

Gilles Pegel

i'm too  
young  
to die



Photo: © Mike Zenari

## *Gilles Pegel*

Gilles Pegel's practice moves freely between sculpture, installation, painting and mixed media. While individual works may appear formally unrelated, they all stem from the same ongoing attempt to understand the structures that shape contemporary life, whether biological, technological, social, economic or cultural.

Projects often begin with highly personal observations, encounters or moments of curiosity. Artistic references, scientific concepts, internet culture, consumer products, industrial processes and everyday objects can all serve as starting points. Through a process of reduction and transformation, these initial impulses gradually evolve into works that function as distilled moments of reflection. They do not seek to provide answers. Instead, they become bookmarks in an ongoing attempt to understand the world, ways of processing and situating the moment in which they were made.

Many works emerge from subtle shifts applied to existing forms, objects or systems. Familiar visual languages are displaced just enough to reveal assumptions that usually remain invisible. Certain geometries and motifs reappear across different bodies of work, gradually detaching themselves from their original context and acquiring new meanings through changes of material, scale or function. This continuous migration reflects an interest in evolution rather than stylistic consistency.

Humour, ambiguity and precision coexist throughout the practice. Industrial fabrication techniques stand alongside handcrafted processes, while references to technology, economics, warfare, artificial intelligence and internet culture remain grounded in a strong attention to materiality and sculptural presence. The choice of medium is never incidental. Each work seeks the form that most accurately embodies the questions it investigates, allowing sculpture, painting, installation and other media to coexist without hierarchy.

Pop culture, corporate aesthetics and the visual languages of contemporary media frequently appear throughout the work. They are not used as quotations or illustrations, but as the vernacular of the present, signs through which contemporary society communicates, constructs identity and projects desire. By working with these familiar symbols, the works remain accessible while encouraging viewers to look beyond their immediate recognition.

Instead of constructing closed narratives, Pegel's works remain deliberately open to multiple readings. They examine the infrastructures, images and systems that increasingly organise contemporary existence while, above all, serving as bookmarks in an ongoing attempt to understand the world.

## About The Exhibition

*I'm Too Young To Die* names the easiest difficulty setting in DOOM. Taken out of the 90s computergame, it becomes a statement whose tone is less certain: a refusal, a plea, an expression of fear or an insistence on continuing. Gilles Pegel's exhibition begins with this ambiguity and follows it into the systems through which we seek control, recognition and reassurance.

Bringing together mostly new works alongside earlier pieces, the exhibition moves between sculpture, installation, painting, textiles, neon and editions. Pegel's practice begins with personal observations, encountered objects and references drawn from art, science and popular culture. The medium follows the question being explored. Making becomes a way of thinking through something that remains unsettled.

AI, finance, logistics, branding and online culture appear through familiar signs and ordinary transactions. A slogan, a purchase, a package or a game setting can provide an entry point. Through small shifts in use or context, these things reveal connections between private attachments and the larger systems shaping them. The attraction of a brand, the authority of an interface and the promise of a future experience all depend, in different ways, on trust.

*Love*, *PLTR* brings corporate merchandise into the language of devotion. An AI-generated candle loops on an old iPhone, placing a contemporary image of belief inside a device already marked by technological ageing. *Fulfilment.rar* turns possessions gathered over a lifetime into one hundred sealed works, where memory, authenticity and speculative value meet. *Surface Study* connects the reproducibility of bodily signs with desire and simulation; its largest group follows bullet impacts from a Counter-Strike screenshot.

Other works approach change over longer durations. The helix reversals behind *Wormhole* and *Warp* connect growth with deviation, while *Timesink #3* allows years of sunlight to produce an image through fading. Alongside the accelerated circulation of images and promises, these works introduce material processes that accumulate, resist control or cannot be undone. Earlier pieces such as *Captcha* and *Backup* acquire further associations as questions of human recognition and preservation change around them.

Pegel works from within the conditions he examines. Purchasing, collecting, using technology and seeking visibility are also part of an artist's life. The exhibition keeps attraction and criticism close, acknowledging how easily participation and doubt coexist.

The works function as bookmarks in an ongoing attempt to understand the world. They hold a question, an encounter or a contradiction long enough for it to be revisited. Their references offer ways in, while leaving room for the different memories, experiences and cultural perspectives that each viewer brings.

## Exhibition Views



*I'm Too Young To Die*, Solo Show by Gilles Pegel at Nosbaum Reding Projects, 2026.  
17.9.2026 - 17.10.2026

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## Presented Works



### *Wormhole*, 2025

Polished cast aluminium

138 × 143 × 30 cm

Unique

*Wormhole* develops from Pegel's research into helix reversals in climbing plants, described in Darwin's studies of plant movement as "perversions." The word gives a natural occurrence an unexpectedly charged name. In other contexts, it carries judgements about what is normal, correct or acceptable. Here, deviation is already part of how a structure grows.

This overlap between biological behaviour and human language opens a question about the orders we recognise and the exceptions we permit. A reversal can interrupt an expected pattern while allowing the same form to continue. Whether it appears as a disturbance, an accommodation or a new possibility depends partly on the framework through which it is understood.

The title brings this botanical reference into contact with an imagined passage through space and time. Growth follows a course; a wormhole promises to alter the conditions of the journey itself. Both offer ways of thinking about continuity that depart from a straight line.

The industrial suspension gives this speculation a tangible dependence. Something associated with passage and apparent movement is held in place by an apparatus of support. Freedom, constraint and the wish to get elsewhere remain close together.

