orbit international
Lützowstr. 32
10785 Berlin
www.orbit-international.eu

Orbit International is pleased to present Romain Löser's exhibition on the occasion of Berlin Art Week 2026.

Conspiracy Management addresses the new image consciousness emerging in our society, caught between “artificial intelligence” and the longing for the “authentic”. Both poles have become projection surfaces for debates that are largely irrational and manipulative, and that often take shape in ideologically or spiritually tinted positions. Much of what surrounds technology today feels conspiratorial. Löser does not resolve this polarity but collages it: esoteric, almost mystical traces of water meet oversized, digitally rasterized drops.

The seven paintings, each approximately 156 × 200 cm, are made of sheets of paper on which watercolor pigment and water have been left to run, pool and dry. Löser gives precedence to these traces, shaped by gravity, surface tension and erosion, and responds to them only once they have dried, cutting and joining the sheets with tape on the back. Fitted edge to edge like inlays, the pieces extend the branching forms, which evoke mycelium and rhizomes, so that each work seems to grow rather than being limited by a predefined canvas. Into this growth Löser sets inkjet prints of photographs of water drops running down a computer screen. Each drop acts as a lens that magnifies and distorts the LED grid beneath it. Enlarged far beyond the size of the real drop, these images stand for the digital texture that surrounds us.

Water is the cradle of life, polymorph, colorless and omnipresent. It infiltrates everything and leaks out wherever cracks appear. It also carries information: in homeopathy it is said to take on healing properties, it is imagined as a data storage medium, and it cools the server farms that hold our data. Water is the supreme carrier: Container and content at once. The digital drop stands for the liquefaction and superfluity of the planetary market, the ambition to build a total digital matrix that is to become our new home. The traces of real water point back to the material conditions set by the earth. Accepting these limits, Löser coaxes from chance the forms in which we recognize ourselves and our surroundings. They feel familiar because we are subject to the same forces: entropy.

The ability to see life in everything is a distinctly human quality, whether in the speckled marble painted by Fra Angelico, which Georges Didi-Huberman reads as a trace of divine omnipresence, or in sediment layers and coffee grounds. Löser's work belongs to a lineage in which non-human processes co-author the image: Turner's political weather, Max Ernst's lyricism, Vivian Suter’s pragmatism, the humor of Yves Klein. Löser’s interest in animism, in the idea that matter is never inert, points to a sensibility for which extractive logic has no room.

On entering the exhibition, the rooms seem bare and empty. Only in the middle do all the sight lines converge, and one is suddenly surrounded by paintings. Their door-like format reinforces the labyrinthine character of the space. The brushwork is almost invisible, so that it takes a moment to recognize this as an exhibition of painting at all.
These are clear-sighted pictures that detox modernity: sweating, cooling paintings in an overheated time.