



Daniel Reuter, *Untitled* (#1010333 from O), 2024/2025, 78 x 63 cm. Photo credit: © courtesy of the artist

PRESS KIT

EXHIBITION

Zone de contact

January 22 to March 7, 2026

Galerie **Nosbaum Reding**

Curator : Raya Lindberg

Laurianne Bixhain
Eric Chenal
Rozafa Elshan
Lisa Kohl
Bruno Oliveira
Armand Quetsch
Daniel Reuter
Romain Urhausen
Daniel Wagener

10th
Photo
Brussels

Presentation

Nosbaum Reding Gallery in Brussels is pleased to announce its new exhibition, *Zone de contact*, which will run from 22 January to 7 March 2026, curated by researcher and art critic Raya Lindberg.

With this show, Nosbaum Reding is reviving its long-standing photography programme, which has featured numerous Luxembourgish photographers in the past, including Martin Linster, Yvon Lambert, Eric Chenal, Carine and Élisabeth Krecké, Daniel Reuter, Sébastien Cuvelier and, more recently, Yann Tonnar. This is also an opportunity for the country to renew its commitment to promoting photography, a long tradition that started with photographer and curator Edward Steichen, whose UNESCO-heritage-listed Family of Man enjoys worldwide renown. Luxembourg can pride itself of its international recognition in the realm of photography, which has been continually promoted and supported by institutions such as the Centre National de l'Audiovisuel (CNA) and Kerschthal Esch, as well as by Luxembourg's continuing presence at the prestigious Rencontres photographiques d'Arles since 2017.

For this exhibition, which focuses primarily on Luxembourgish photography, the selection centres on pioneering figures and younger practitioners whose work explores the spatial possibilities of the photographic medium. It brings together a wide range of techniques and artistic approaches to question the way in which photography and the photographer's gaze connect and link objects, bodies, places and documents. *Zone de contact* thus allows viewers to appreciate the variety of social, intimate and symbolic interpretations of the world that speaks through the work of nine Luxembourg-based photographers. Each in its own way, their varied conceptions of the photographic image relate to an environment that is akin to a 'zone' – a space in between that reflects both forms of imagination and ways of seeing and observing reality.

Practical information:

Nosbaum Reding Bruxelles
Rue de la Concorde 60,
1050 Brussel (Belgique)

(+32) 2 411 11 85
www.nosbaumreding.com

OPENING RECEPTION ON FRIDAY, JANUARY 23, 2026, AT 6 P.M.

Exhibition from January 22 to March 7, 2026
Open Wednesday to Saturday from 11 a.m. to 6 p.m.

Press conference Thursday, January 22 at 11 a.m.

As part of the Photo Brussels festival 2026

All information about the exhibition can be found on the following websites:
www.nosbaumreding.com
www.photobrusselsfestival.com

Schedule

FRIDAY 23/01

► 6 p.m. **OPENING**

SATURDAY 24/01

► 2 p.m. - 3 p.m. **ROUNDTABLE DISCUSSION**

When photography enters into a relationship:
The “Zones” of contact of the photographic gaze

With : Eric Chenal, Rozafa Elshan, Lisa Kohl, Bruno Oliveira,
Armand Quetsch, Daniel Reuter, Daniel Wagener

Moderation : Raya Lindberg

► 3 p.m. **SIGNING** of catalogs by artists

► 4 p.m. - 5 p.m. **GUIDED TOUR** upon registration
by the curator **Raya Lindberg**

SATURDAYS :

31/01, 07/02, 14/02, 28/02

► 2 p.m. - 3 p.m. **GUIDED TOUR** upon registration
by the curator **Raya Lindberg**

SATURDAY 07/02

► 3 p.m. - 4 p.m. **PERFORMED READING / ARTIST TALK**
Every gesture is reversal based on the writings of Monique Wittig.
With: Lauriane Bixhain, Chloé Chignel (subject to change), Raya Lindberg

SATURDAY 07/03 FINISHING

► 2 p.m. - 3 p.m. **MEETING & TALK** with the artists of the exhibition
Eric Chenal, Rozafa Elshan, Lisa Kohl, Bruno Oliveira,
Armand Quetsch, Daniel Reuter, Daniel Wagener

► 4 p.m. - 5 p.m. **GUIDED TOUR** upon registration
by the curator **Raya Lindberg**

All guided tours require registration : contact@nosbaumreding

Zone de contact

What happens to the experience of contact when the image, detached from its medium, settles in the relationship it maintains with the place where it is displayed, the bodies it illuminates and isolates, and the possible conflicts arising from its perception by diverse subjectivities?

