
MAJA ROHWETTER

AXEL OBIGER

Raum für zeitgenössische Kunst

ARTIST PORTFOLIO · MAJA ROHWETTER

On her journey of exploration into constructs of reality in time and space, Maja Rohwetter moves in a bubble-like vacuum whose central dynamic is the never-ending vanishing line of the possibilities of virtual image production. Through the medium of paint, she probes the conditions and outer margins of different visual worlds from various planes of reality.

Honing in on the peripheral areas and glitches in the simplistic constructions of virtual 3D spaces in video games, the artist has discovered the potential to re-examine her concepts of a modern, comprehensive definition of reality that focuses on the interplay between virtuality and reality through the medium of painting.

'Under the conditions created by the new media and computer technology, the speaking being that we call a human has taken leave of a world that was ordered by representation – and that also means of a mindset that saw itself as representative of the external world. The gadgets of our information society are the inescapable historical apriori of the relationship to the world; computer programs have replaced the so-called natural conditions of the possibility of experience.' (*1)

Norbert Bolz, just like Maja Rohwetter, understands this to mean that the world of video has emancipated itself from Newton's world.

By using the techniques of the older medium of painting to investigate the new emergent realities of digital media, Rohwetter makes it clear that the older, traditional medium is not just a source and point of reference but in its reflection of reality always adopts a supervisory standpoint. In her more recent works, specific 'found objects' from the artist's studio have made their way into her compositions, the remnants of paint squeezed out from the tube or experimental brushstrokes on a piece of paper. They, too, are transposed on a larger scale onto the canvas – not as an autonomous style in its own right but more a depiction of a mindset found in the studio.

At first glance, the richly coloured constructions appear like a type of biomorphic ornament, but through the precise detail of the depicted fractures in the spatial environment and the enlarged polygonal shapes, amorphous edges and planes are revealed, creating a strange pictorial space that itself seems alive and amorphous within the synthetic structure.

From a purely aesthetic viewpoint, Maja Rohwetter's images combine set pieces from different realities, fragments of which can be reassembled associatively like a collage in a stage-like arrangement but void of people, similar to the *pittura metafisica* from around 1920. Some of the objects look as if they are moving ever faster towards us from an unknown sphere:

'When the object actually is what is being thrown at us (lat. obicere = to throw in the way of), then it cannot be separated from its path or its frenzied state, even though

the visual perspective for the subject is connected to a temporal perspective, which is continuously altered in the scientific disciplines and communication technology through the permanent acceleration of the sequence of images.' (*2)

In a remarkable way, Rohwetter demonstrates that all of reality is constantly being reconstructed anew from our subjective observations and impressions gained from personal experience, both in our real surroundings and in the virtual reality of our consciousness. Even prior to Jeremy Rifkin's theories, it was known that the concept of a one-dimensional, linear history would be replaced in the age of simulation by the idea of programming future realities without limits. In the new vision of the world, there are as many forms of paradise as there are new realities to program.

Maja Rohwetter's investigative approach continues right up to the final draft of her composition, by way of association rather than applying a specific method: the artist sometimes begins with a photo of the real environment and reworks it on the computer, on other occasions the model might be a printout of the image or a slide projection or a digital screenshot from a computer game. Rohwetter has been modelling her own 3D animated worlds for a number of years, which she bases on elements and photos of details from earlier paintings. A world that the artist has already thematized and developed in her paintings is thus taken as the point of departure in these works and combined with computer programming to expand the level of medial abstraction by another dimension through the resulting film.

A striking example of reconstruction out of already fragmented and previously deconstructed excerpts of reality at different levels.

In an impressive way, Maja Rohwetter makes us aware that perception and reality are only composed of fragments and we orientate ourselves on several planes of reality that are increasingly shaped by the media but in this game where the dimensions can be freely chosen, we (must) construct our own reality.