## Presented Works

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Detail of *Wormhole*, 2025, polished cast aluminium, 138 × 143 × 30 cm, unique.  
Photo : © Louis Weber

## Presented Works



***IDDQD*, 2026**

Spirit levels, acrylic sheet, Alucore,  
PU sealant, stainless-steel frame

**91.6 × 161.1 cm**

**Unique**

I'm Too Young To Die is the name of the easiest difficulty setting in DOOM, the genre-defining first-person shooter released in 1993. *IDDQD* is its God Mode cheat code. These two references approach vulnerability from different positions: one asks for more forgiving conditions, the other allows the player to override them.

Outside the game, the sentence loses the certainty of being a menu option. It can sound defiant, frightened, absurd or entirely sincere. "Too young" also sets a threshold that keeps moving. The words express a wish to continue without establishing when that wish would cease to be reasonable.

The 4,950 spirit levels introduce another system of judgement. Each measures its position against a standard of alignment, while the assembled work depends on thousands of small differences. Their deviations offer a way to think about the distance between an organising principle and the individual circumstances it contains.

Games make rules visible and sometimes allow them to be adjusted. Much of life takes place within conditions whose rules are harder to identify or change. The work places the appeal of a cheat code beside the ordinary effort of finding balance: the desire for complete protection alongside a succession of small, imperfect adjustments.

## Presented Works



*IDDQD*, 2026, Spirit levels, acrylic sheet, Alucore, PU sealant, stainless-steel frame, 91.6 × 161.1 cm, unique.  
Photo : © Louis Weber

## Presented Works



*Attention Ponzi*, 2024  
High-voltage glass neon  
170 × 20 cm  
Unique

*Attention Ponzi* proposes attention as a resource whose value depends on attracting more of it. Visibility produces reactions; reactions generate further visibility. The activity can become devoted to maintaining this circulation, with each new contribution expected to sustain the next.

The reference to a Ponzi scheme gives this process a financial undertone. It suggests promises supported by continued participation and a dependence on growth that becomes difficult to interrupt. In the work's formulation, attention becomes "a system feeding on itself."

Neon carries its own history of commercial invitation. Its use here makes the statement part of the exchange it names: the work solicits attention, benefits from being photographed and can circulate as another recognisable image. Criticism and participation occupy the same position.

This has consequences for cultural work as much as for online platforms. The need to remain visible can influence what is made, how often it appears and how quickly it is replaced. Attention may enable a practice while also becoming a demand placed upon it. The sign leaves that dependence exposed, including its own.

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## Presented Works

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*Attention Ponzi*, 2024, High-voltage glass neon, 170 × 20 cm, Unique.  
Photo : © Louis Weber

## Presented Works



*Fr*, 2026

Fine-art print on Hahnemühle Photo Rag Bright White, Mirogard glass, phenolic plywood, PU sealant, stainless-steel frame

103 × 103 cm

Edition of 3 + 1 AP

"Your prompts suck." adapts "Your wheels suck," a slogan from the 1990s aggressive inline-skating wheel company Fr. The reference carries a particular history of attitude, identification and provocation into the language of generative AI. Its bold advertising typography gives the accusation the confidence of a brand statement.

The phrase directs responsibility towards the person giving an instruction. A disappointing result becomes evidence that the user did not ask properly. Yet a prompt operates within choices already made about a system's training, capabilities, restrictions and commercial purpose. How much control does the user actually have, and how much responsibility accompanies it?

The accusation can also turn back towards those using AI. Requesting, selecting and circulating a result are decisions, even when the process allows authorship to feel dispersed. A company can blame the user; a user can blame the machine. Responsibility becomes easy to pass around precisely where its consequences may be substantial.

The pressure to develop increasingly capable systems gives this exchange a broader urgency. Ambitions for artificial general intelligence raise questions about who sets the terms of progress, how public scrutiny and legislation enter the process, and who is expected to accept the risks.

The slogan compresses these issues into the language of judgement. Its direct address leaves the identity of "you" unsettled: the person looking, the artist using the tools, or the organisations building and selling them.

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## Presented Works

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*Fr*, 2026, Fine-art print on Hahnemühle Photo Rag Bright White, Mirogard glass, phenolic plywood, PU sealant, stainless-steel frame, 103 × 103 cm, Edition of 3 + 1 AP.

Photo : © Louis Weber

## Presented Works



*Fr*, (T-shirt edition), 2026.

Screen print on fair-trade organic cotton T-shirt.

Various sizes and models.

Edition of 100 numbered + signed copies + 40 AP

On a T-shirt, “Your prompts suck.” enters a social encounter before its context is explained. The statement is attached to a wearer, but the relationship between the two remains uncertain. Wearing it might express criticism, familiarity, frustration or an attraction to its confrontational tone.

The original *Fr* reference belongs to a culture in which clothing and slogans helped communicate affiliation. Its reuse raises the question of what happens when language moves beyond the group that first gave it meaning. Some people will recognise the skating reference; others will encounter the phrase entirely through AI. Neither encounter requires the other to be complete.

As an art edition, the shirt also occupies the space between possession and use. Wearing, washing, lending or keeping it changes its history. The edition can circulate through everyday life while remaining subject to the habits of collecting and preservation.

Freely distributed stickers extend the statement beyond the numbered works. Together, the print, shirts and stickers place the same words in different relationships to ownership, audience and access.

Time will alter those relationships too. As technology and the language around it change, “Your prompts suck.” may acquire meanings that are difficult to anticipate now. What sounds current can become a record of a particular moment, or return with a different force.