Photography is remarkable in that it miniaturises the appearance of things by dissolving their corporeality yet leaving their meaning intact, writes photographer Joan Fontcuberta. Photography always tends towards a doubling of the environment, creating a 'contact zone' between the modalities of seeing and the object that makes its trace possible. However, photography cannot be fully controlled by either its subject or its technical apparatus. Traditionally, photography is a product of chemistry. Yet it is also intrinsically digital because it is the result of a gesture (pressing the shutter release) used to create an image. This action does not necessarily encounter its object; rather, it is often indeterminacy that the lens, if not the eye, faces. This explains the effectiveness of AI's image devitalisation processes, as it attempts to mimic this indistinct, hybrid zone between truth and fiction, between distance and proximity.

It is only through its impact that we can understand what has happened in the image, all the more so as there is clearly a dissociation between photographic intentionality and its embodiment by the medium. The desire to make contact and touch things, inasmuch as it resists any totalising vision, creates indecisive zones that can nevertheless be said to denote corporealities. Although they are ephemeral, these corporealities correspond to the multiplicity of the social, human and non-human nature of our world.

For the artists in this exhibition, the process of seeing and reporting through images is, above all, a way of seeking to regain a sense of proximity to that which seems distant. The uncertain spaces captured by the photographic gaze thus reveal the contours of a body, the fragmented remains of a narrative, the tangible materiality of an object, the violence or gentleness of a gesture, the micro-erosion of a wall, the presence of a sprouting plant in an urban environment or the feeling of isolation and deprivation conveyed by a plain room. Clearly, for each of these artists, this desire to connect through images challenges the idea of a unified vision of reality. Ultimately, they all attempt, each in their own way, to establish zones of contact, in much the same way as one would rebuild a connection.

Raya Lindberg

Visuals available for the press

High-definition visuals available upon request : aj.nosbaumreding@gmail.com



Laurianne Bixhain, *Tout geste est renversement*, 2025.
Silkscreen, 128 x 96 cm.
Courtesy of Nosbaum Reding.



Eric Chenal, *Collégiale de la Sainte Croix*, 2010.
59,4 x 42 cm.
Courtesy of Nosbaum Reding.



Rozafa Elshan, *Bout à bout*, 2025.
Inkjet print on Japanese paper, mounted on wood, 29 x 20,5 cm.
Courtesy of Nosbaum Reding.



Lisa Kohl, *LAND(E)SCAPE*, 2021.
Photo print on acrylic block, 80 x 120 cm.
Courtesy of Nosbaum Reding.



Bruno Oliveira, *Amplexendo copulabis*, 2021.
Photography, 118,9 x 84,1 cm.
Courtesy of Nosbaum Reding.



Armand Quetsch, *Sans titre*, extrait de la série *ZYTHTS*, 2025.
Pigment print on FineArt paper, 70,5 x 54,5 cm.
Courtesy of Nosbaum Reding.



Daniel Reuter, *Untitled (#1010333 from O)*, 2024 / 2025.
78 x 63 cm.
Courtesy of Nosbaum Reding.



Romain Urhausen, *Sans titre*, Années 60.
Courtesy of Nosbaum Reding.



Daniel Wagener, *Sans titre*.
Photography, 80 x 60 cm.
Courtesy of Nosbaum Reding.

Biographies



Laurianne Bixhain © Carole Melchior

Laurianne Bixhain

(1987, Luxembourg) lives and works between Luxembourg et Berlin.

