

Galerie Noah Klink

Achraf Touloub, Harm van den Dorpel

*Context Switch*

12.11.22 – 29.01.2023

Kulmer Straße 17, 10783 Berlin

[www.noahklink.com](http://www.noahklink.com)

Achraf Touloub, Harm van den Dorpel

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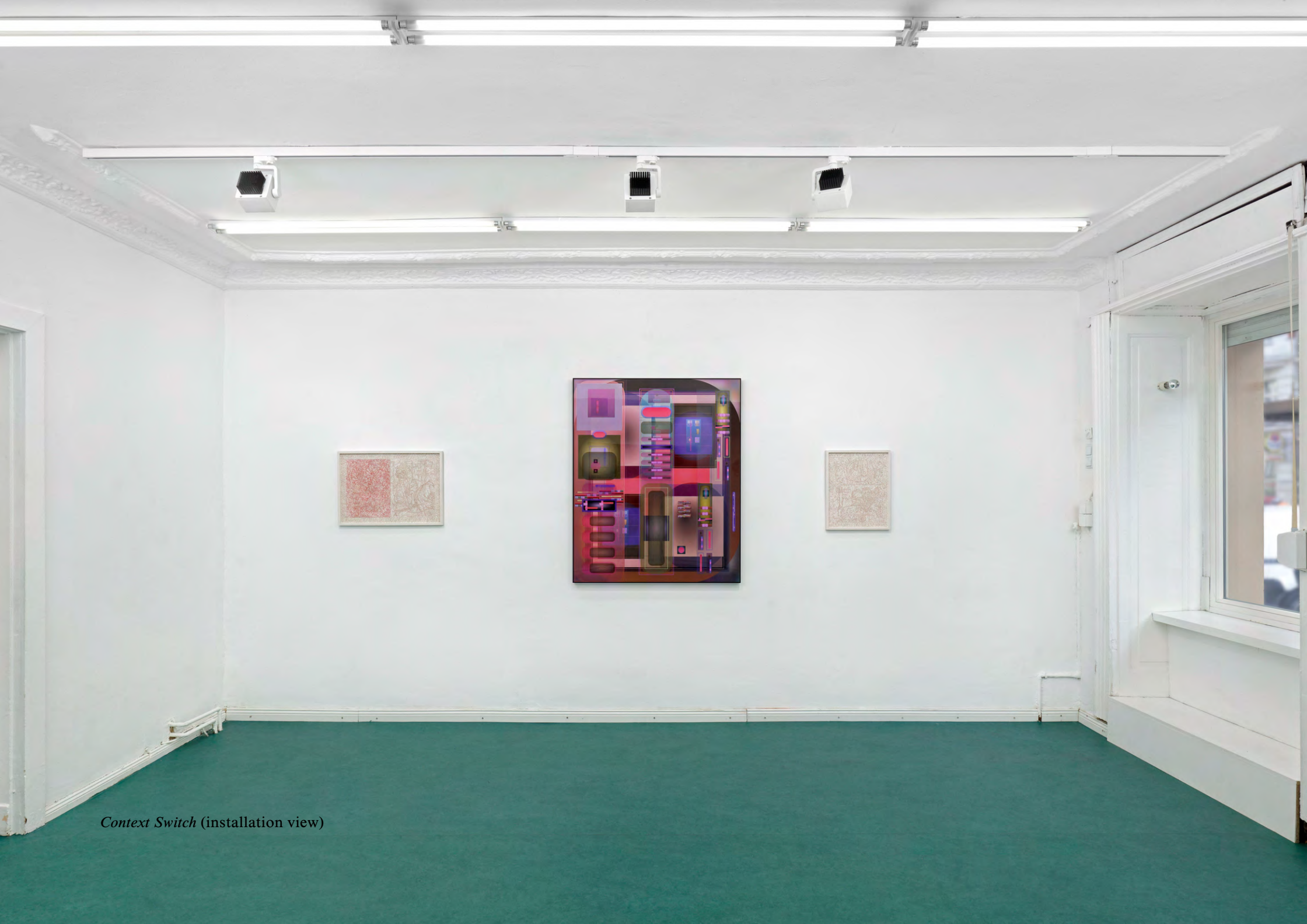
The potential to feel united through human connections might be one of the most rewarding elements in life, as connections are shown to be one of the most important factors regarding longevity (Yang et. al., 2016). It was the ancient Greeks that identified change as the only constant in life, as everything evolves at all times in relation to each other. These forms of generative connections between humans and their surroundings are what Achraf Touloub and Harm van den Dorpel explore in their series.

