes. I find this detachment to have a satisfying and productive quality. This estrangement reorganises and puts in perspective the established known. With the distance and in space, there is a discovery, a revelation of a secret. The unveiling of the map exposes a once-hidden message that can only be discovered from afar. A texture that changes with scale becomes not just a texture, but a surface. We recognise a context, small worlds, containers and intersections. The cross.

In a dream, I was talking with a physicist, and told him something like, Imagine if it wouldn't matter how much the variables of physics were changed, variables of speed, variables of the composition of things; you could mix everything, shuffle everything up, and the world would be exactly as we now know it. No matter the million different combinations of matter, molecules, and atoms, the result would be what we know. A street light would be a street light, popcorn would be popcorn. As if there was a force pulling things to be in one particular and predetermined way. I was solving the mystery of life.

Parts Unknown shows a new series of landscapes that insist on repeating an aerial view of a city. The paintings are a continuation of two series of works, *Pilots* and *Discharge Painting*, whose images accidentally or/and coincidentally happen to resemble each other. Discharges of paint on a canvas end up looking like the figurative paintings they come from, and at the same time, the mother painting starts to look like its discharge offspring. What do we recognise in the leftovers? From superficial stains to the continuous tracking of the streets, and traces of light. A dog.

– Laura Langer

- 1 *Perfect Vision, 2026*
Grape stems, airplane
model, paint, wood and
plexiglass
25 x 160 x 31 cm
- 2 *Passenger 1, 2026*
Oil on canvas
117 x 190 cm
- 3 *Politik, 2016-2025*
Oil and newspaper on
canvas
30 x 40 cm
- 4 *Passenger 2, 2026*
Oil on canvas
115 x 185 cm
- 5 *Passenger 3, 2026*
Oil on canvas
115 x 185 cm
- 6 *Discharge Painting 8, 2026*
Oil, marker, acrylic and
acrylic medium on canvas
85 x 150 cm
- 7 *Discharge Painting 7, 2026*
Oil, marker, acrylic and
acrylic medium on canvas
100 x 150 cm



Laura Langer (b. 1986, Buenos Aires; lives and works in Berlin). Recent solo and duo exhibitions include *Why am I Me?*, Simian, Copenhagen (2026); *Potential d'en face*, with Vera Palme, Établissement d'en Face, Brussels (2025); *Mothers*, Ilenia, London (2024); *Execution*, Lodos, Mexico City (2023); *Lateral*, Braunsfelder, Cologne (2023); *Headlines*, Kunsthau Glarus, Glarus (2022); *Homesick*, The Wig, Berlin, and Weiss Falk, Basel (2021); *Liberty*, Kunsthalle Portikus, Frankfurt am Main (2020); and *The World Is Round*, Piper Keys, London (2018). Her work has been included in numerous group exhibitions at institutions and galleries such as the Westfälischer Kunstverein, Münster; Galerie Oskar Weiss, Zürich; Clementin Seedorf, Cologne; Captain Petzel, Berlin; Galerie Eva Presenhuber, Zürich; Drei, Cologne; XYZ Collective, Tokyo; MMK, Frankfurt am Main; and the Museo de Arte Moderno de Buenos Aires.