Laurianne Bixhain holds a BA and MFA from the École des Beaux-Arts in Bordeaux and went on to complete a Meisterschülerstudium in photography at the Academy of Fine Arts in Leipzig. Her work explores spaces of perception and traces of human relationships in changing environments. She recently exhibited *the sum of the words that accumulate within us* at the Hobusepea Gallery in Tallinn (2024) and *Deep Deep Down* at Mudam, Luxembourg (2023). Winner of the LEAP — Luxembourg Encouragement for Artists Prize (2018), she participated in the European Month of Photography (Luxembourg, 2023) and the Rencontres de la photographie d'Arles (2018). Her residencies include the Künstlerhaus Bethanien (Berlin), the Centre national de l'audiovisuel (Luxembourg), ISELP (Brussels), and the Darling Foundry (Montreal).



Eric Chenal

Eric Chenal

(1966, France) lives and works between France et Luxembourg.

Architectural spaces are at the heart of Éric Chenal's work. A photographer and videographer, he focuses on places in transition—construction, renovation, suspension—revealing their rigor and poetry. His images, both documentary and graphic, capture the tension between matter and light, chaos and order. His work has been exhibited at the Luxembourg Embassy in Paris, among other venues. (*Intérieurs*, 2022), at Bibliothèque Mazarine (*La lumière en héritage*, 2019), at Nosbaum Reding Projects (*Retraits*, 2017), at MNHA (*Révélation*s, 2015) and at Casino Luxembourg (*White Inside*, 2013).



Rozafa Elshan

Rozafa Elshan

(1994, Luxembourg) lives and works in Brussels.

Originally from Kosovo, Rozafa Elshan is a graduate of the École Supérieure des Arts de l'Image Le 75 and the École de Recherche Graphique (ERG) in Brussels. Her practice explores the relationship between the body, matter, and time through photography, sculpture, and installation. Her works, constructed from modest and recycled materials, explore fragility, transformation, and the memory of gestures. She has recently exhibited at the Centre national de l'audiovisuel (Dudelange, 2024), the Galerie Dominique Lang (Dudelange, 2021), the Korschthal Esch (Esch-sur-Alzette, 2025), the Galerie Senn (Vienna, 2023), and the Brasserie Atlas (Brussels, 2023).



Lisa Kohl

Lisa Kohl

(1988, Luxembourg) lives and works between Luxembourg, Berlin, and Los Angeles.

A transdisciplinary artist, Lisa Kohl explores notions of disappearance, absence, and human vulnerability through photography, video, and visual poetry. Her works, created in transitional spaces, address the boundary between reality and imagination. A graduate of La Cambre (Brussels), she has exhibited at the Palazzo Fortuny and the Bugno Art Gallery (Venice), as well as at the Rencontres de la Photographie d'Arles. Winner of the Robert Schuman Art Prize (2023), the StART-up Studio Award (2021), and the Pierre Werner Prize (2020), she has been in residence at the Künstlerhaus Bethanien (Berlin) and Villa Aurora (Los Angeles). Her work is included in several international public collections.



Bruno Oliveira

Bruno Oliveira

(1993, Portugal) lives and works in Luxembourg.

Visual artist and poet of the image, Bruno Oliveira uses photography and video to explore memory, absence, and belonging. His work, marked by gentleness and tension, oscillates between reality and fiction.

A graduate of ENSAV La Cambre (Brussels), he draws inspiration from personal and collective memories to construct fragmented narratives around community and migration. His work has been exhibited at the Museo Fortuny (Venice), the National Museum and Abbaye Neimënster (Luxembourg), the Hangar Photo Art Center (Brussels), and the Musée de la Photographie de Charleroi, among others.



Armand Quetsch

Armand Quetsch

(1980, Luxembourg) lives and works in Luxembourg.

A photographer trained at the École supérieure de l'image Le 75 (Brussels) and a graduate with honors from the École nationale supérieure de la photographie d'Arles, Armand Quetsch questions the fragility of the visible and the construction of meaning through images. His work explores the tension between memory, territory, and gaze, advocating a poetic and fragmentary approach to photography. He has exhibited at the Rencontres d'Arles, the Centre national de l'audiovisuel (CNA), the Casino Luxembourg, and Les Brasseurs (Liège). His publications, notably *Ephemera*, *Dystopian circles /Fragments... All along* (Peperoni Books) and *Nickla* (CNA), extend his reflection on the image as trace and fiction.