## Presented Works



### ***PRELOAD, 2026***

Fine-art print on Hahnemühle paper, partial cut,  
gold leaf, museum glass, PU sealant,  
stainless-steel frame

**22.5 × 61 cm**

**Unique**

A preorder turns anticipation into a transaction. Payment precedes experience, and a promise is given documentary form. In *PRELOAD*, a Grand Theft Auto VI receipt records this interval between acquiring the right to something and being able to use it.

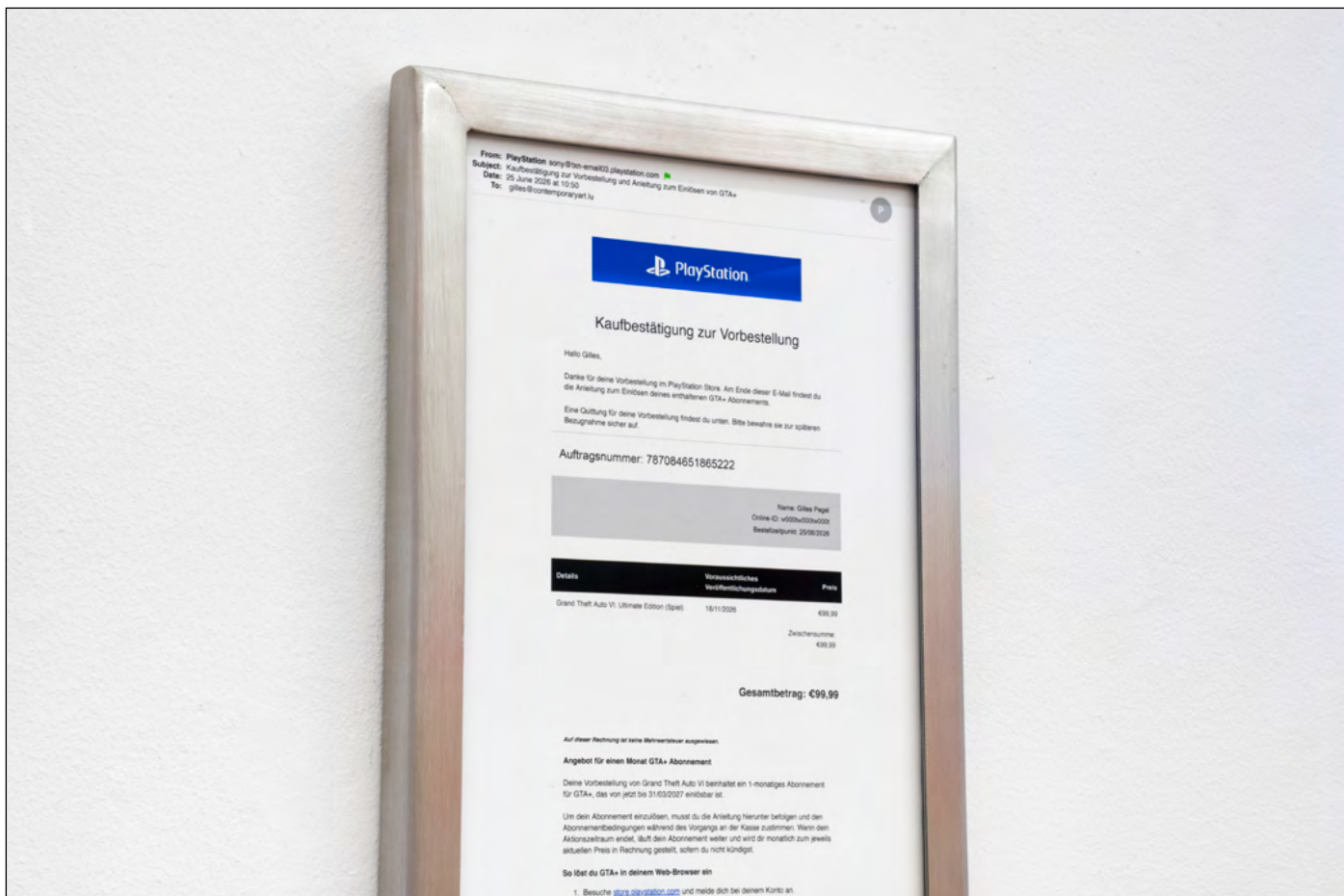
The cultural scale of GTA VI gives an ordinary purchase a place within a shared period of waiting. Promotion, speculation, personal expectations and collective attention gather around an experience that has yet to happen. *PRELOAD* can describe how these expectations arrive in advance and begin to shape what will eventually be encountered.

A page break introduced during the conversion of the purchase email into a printable document becomes a cut through its text. This small intervention gives an automated formatting decision a lasting physical consequence. Systems involved in the transaction leave their marks even where nobody has deliberately composed an image.

Gold leaf lends significance to that interruption. Its association with value and preservation meets a document usually kept for practical reasons and then forgotten.

The receipt may eventually survive the game's active use or the conditions needed to access it. Its meaning would then shift from proof of a future entitlement to evidence of a past expectation. The work preserves a moment when the experience was still ahead.

## Presented Works



Detail of *PRELOAD*, 2026, Fine-art print on Hahnemühle paper, partial cut, gold leaf, museum glass, PU sealant, stainless-steel frame, 22.5 × 61 cm, Unique.

Photo : © Louis Weber

## Presented Works



*Captcha*, 2012  
Acrylic on canvas  
100 × 140 cm  
Unique

*Captcha* brings together two familiar demands of online participation: prove that you are human, and choose a name that nobody else is using. Both concern identity, but each recognises it through a narrow test.

