

Black, Green, Pink
R.H. Quaytman, Frances Scholz, Nandi Loaf
10.09. 2026 – 18.10.2026

Pareidolic vision (from para, meaning “beyond,” and eidon, “image”) can be deliberately practiced as a means of cultivating the imagination. In his Treatise on Painting, Leonardo da Vinci describes an influential psychological exercise designed to unlock an artist’s imagination. Da Vinci advises to look intensely at raw, naturally chaotic surfaces to spark original compositions and fantastical imagery. As much as it can produce incredibly elaborate narratives, the reading of the obvious and trivial, which invites to see, signify or conceal something else, is central to apophenic paranoia.

With Black, Green, Pink, Scherben is showing the artists R.H. Quaytman, Frances Scholz, and Nandi Loaf. Opening on September 9, 2026, as part of Berlin Art Week, the exhibition presents new work by all three artists alongside paintings by Frances Scholz from the 1990s. For R.H. Quaytman and Frances Scholz, painting has never existed solely as an autonomous image. Both artists place painting in relation to architecture, photography, film, history, language, and social contexts, allowing the work to extend beyond the painted surface and into these networks. Nandi Loaf continues this inquiry under the conditions of a digital image culture. Her work elicits a curious anxiety in the viewer’s search for meaning through contexts of saturation. Together, the three artists explore the uncertainty of perception and how common sense emerges from fantasy. Discovering an image becomes a shift in perception.

Across different generations and artistic positions, the works in Black, Green, Pink share a certain skepticism towards the current condition of contemporary art. Rather than affirming established narratives, they introduce forms of uncertainty in which perception itself becomes unsettled.

Artists:

R.H. Quaytman presents a new series of photographic prints alongside a painting. The works depict scenes from the wooded landscape surrounding her home in Connecticut, some altered or overdrawn in the process of their reproduction. At their center are stones whose surfaces, under particular conditions of light, begin to suggest forms that invite interpretation. Their appearance hovers between material fact and image, between what is visible and what seems to emerge from the act of looking. Quaytman thus turns toward the uncertain space between material surface and projection, activating a form of vision in which looking itself becomes a means of producing images. The stones also carry histories that exceed what can immediately be seen. While earlier chapters of Quaytman's work repeatedly engaged with art history, the temporal horizon here shifts toward geological time, Indigenous histories, and early traces of human presence. Photography becomes less a means of documentation than a way of establishing an uncertain relation between the present, the landscape, and a past that remains only partially accessible.

R.H. Quaytman (*1961, Boston) lives and works in Guilford, Connecticut, and New York. She is known for her paintings on wood panels, which combine abstraction, photography, and printmaking with site-specific historical and architectural references. Since 2001, she has developed her ongoing Chapters, in which the social, historical, and architectural conditions of particular places become points of departure. Her work has been included in the 15th Shanghai Biennale (2025), documenta 14 (2017), the 54th Venice Biennale (2011), and the Whitney Biennial (2010), among others. Recent institutional solo exhibitions include Glenstone, Potomac (2022), WIELS, Brussels (2021), Museu de Arte Contemporanea de Serralves, Porto (2020), Museum Brandhorst, Munich (2019), and the Solomon R. Guggenheim Museum, New York (2018).

Frances Scholz presents a new painting alongside works from the 1990s. The earlier works reveal a persistent skepticism toward non-representational painting and the claims to transcendence or sublimity with which it was frequently charged—particularly within the male-dominated history of art. Scholz's paintings nevertheless understand themselves as part of this history, while simultaneously resisting its gestures and certainties. They inhabit its visual language without fully submitting to its claims, allowing abstraction to become a field of ambivalence rather than conviction. Her recent work takes Irish dry-stone walls as its point of departure and considers the particular order that emerges from the relation between individual stones.

Frances Scholz (*1962, Washington, D.C.) lives and works in Cologne. Working across painting and filmmaking, her interdisciplinary practice connects painting, film, sculpture, language, and spatial situations. Important institutional presentations include Museum Abteiberg, Mönchengladbach, Bonner Kunstverein, Kunsthalle Düsseldorf, Museum Ludwig, Cologne, Bundeskunsthalle, Bonn, MOCA Los Angeles, CAPC Bordeaux, Witte de With, Rotterdam, Chisenhale Gallery, London, Artists Space and The Kitchen, New York, and the Chinati Foundation, Marfa. Recent solo exhibitions include The Traveler (2021) and Wave Painting Particle Sculpture (2024) at Clages, Cologne, and The Upson Girls at Mönchehaus Museum Goslar (2026).

Nandi Loaf transforms the conditions of perception within the exhibition itself. A yellow filter covers the gallery's windows, bathing the space in an altered, artificial light. Known from video games and films of the 2010s, the so-called "piss filter" became a visual shorthand for heat, precarity, and a particular form of cinematic realism. Loaf transfers this digital convention into physical space, making the supposedly neutral exhibition environment appear already mediated and culturally coded. A sound work further changes the atmosphere of the gallery. Its source material consists of recordings Loaf made around her home in Georgia, where an exceptionally hot summer has dramatically altered the local environment, giving rise to unfamiliar sounds: persistent insect calls, chirping, and other noises that seem to announce an ecological shift. Together with the altered light, the sound produces a dim and unsettling atmosphere—a suspended threshold of oppressive heat, as if immediately before a major storm.

Nandi Loaf (*1991, Brooklyn) lives and works in New York. Her practice moves between installation, sculpture, performance, digital media, and conceptual forms of image production. Her work investigates conditions of perception, attention, and value, as well as the relationships between artist, object, audience, and institutional context. Recent exhibitions include The Great Reset at Timeshare, Los Angeles (2025), Ever at King's Leap, New York (2024), and 7at Profil, Paris (2024). Her work has also been presented at MoMA PS1, New York, MCA Detroit, The Kitchen, and Theta, New York.