Excerpt from a text by Marcus Kettel

(*1) Peter Sloterdijk, *Sphären 1, Blasen*, Suhrkamp Verlag, Frankfurt am Main 1998, p. 332

(*2) Norbert Boltz, *Chaos und Simulation*, Wilhelm Fink Verlag, Munich, p. 130



installation view, „something somewhere“ , HD-Video loop, 10:13 min, 2011



installation view, „Space Oddity“, stene projects, 2011



installation view, "gemischte Gefühle #1-5", collages; sculpture: Erika Plamann, „offene systeme“, Axel Obiger 2018



installation view, „the delicate balance of terror“, with Knut Eckstein, Axel Obiger 2013



„folded arbitration“, oil / canvas, 160 x 110 cm, 2013



„partial discharge“, 100 x 80 cm, oil on canvas, 2016



installation view, „escapist setup“, 225 x 600 cm, Axel Obiger, Berlin, 2016





„in the vicinity of live parts“, oil / canvas, 200 x 300 cm, 2011



„pending elevation“, oil on canvas, 115x160cm, 2017



„dissociative disposition“, oil on canvas, 115 x 160, 2017





„studio fallout“, 1 – 6, photography, paper, oli on paper, je 30 x 40 cm framed, 2015



„concretionary spill“, 100 x 80 cm, oil on canvas, 2015



„agglomerated disbelief“, oil on canvas, 160 x 110 cm, 2013

MAJA ROHWETTER

1970 born in Bünde/Westfalen, Germany, lives and works in Berlin and Stockholm

EDUCATION

1990 studies in Visual Arts, Romance Language and Philosophy, University of Osnabrück

1993 HdK Berlin, studies in Fine Arts

1997 Royal College of fine Arts, Stockholm (Kungliga Konsthögskolan)

1998 Meisterschüler (MfA) HdK Berlin

GRANTS

1997 Erasmus/Daad grant Kungliga Konsthögskolan, Stockholm

1998 Artist sponsorship City of Herford

2000 artist in residence, Nykarleby / Uusikaarlepyy, Finland

DAAD- travel grant for visual arts, Stockholm

2005 6month working stay at ak28, Stockholm

2008 KulturÖsterbotten, artist in residence, Solf, Finland

SOLOSHOWS

2017 „Zabriskie Point“, (with Peter Hock), Axel Obiger, Berlin, Germany

2016 „Escapist Setup“, Kiosk 24, Herford, Germany

„thread“ (with Isabel Kerkermeier), Axel Obiger, Berlin, Germany

„PARCOURS“, Domeij Gallery, Stockholm, Sweden

2015 „boden der tatsachen“, (with Selket Chlupka), Axel Obiger, Berlin, Germany

2014 „the shape of things to come“, (with Alexa Kreissl), Axel Obiger, Berlin, Germany

2013 „the delicate balance of terror“, (with Knut Eckstein) Galerie Axel Obiger, Berlin, Germany

„extrawelt“, Galerie Kunst2, Heidelberg, Germany

2012 „Synthetic Struggle“, (with Gabriele Künne), REH Kunst, Berlin, Germany

„BLASE“, (with Harriet Groß) Galerie Axel Obiger, Berlin, Germany

2011 „Space Oddity“, Stene Projects, Stockholm, Sweden

2010 „Galerie Axel Obiger“, (with Gabriele Worgitzki), Galerie Axel Obiger, Berlin, Germany