“USERNAME IN USE” makes uniqueness a question of prior occupation. The chosen name is unavailable because someone arrived first. Entry requires a modification, often a number or a changed spelling, through which personal identity is negotiated with the requirements of a database.

A captcha approaches recognition from another direction, asking a person to perform a task that will distinguish them from automated activity. The work places the wish to be acknowledged beside the procedures used to grant that acknowledgement. Passing a test establishes access, although it says little about the person who has passed.

Since the painting was made in 2012, generated identities and AI agents have given these questions further weight. An account, a recognisable voice or an apparently personal exchange need not correspond straightforwardly to a human presence. At the same time, people continue to shape how they appear through the categories and options a platform provides.

The work’s question about uniqueness therefore extends beyond whether a name is available. It concerns what systems can recognise, what they overlook, and how much of ourselves becomes organised around being legible to them.

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Presented Works

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*Captcha*, 2012, Acrylic on canvas, 100 × 140 cm, Unique.  
Photo : © Louis Weber

## Presented Works



### *Wormhole Equilibrium*, 2024

Two polished aluminium casts

Two elements, each 14 × 14 × 3 cm

Unique

*Wormhole Equilibrium* considers what it means for two objects to share an origin. Cast from the same model, the elements have an equal relationship to their source. Neither needs to be understood as the other's copy.

This matters in a medium where repetition can belong to the process of making an original work. Casting complicates the familiar opposition between the unique object and its reproduction: a shared form can produce separate objects, each with its own material history.

"Equilibrium" places emphasis on their coexistence. Equality of origin does not ensure an identical appearance or an unchanging relationship. Position, surroundings and the viewer's movement contribute to how the pair is encountered. Balance becomes something dependent on circumstances.

These questions reach into the ways objects and images are valued more generally. A copy may be judged through its fidelity, an artwork through its singularity, and a manufactured product through its consistency. The same small difference can count as a flaw, evidence of authenticity or a source of interest.

The pair brings these competing expectations into close proximity. Repetition provides a common ground from which individuality can emerge, without requiring a clear division between an authoritative original and a secondary version.

## Presented Works



*Wormhole Equilibrium*, 2024, Two polished aluminium casts, Two elements, each 14 × 14 × 3 cm, Unique.  
Photo : © Louis Weber

## Presented Works



### *Backup, 2012*

Thermal offset-printing plates, wooden frames,  
museum glass

**148 × 68 cm overall**

**Unique**

A backup is made for a future in which something may no longer be available. Its purpose depends on a possible loss, and its success may consist in never being needed. The term combines practical preparation with a wish for reassurance.

In *Backup*, printing plates bring this idea into contact with the means of reproduction. An object used to generate copies is itself preserved as an artwork. This complicates where the value is understood to reside: in the source, its products, or the ability to produce something again.

The divided and repeated word also connects to the redundancy on which a backup depends. Information is retained in more than one place so that the loss of one part need not mean the loss of everything. Repetition becomes a form of protection.

The same thinking extends to food reserves, medicine, spare parts, insurance and possessions kept “just in case.” Such preparations can answer a clear need while also accumulating around uncertainty. There is rarely a point at which every possibility has been covered.

The work approaches preservation through this mixture of foresight and anxiety. A second version can protect what is stored, but the circumstances, relationships or experiences attached to it may be much harder to recover.

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## Presented Works

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*Backup*, 2012, Thermal offset-printing plates, wooden frames, museum glass, 148 × 68 cm overall, Unique.  
Photo : © Louis Weber

## Presented Works



### *Fulfilment.rar*, 2026

Cardboard, enamel paint, counterfeit Supreme tape, object, filling material

20 × 20 × 20 cm each

Edition of 100 unique works, numbered and signed

*Fulfilment.rar* redistributes objects gathered and kept over the artist's life into one hundred sealed works. Purchases, souvenirs and personal remnants enter the same outward format, concealing the distinctions through which they might ordinarily be recognised or valued. One box is deliberately empty.

"Fulfilment" belongs both to the completion of an order and to a more personal promise of satisfaction. The archive extension .rar introduces another expectation: something has been packed away and might later be opened. The title places commercial delivery, private storage and desire in close contact.

The work draws on the history of bringing everyday objects into art, while withholding the inspection that usually accompanies their display. Here, knowledge of the contents depends on trust. The buyer encounters a numbered artwork, a branded package and a concealed part of someone's life at the same time.

Counterfeit Supreme tape complicates the signs through which authenticity and desirability are established. The brand reference is unauthorised, the artist's signature is genuine, and the contents have their own histories. These different claims to value do not necessarily support one another.

The appeal of mystery purchases and loot boxes introduces expectation as part of the exchange. Opening satisfies curiosity but destroys the work's intact, sealed form. Keeping it closed allows its possibilities to remain in circulation.

The personal archive also raises the question of an artist's belongings becoming relics. An ordinary possession may acquire value through association, especially after its owner's death. *Fulfilment.rar* puts that possibility into circulation during the artist's lifetime, when memory, speculation and the market can already begin to overlap.