Observation has always been of the highest sensory demand if one wants to recognize every subtlety. And yet this is impossible in one single glance. The vivid changes in colour and structure of Harm van den Dorpel's works make unchanging observation impossible simply by their design. Similarly to this is Achraf Touloub's repetitive concentration of form, in which one knows how to lose oneself and, in its density, can never fully be grasped. It requires constant movement and change in front of the artworks but one will ultimately fail to comprehend them in their entirety.

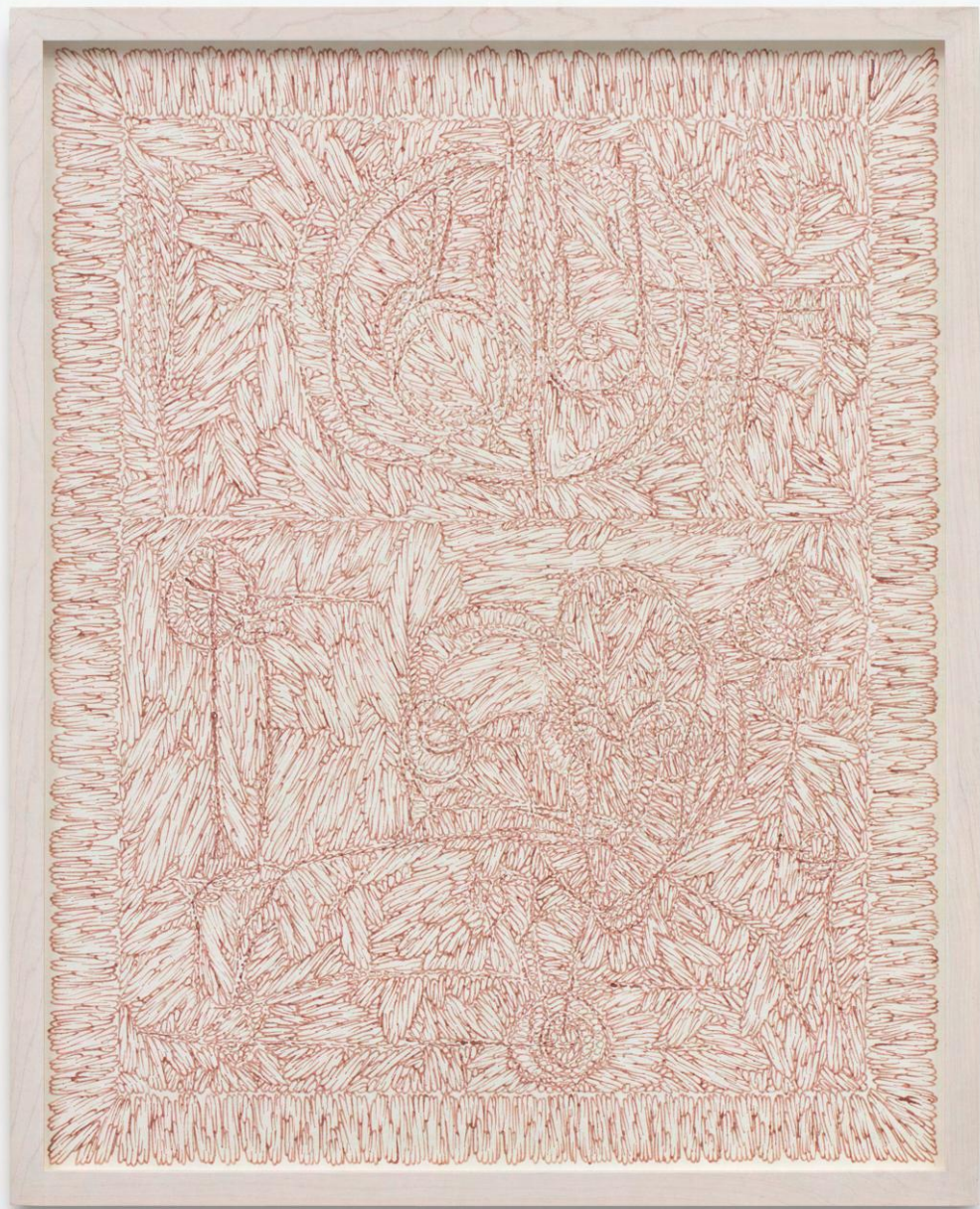
In his work, Achraf Touloub explores concepts of representation as a way to connect to primordial times by creating different figurative motifs to implement concepts of archaic and traditional arts into modern presentation schemes. Thinking about movements, the eternally lasting form repetitions seemingly detect their own expressions to reflect on how we are connected. In the age of digitisation, there seems to be no way of not being connected through some digital network. Being invisible nearly becomes impossible, yet one's anonymity remains. Harm van den Dorpel captures this aspect of digitization and connectivity by creating his visual language using different algorithms. He suggests a place out of time and space: to find not only one's personal story and viewpoint, but to initiate connections solely out of the mind.

