

## Matthias Noggler – Thicket of Things

October 14 – November 20, 2021

In *Thicket of Things*, his second solo exhibition at Layr Gallery, Matthias Noggler (\*1990, based in Vienna and Berlin) presents two new series of works on paper. The juxtaposition of the two groups of works, which are spatially separated across exhibition spaces, emphasizes their interdependent relationship, revealing formal affinities and annotating themes from previous works through new painterly means.

Whereas the drawings shown in the Coburgbastei space negotiate collective experience and group dynamics through mannerist pictorial expression and dramatic light/dark contrast, the seven-part series at the Seilerstätte gallery space explore the painting tradition of the interior as a site of social conduct. Noggler's post-impressionist painting style and striking colour contrast stages the domestic environment as a dissociative microcosm. Everyday objects like toothbrushes, flowers and chairs loom supernaturally large, determining the choreography of the figures who are thus displaced into the background of the image.

This idea of the visual field as an abstract network of correlated form and colour finds a parallel in terms of content in the group of small-scale Nocturne paintings that Noggler showcases in the small room of the gallery. These painterly miniatures communicate an orchestration of bodies and gazes against a darkened backdrop, in contrast to the luminous large-format paintings in the main room, which deal with the quotidian world of objects in domestic interiors.

Drawing on Siegfried Kracauer's critical film theory, from which the exhibition borrows its title, *Thicket of Things* deals with moments of empirical observation in daily life, where the things we take for granted in our immediate environment can enable intimacy and familiarity, yet at the same time can feel constrictive and disempowering. In the thicket of social reality, where an individual's participation in society involves certain demands, it is often the cultural and economic significance of objects that serves to remind us that the private is always also a public issue.