[FATHER'S DINKY SUPERTOYS 965 EUCLID DUMP TRUCK / HEAVILY PLAYED | 1956-60] [EM DASH T-SHIRT, ED. 55/60 / SIGNED + NUMBERED | 2012] [ART BASEL 37 EXHIBITOR BADGE WITH PHOTO / MUDAM | 2006] [ITEM HIDDEN FOR PRIVACY T-SHIRT, SIZE XL / ED. of 100 | 2026] [MY BABY PACIFIER / USED / MADE IN SPAIN | early 1980s] [IDEAL RUBIK'S CUBE / HUNGARY / VINTAGE ORIGINAL | 1980] [BOOLICO 4-WAY PULLEY, 1000 KG / AMAZON | 2026] [HAND-WORKED BRASS MORTAR + PESTLE / ORIGIN UNKNOWN | mid-20th c.] [FATHER'S FIRST BABY SHOES / USED | 1950s] [BALENCIAGA PATCH-DETAIL LEATHER CARDHOLDER 66404412U53 / NEW / UNUSED | 2021] [GRANDFATHER'S REINER B6K NUMBERING STAMP / HEAVILY USED | 60s-80s] [MARYLAND SUMMER EDITION CIGARETTE PACK / MY ARTWORK | 2016] [SPIGEN CLASSIC LS IPHONE 17 PRO CASE + HELLO STRAP / UNUSED | 2025-26] [MDRN\_CALIBURN MAQUETTE / 3D PRINT / CONCRETE / WOOD | c.2021-22] [MESSAGE IN A BOTTLE / EARLY ARTWORK / AGED | c.2000] [NOVUS B2 STAPLER / USED | 70s-80s] [PC FLOPPY ARCHIVE / DOOM, DOOM II, DOTT, DUKE 3D, SIMCITY 2000... / USED | 1990s] [SELF-MIXED PINK OIL PAINT / LEFTOVER FROM LOADING... | 2007] [LADON MILK + HONEY SOAP, 100 G / ORIGINAL BAR | c.1970s] [FYODOR DOSTOEVSKY / THE BROTHERS KARAMAZOV / UNREAD | 2026] [AIRFIX WATERLOO FRENCH INFANTRY 1815, 1:32 | 1973] [BREBA PATENT WOBBLING TURTLE / MADE IN GERMANY | 1950s] [HARD BLACK MEDICAL MASKS, 50 PCS / SEALED / COVID LEFTOVER | 2020-22] [RAZER NAGA RZ01-0028 / HEAVILY USED / BROKEN | 2009-era] [D'LETZEBUERGER LAND / IDENTIFIED WORK | 04.02.2011] [HANDMADE CLAY SNAKE / WOOD-OVEN FIRED | date unknown] [HANDMADE DECORATED THAI INHALER | 2025] [JAPANESE CAST-IRON TEAPOT + TRIVET / BARELY USED | c.2010-12] [FEELS FAKE MAN PEPE TOTE / PEPES IN PARIS | 2023] [US CHILDHOOD BALL-CHAIN NECKLACE / USED | 1990s] [A.W. FABER-CASTELL DESSIN 2000 PENCILS, BOX OF 12 / VINTAGE STOCK | 90s] [SCHEURICH 412-26 JUG VASE / ORIGINAL LABEL | 60s] [CAMPARI / MAZZOTTI ASHTRAY / VINTAGE | 40s] [LUXEMBOURG EURO STARTER KIT / SEALED | Dec. 2001] [PAPA WOOD MEDALLION / MADE BY MY SON | date unknown] [SMALL SILVER HAZE BUD IN JAR/ GREEN HOUSE AMSTERDAM SOUVENIR / AGED | c.1998-2000] [KWC DESERT EAGLE .50AE AIRSOFT + BBs / USED YOUTH GUN | c.1996-97] [SEA-WORN RED BRICK FRAGMENT / BELGIAN COAST | c.2020] [SENATE ULTRA-WIDE JEANS / NEW OLD STOCK / UNWORN | c.1995-99] [PHOLAD-BORED LIMESTONE PEBBLE / MONTALIVET | 2024] [POUR MAMAN BOOKLET / MADE BY FATHER FOR GRANDMOTHER | 50s-60s] [SAM THE OLYMPIC EAGLE FIGURINE / VINTAGE | 1980-84] [AGFA PC15 COMPUTER CASSETTE / SEALED / UNUSED | 1984-85] [TRENDLINE E27 CONSTRUCTION LAMP HOLDERS, 3 PCS / BOXED | 2025] [3.5-IN TFT LCD + MST703-LF CONTROLLER / UNUSED | 2016] [APPLE EARPODS 3.5 MM / UNUSED / ORIGINAL PACKAGING | 2012-16] [HARD ROCK CAFE SF GOLF BALL + RECEIPT | 07.08.1996] [CONCRETE EVIAN 1 L BOTTLE CAST / STUDIO BY-PRODUCT | c.2016] [OBJECT NULL / EMPTY BOX | 2026] [JEAN-LUC GODARD 6-DVD BOX SET / USED | 2001-03] [D'LETZEBUERGER LAND / BLOCK CHAIN DELIVERY COVER | 20.05.2016] [METAL FIRST-AID KIT / COMPLETE VINTAGE CONTENTS | 50s-60s] [SQUIRREL SALT + PEPPER SET / 620 LUF TAG | 80s-90s] [PHILIPPINE BUTTERFLY II BALISONG / USED / LATCH MISSING | 80s-early 90s] [ESO PAPER PUNCH / USED / UNEMPTIED | 1980s] [SPIDER-MAN MUG / UNUSED / FAILED GIFT | 2020s] [MUDAM COFFEE CUP PROTOTYPE / UNRELEASED | 2007] [FX - THE VIDEO, PAL VHS / GRAFFITI YEARS | 1998] [TEXAS INSTRUMENTS TI-1100 CALCULATOR / USED | 1984] [CHLOROQUINE PHOSPHATE 250 MG / EXPIRED 2024 | c.2020-21] [SONY WALKMAN WM-FX20 / HEAVILY USED | 1991] [FIRST CHILDHOOD PRESCRIPTION GLASSES + CASE / USED | c.1990] [BURGER KING STRAW / SEALED / USA SOUVENIR | late 1990s] [GRANDFATHER'S LUXEMBOURG P&T WORK SHIRT / ORIGINAL / NEW STOCK | 1970s] [FEST RARE CARDS DECK / 2 CARDS BY ME | 2023] [UNTITLED WORK / ASPHALT / RESIN / GRAPHITE / GOLD + COPPER | 2018] [GIANT WALNUT SHELL / FOUND BY FATHER | date unknown] [LOW HANGING FRUIT TOTE, ED. 78/500 / SIGNED + NUMBERED | 2024] [ERICSSON A1018s / USED / FIRST MOBILE PHONE | 1999-W45] [SIL TOYS DONKEY PUSH-PUPPET / USED CHILDHOOD TOY | 80s-early 90s] [CORAL FRAGMENT / KRABI | 2026] [TRAVEL SEWING KIT / MIXED-BRAND CONTENTS / VINTAGE | 60s-70s] [BARTL SCHWEINE-WURFELN / BOXED | 90s-2000s] [ON THE MOVEMENTS AND HABITS MAQUETTE / 3D PRINT | 2016-17] [WARM BODY COLD MIND V1 LIFTING STRAPS / NEW / SEALED | 2026] [WOODEN DONKEY FIGURINE / VINTAGE | 60s-70s] [MINIATURE LUXEMBOURG BLOCK NO. 50193 / BOX | mid-20th c.] [SAINTE-CATHERINE, SANEM / FRAMED HOMETOWN VIEW | 1989] [RITZENHOFF TEDDY BANK / TIM DAVIES | c.2009-10] [CUT KILLER KEEP IT REAL, TAPE 15 / PARIS / USED | 1995] [MAZDA FRANCE POCKET FLASHLIGHT / USED | c.1970s] [ADP MUCONET | 2000s-10s] [VILLEROY & BOCH ACAPULCO ASHTRAY NO. 277 | c.1970s] [UNION MATCH 10-BOX PACK / COMPLETE | c.1970s] [RASPBERRY PI 3 MODEL B / USED / ORIGINAL BOX | 2016] [MACRAME OWL / MADE BY ME IN 7EME | early 1990s] [SPORTSMAN FES ROSTFREI FOLDING KNIFE / USED CHILDHOOD KNIFE | 80s-early 90s] [TURTLE LEATHER POUCH / THAILAND MARKET / USED | c.2011] [BAC / BOMB ART CREW STICKER STASH / UNUSED STOCK | c.2001] [NIRVANA NEVERMIND CD / USED CHILDHOOD COPY / SCRIBBLED | c.1993-94] [PERSIAN MINAKARI SLIPPER ASHTRAY / VINTAGE | 50s-70s] [FATHER'S DIP PEN + VINTAGE NIBS / USED | early-mid 20th c.] [WHITE AFTERMARKET GAME BOY DMG-01 SHELL / UNUSED | 2010s] [BATTIN EDELPILZ GLASS / SIGNED MAISY + HEART / USED | date unknown] [RCSAPEPE MUG / DYOR KUNSTHALLE ZURICH | 2022] [TIN OF BELGIAN 1-FRANC COINS / CIRCULATED | 1950s-80s] [SWEDISH CHRISTMAS-TREE CANDLES, 20 PCS / VINTAGE FULL PACK | 60s-70s] [UNITEC BLACK CABLE TIES, 50 PCS / UNOPENED | 2020s] [GREEN GAFFA TAPE / PARTLY USED / AGED | date unknown] [VITURE x 8BITDO ULTIMATE C CONTROLLER / USED | 2024]