Daniel Reuter

Daniel Reuter

(1976, Germany) lives and works between Luxembourg and Reykjavik (Iceland).

With an MFA in photography from the University of Hartford (Connecticut), Daniel Reuter has developed a photographic practice that lies between observation and narration, where places become spaces for mental projection. His first book, *History of the Visit*, has been nominated for the Paris Photo / Aperture Foundation Prize and the German Photobook Award. His project *Providencia*, shot in Santiago, Chile, was published by Skinnerboox and presented at the Rencontres d'Arles (2021). His most recent work, *O*, was exhibited at the Luxembourg Pavilion at Expo 2025 in Osaka. His work is included in the collections of MoMA, the Getty Center, and the German National Library.



Roman Urhausen, *Sans titre* (Autoportrait)

Romain Urhausen

(1930–2021, Luxembourg).

A pioneering figure in Luxembourg photography, Romain Urhausen developed a unique body of work in the 1950s, influenced by French humanist and German subjective photography. Trained in Paris and Saarbrücken, he participated in numerous major exhibitions, including *Postwar European Photography* (MoMA, 1953) and *subjektive fotografie* (Otto Steinert). His work, both poetic and experimental, ranges from industrial reportage to staging, including nudes and architecture. A major retrospective was dedicated to him by the CNA in 2016, followed by a tribute exhibition at the Rencontres d'Arles (2022), which revealed the richness and modernity of his work.



Daniel Wagener © Marion Dessard

Daniel Wagener

(1988, Luxembourg) lives and works between Luxembourg and Brussels.

A multidisciplinary artist, Daniel Wagener is interested in contemporary urbanization and its social implications, which he translates into participatory installations and devices.

His practice, often marked by humor, plays on the materiality of everyday life and the construction of the gaze. He studied in Berlin and Brussels and co-directs the independent publishing house Chez Rosi. His installations have been shown at the Casino Luxembourg, Kanal – Centre Pompidou (Brussels), the Rencontres d'Arles, and Mudam. His work offers a lively and ironic reflection on the representation of reality.

Raya Lindberg



Raya Lindberg is an art critic and member and administrator of ABCA/BVKK (Aica Belgium). An independent curator, she is a lecturer and researcher affiliated with the LARSH Research Laboratory - DeScripto Department in Valenciennes, France.

She founded the international research and exhibition platform espace p()tentiel. With a PhD in philosophy of art from the Sorbonne in Paris, she writes regularly on the relationship between the fine arts and the performing arts for the art press in France and Belgium (l'Art Même). She teaches aesthetics, literature, and digital humanities at art schools in Belgium (ERG, school of graphic research) and at universities in France (Catholic University of Lille, UPHF in Valenciennes). She is regularly invited to speak as an image theorist. Solicited every year to serve on juries, she sits on the CAP (Commission des arts plastiques de la Fédération Wallonie-Bruxelles). She develops collaborations as a dramaturge for live performances (dance) and as an exhibition curator, working directly with artists on the writing of their proposals.

She has curated, among others, : *Körper Geborgen In Dir Geschwiegen* at the Nosbaum Reding gallery, 2025, *N() tre Image N(autre) Image* in the exhibition space of the editions of *La lettre volée* in 2024 ; *I dont'remember much about her* with Brazilian artist Kika Nicolela at the Boondael Chapel, Brussels, 2023 ; *Fiction territoriale* at Pointculture, Brussels, 2020 ; *Do not interrupt your activity*, transdisciplinary event at La Générale Paris-Est, Paris, 2019 ; *We play, We Stage, We 're Enacting* at FOCA (Factory of Contemporary Art) in Jeonju, South Korea, 2018. She has contributed to several artist monographs. Her latest book is entitled *Fiction territoriale (art, jeu, scène, territoire)* was published by Éditions de la Lettre Volée in 2024.

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