2008 „Platform“, Vaasa, FIN

„NURBS“, Brändström & Stene, Stockholm, Sweden

2005 „vice city“, galleri brändström & stene, Stockholm, Sweden

2004 „urban art stories“, projektgalerie wuthering heights, Malmö, Sweden

2003 „A4“, galleri ahnlund, Umeå, Sweden

2000 „fictional hometown“, galerie platform, Vasa, FIN

„größtenteils harmlos“, Doberg-Museum, Bünde, D

1997 „BILLYBILDER“, Interimgalerie Potsdamer Str.67, Berlin, D

GROUPSHOWS

- 2018 „offene Systeme“, Axel Obiger, Berlin, Germany
- 2017 „Harriet Groß, Maja Rohwetter, Hansjörg Schneider“, Deutsche Wohnen SE-GEHAG Forum, Berlin, Germany
- 2016 „Escaping Space“, Fullersta Gård, Huddinge, Sweden
 „Axel Obiger @ Eulengasse“, Eulengasse, Frankfurt / Main, Germany
- 2015 „Hjärta Spel“, Kulturhuset i Vallentuna, Sweden
 „supermarket Stockholm“, with Axel Obiger, Stockholm, Sweden
 „Familie | Erinnerung“, Axel Obiger, Berlin, Germany
 „Hjärta Spel“, Södertälje konsthall, Sweden
 „Sammlung Axel Obiger | to be continued“, Axel Obiger, Berlin, Germany
- 2014 „NYKARLEBY RECALL – COMING BACK“, Site-specific installations/Interventions in public spaces of Nykarleby, FIN
 „animation#4“, SUB URBAN VIDEOLOUNGE, Rotterdam, NL
 „Die Feier“, Axel Obiger, Berlin, Germany
- 2013 „SSIIIEE THREE“, SSIIEE, Berlin, Germany
 „Hjärta Spel“, Tekniska Museet, Stockholm, Sweden
 „leerstellen“, Galerie Axel Obiger, Germany
- 2012 „Hjärta Spel“, Datamuseet / it-ceum, Linköping, Sweden
 „sjukt bra konst“, Stockholm Läns Museim, Stockholm, Sweden
- 2012 „urbane geometrie“, UBR Galerie, Salzburg (with Knut Eckstein und Hein Spellmann), A
 „pinxit“, Galerie Forum Amalienpark Berlin, Germany
 (with Tian Tian Wang, Anja Billing, Alke Brinkmann, Antje Blumenstein)
- 2011 „watchlist“, Galerie Axel Obiger, Berlin, Germany
 „xs, s,m,l,xl“, Galerie Axel Obiger, Berlin, Germany
- 2009 Stene Projects, Stockholm, Sweden
 art basel, Brändström & Stene, Basel, CH
- 2008 „wertmaschine“, Düsseldorf, Germany
 Art Copenhagen, brandstromstockholm, DK
 „Toys R Us“, Brändström & Stene, Stockholm (with Cecilia Edefalk, Noah Lyon, Spencer Finch, Laurina Paperina, Jan Häfström, Clay Ketter, Dejan Antonijević, u.a.), S
- 2007 „Rauhes Glück“, Kunstverein Tiergarten / Galerie Nord, Berlin, Germany
- 2006 Kabusa Konsthall, Glemingebro, Sweden
- 2005 Österbotten, Stundars Museum, Solf, FIN
 (with Ulrika Ferm, Ulrike Kuschel, Susanne Schär & Peter Spillman, Sven Eggers)
- 2004 Stockholm art fair, galleri brändström&stene, Stockholm, Sweden
- 2003 „Urban hymns“, galleri brändström&stene, Stockholm, Sweden
 Stockholm art fair, Stockholm, Sweden
- 2002 „Ausflug (Exkursion)“, loop-raum für aktuelle Kunst, heeresbäckerei, Berlin, Germany
- 2001 „levels # 7“, KünstlerInnenfotografie/Bildproduktion, Parkhaus Treptow, Berlin, Germany
 „tastes like art“, mobiles Ausstellungsprojekt in einem Wohnwagen, Österbotten, FIN
 „4D“, Kunsthalle Vasa/ Vaasa, FIN und Goetheinstitut Helsinki, FIN
- 2000 „fictional hometown“, galerie platform, Vasa, FIN
 „SATELLIT“, Berlin-Pavillion, Z 2000- Positionen aktueller Kunst und Kultur“, Akademie der Künste, Berlin, Germany
 „normal“, Karl-Hofer-Gesellschaft Berlin, Germany

ALKE BRINKMANN
THILO DROSTE
JULIANE DUDA
HARRIET GROß
NATHALIE GRENZHAUSER
GABRIELE KÜNNE
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