# Nosbaum Reding | Projects

## Presented Works



*Fulfilment.rar*, 2026

Cardboard, enamel paint,  
counterfeit Supreme tape,  
object, filling material  
20 × 20 × 20 cm each  
Edition of 100 unique works,  
numbered and signed  
Photo : © Louis Weber



## Presented Works



### *Love, PLTR, 2026*

Palantir Valentine hoodie (no. 467/500), acrylic box, Palantir cardboard packaging, tinted glass, steel and aluminium profiles, rivets, PU adhesive, iPhone 6, AI-generated candle video on loop  
Approx. 180 × 70 × 50 cm

Unique

*Love, PLTR* reads like a personal message signed with a stock-market ticker. It brings the affectionate language of Valentine's merchandise into contact with the associations carried by Palantir's name: data, surveillance, military power and financial speculation.

Corporate merchandise gives an organisation a place in personal life. It can be worn, collected and used to communicate affiliation. The limited-edition hoodie adds scarcity and the conventions of collecting to that attachment. Its presence in a shrine-like installation allows corporate loyalty to meet older forms of devotion, belief and the preservation of relics.

The cross emerges from the packaging through which the purchase arrived. A familiar commercial object carries a religious form within its construction. This meeting can register differently according to a viewer's relationship to the symbol: devotion, authority, sacrifice and institutional power are among the histories it brings with it.

The AI-generated candle adds a contemporary form of substitution. Its flame has never burned, yet it performs a recognisable gesture of care or remembrance. Whether knowing its origin changes that gesture is part of the encounter. Artificial production does not necessarily prevent an image from provoking a real response.

The loop also offers a modest image of endless duration, maintained by an ageing iPhone. A technology associated with replacement and obsolescence sustains the appearance of something that will not go out.

