

Maren Karlson,
LAG
11 Sept.—17 Oct., 2026
6 Minerva Street, London

Meinhof was reading Wittgenstein's *Philosophical Grammar* while incarcerated at Stammheim—it was one of the few possessions in her cell, and was allegedly left open to pages 84–85. Casting aside the fact that we cannot know who left the book open at exactly that page upon her death, I'm struck by Meinhof's insistence, until the end, that a language might exist that more urgently compels us toward social and political life (as Bachmann simply wrote, "no new world without a new language"). Like much of Wittgenstein's work, *Philosophical Grammar* struggles to formulate the relationship between language and action. He seeks a theoretical, mathematical understanding of why we follow rules. RAF offers us an image of excess: it is an excess of faith that makes revolutionary action possible, it is excess that leads to rupture, it is an excess of history surrounding Meinhof that is foreclosed into a singular narrative *until*—

93 Expectation as preparatory
behaviour. "Expectation is a thought"
If hunger is called a wish it is a hypothesis
that just that will satisfy the wish.¹

Cut to *Bambule* (1970), Ulrike Meinhof's only fictional work, a film about a failed, spontaneous uprising in a women's reform home. The last line—delivered to Irene Goergens, whom Meinhof met while researching the homes in Berlin, who she hired as a nanny for her children in Hamburg, and who joined the RAF, alias Peggy—is "Who is guarding tonight?" Freeze-frame, credits. The insurrection wasn't over. Baader was broken out of prison ten days before the film was expected to air on West German television. *No broadcast.*

—Excerpt from *Extreme Realism*
by Sanja Grozdanić

1 Ludwig Wittgenstein, *Philosophical Grammar* (1933).

Soft Opening,

*First it was just a sense of the bed trembling, and an image of a slightly swaying road experienced from the interior of a moving car¹ driving right through a former coach colour factory, from Central Park to the financial district. How silly to consign this quivering across the Atlantic to the natural cause of an earthquake. The Left is no longer loved, condemned to wander the seas forever. Only instead of the seas, one chooses the motorway as the setting.² Surroundings stretch into spectral lines. Only at certain moments will the viewfinder arrest a person or an object and figure it as a representation. Perhaps these images were never meant for the human eye. Arising from another level of consciousness, they function as models.³ A glance at the mirror attests: *Events are closer than they appear*. At stake is less the construction of an authoritative account of truth than the laying out of a configuration of existing accounts through which problems are cut into the landscape of a vertiginously mediated reality. Instead of closing them, art's objective is oriented toward the holding open of gaps. Gaps undergo a metamorphosis rather than disappearing into the insignificance of voids. A distinction that Marina Vishmidt has poignantly made:*

“Gaps rather than voids, for instance, because a void already hypostatizes its emptiness as completeness, whereas a gap subsists in relation. A void is thus always aspiring to the status of an object, whereas a gap is cut into time, or language. It's a spacing that telescopes in and out of an (infra)structure, and may give an impetus for connecting beyond it.”⁴

—Excerpt from *Never Closing the Gap*
by Steph Holl-Trieu

- ¹ Yvonne Rainer, “Working Title: Journeys from Berlin/1971” (1979).
- ² Jörg-Uwe Albig and Christoph Gürk, “Der Fliegende Holländer: Ein Interview mit Christian Petzold” (2001).
- ³ Vilém Flusser, *Into the Universe of Technical Images* (1985).
- ⁴ Marina Vishmidt, *Infrastructural Critique: Contemporary Art Between Reproduction and Abolition* (2026).

Both excerpts are taken from newly commissioned texts that will be included in an accompanying publication to be released on Sunday 11th October at 3 pm during Frieze East End Day.

Gallery (Left–Right)

LAG #3, 2026
Oil and graphite on canvas
23 × 102 cm

LAG #2, 2026
Oil and graphite on canvas
23 × 384 cm

LAG #4, 2026
Oil and graphite on canvas
23 × 144 cm

LAG #6, 2026
Oil and graphite on canvas
23 × 57 cm

LAG #1, 2026
Oil and graphite on canvas
23 × 200 cm

LAG #7, 2026
Chromogenic print
23 × 30.5 cm

LAG #8, 2026
Chromogenic print
23 × 30 cm

LAG #5, 2026
Oil and graphite on canvas
23 × 19 cm

Maren Karlson (b. 1988, Rostock, Germany) has forthcoming exhibitions at Amant, New York (2026) and Emmelines, New York (2026, solo). Recent exhibitions include Strausberger Platz 8–9, Berlin (2026); Hoffman Donahue, Los Angeles (2025); Mendes Wood DM, Brussels (2025); Antenna Space, Shanghai (2025); Soft Opening, London (2025); Hannah Hoffman, Los Angeles (2024, solo); Soft Opening, London (2024, solo); Mai 36 Galerie, Zürich (2024, solo); François Ghebaly, Los Angeles (2024); Soft Opening at Conceptual Fine Arts, Milan (2023, duo); In Lieu, Los Angeles (2023); Mai 36 Galerie, Zürich (2023); Galeria Municipal do Porto (2023); Soft Opening, London (2023); Chapter, New York (2023); Gathering, London (2023); The Drawing Center, New York (2022); Ashley, Berlin (2021, solo); and stadium, Berlin (2020). Karlson's work is in the permanent collection of the Museum of Contemporary Art, Los Angeles. The artist lives and works in New York.

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