The installation allows affection, unease, belief and scepticism to occupy the same space. Its objects give these attachments a material presence without requiring them to resolve into a single attitude towards the company or the promises associated with it.

## Presented Works



*Love, PLTR*, 2026, Palantir Valentine hoodie (no. 467/500), acrylic box, Palantir cardboard packaging, tinted glass, steel and aluminium profiles, rivets, PU adhesive, iPhone 6, AI-generated candle video on loop.

Approx. 180 × 70 × 50 cm, Unique

Photo : © Louis Weber

## Presented Works



***Surface Study [1-bit], 2026***  
Cast aluminium and magnets  
2 elements, variable dimensions  
Unique

***Surface Study [2-bit], 2026***  
Cast aluminium and magnets  
4 elements, variable dimensions  
Unique

***Surface Study [5-bit], 2026***  
Cast aluminium and magnets  
32 elements, variable dimensions  
Unique

*Surface Study* begins with a bodily association whose source remains undisclosed. A nipple-like form can suggest intimacy, nourishment, sexuality or a fragment detached from a person. Its recognition depends partly on the experience brought to it.

The numerical titles place these associations within a system of expanding quantities. One, two and five bits correspond to two, four and thirty-two possible combinations. As the groups increase, a form that might first be understood through a body can also become a unit to compare, arrange or count.

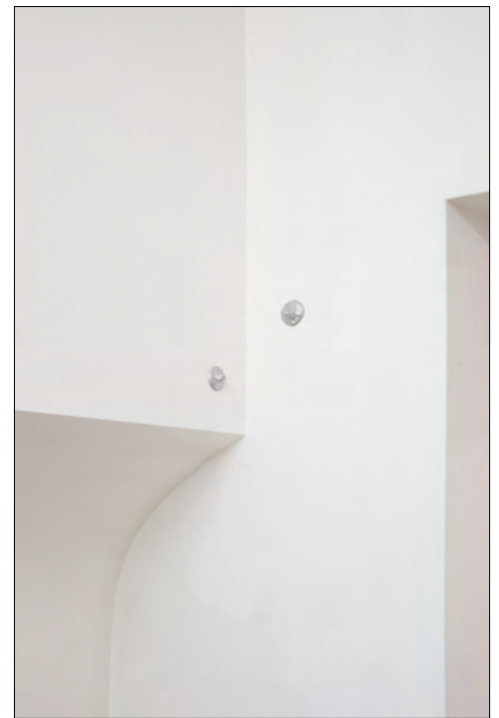
This movement between bodily recognition and reproducible component connects with the fragmentation of bodies into images and products. Pornography, synthetic sexual imagery, AI companions and sex robots each raise different questions about what can be separated from a person and made available on demand. A recognisable sign of intimacy may circulate without the relationship it appears to imply.

Abundance adds another complication. Repetition can intensify attraction, make differences more noticeable or gradually exhaust attention. Neither desire nor recognition necessarily remains stable as quantity increases.

In *Surface Study [5-bit]*, the arrangement comes from thirty-two bullet holes in a Counter-Strike screenshot. Marks made through virtual shooting become coordinates for a physical work. The forms can also be read as positive bullet holes, their projecting centres reversing the recesses of the game's impact marks.

This connection brings bodily attraction into proximity with damage and simulated violence. It also follows an image across different uses: an incidental trace of gameplay becomes an organising structure for sculpture. The resulting work carries its source without depending on every viewer recognising it.

## Presented Works



Details of *Surface Study [1-bit]*, 2026, Cast aluminium and magnets, 2 elements, variable dimensions, Unique and *Surface Study [5-bit]*, 2026, Cast aluminium and magnets, 32 elements, variable dimensions, Unique.  
Photo : © Louis Weber

## Presented Works



### *Timesink #3*, 2026

Sun-faded fabric, stretchers and aluminium frames

162 × 101 cm overall, diptych

Unique

*Timesink #3* takes shape through a process usually understood as deterioration. Several years of sunlight alter a folded fabric, producing differences between exposed and protected areas. Loss of colour becomes a means of making an image.

This changes the artist's relationship to control. An initial arrangement establishes conditions, but much of the work happens without direct intervention. The resulting image belongs to a duration that was allowed to unfold, with no precise guarantee of its outcome.

The process touches on a recurring question in art: how much of a work comes from intention, and how much from the behaviour of its materials and circumstances? Here, waiting is part of production. Time is neither simply a subject represented in the image nor a quantity spent making it; its effects are what the image consists of.

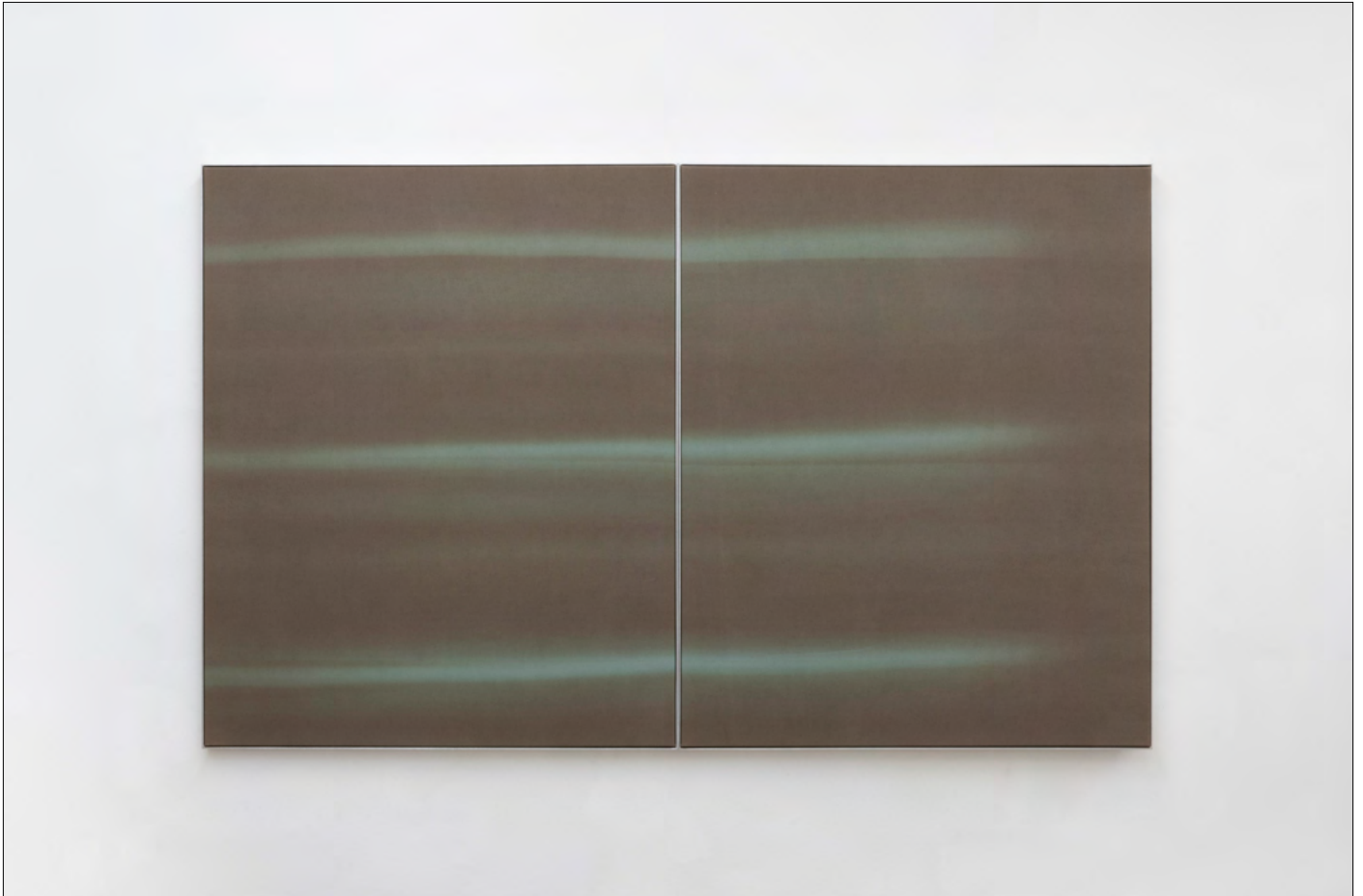
The continuous fabric across two frames also carries a history that precedes its division into a diptych. The presentation gives order to changes accumulated over years.

Timesink usually names something that absorbs more time than seems worthwhile. Against expectations of speed, productivity and immediate results, the work gives that judgement an uncertain basis. Time spent with little visible activity can still have consequences. What has disappeared from the fabric is also what has allowed the work to appear.

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## Presented Works

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*Timesink #3*, 2026, Sun-faded fabric, stretchers and aluminium frames, 162 × 101 cm overall, diptych, Unique.  
Photo : © Louis Weber

## Presented Works



*warp*, 2026

Solid cast aluminium, sanded

Approx. 80 × 45 × 20 cm

Unique

*Warp* names an alteration whose value depends on context. A warped object may be considered damaged; a warped image may be the intended result of an operation. In speculative language, the same word can promise movement beyond ordinary limits.

The work continues Pegel's research into helical forms and reversals, placing these different meanings of transformation alongside one another. A change of direction can belong to growth, pressure or adaptation. The term itself offers no certainty about whether the result is an improvement.

That ambiguity has particular relevance to a culture in which transformation is so often presented as desirable. Updates, disruption and acceleration carry promises of progress, although a changed state can also involve loss, distortion or consequences that become apparent later.

Casting fixes a form associated with movement, while the retained inclusions and sanding marks keep evidence of its making. Transformation has a material history here: it requires processes, work and resources, and leaves traces.

The title's digital and speculative associations meet this physical persistence. A change that can be imagined or performed quickly on an image takes on another significance when it becomes an object that occupies space and remains.

## Presented Works

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*warp*, 2026, Solid cast aluminium, sanded, Approx. 80 × 45 × 20 cm, Unique.  
Photo : © Louis Weber

## *Nosbaum Reding*

Nosbaum Reding gallery was founded in 2001 by Véronique Nosbaum and Alex Reding. Located in the historic centre of Luxembourg, it operates two separate yet adjacent exhibition spaces which allow for simultaneous presentations. Since its inception the gallery has been focussing on young artists from Luxembourg and neighbouring countries, shown alongside internationally established artists.

With a strong emphasis on figurative and conceptual painting, its programme of exhibitions embraces a wide range of artistic practices including video, photography, sculpture- and installation-based media. Nosbaum Reding has always been keen to promote emerging artists by producing new work for their exhibitions and supporting them in their exploration of new ideas and concepts.

Working from a strong local and regional base, the gallery continuously expands its reach by participating regularly in Europe's main art fairs and frequently collaborates with renowned galleries and museums.

Nosbaum Reding Projects (since 2014) is a programme of exhibitions showcasing young emerging artists from around the world.



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