To distinguish the digital from the supposedly tangible no longer seems contemporary, as they now seem to complement each other and merge almost seamlessly. The completion and perfection of an artwork are not defined by its material nature. The hierarchy of material-aesthetic reception is deliberately broken up and the work of art is recognized solely as such. What counts even more than the artwork itself is the intention behind it. One cannot only perceive the hapticity or pattern but far more the initial intention as a dematerialised concept – the flux of life.

Text: Nora Enning



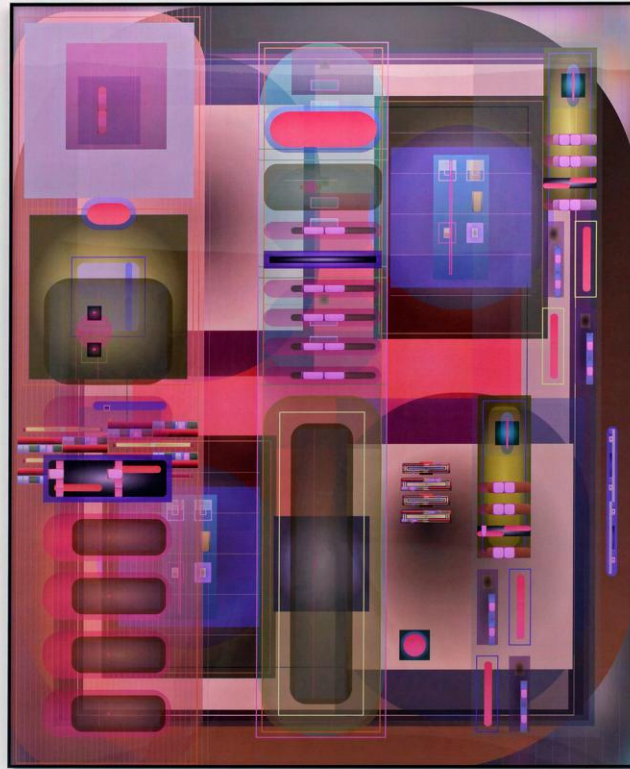
*Context Switch* (installation view)



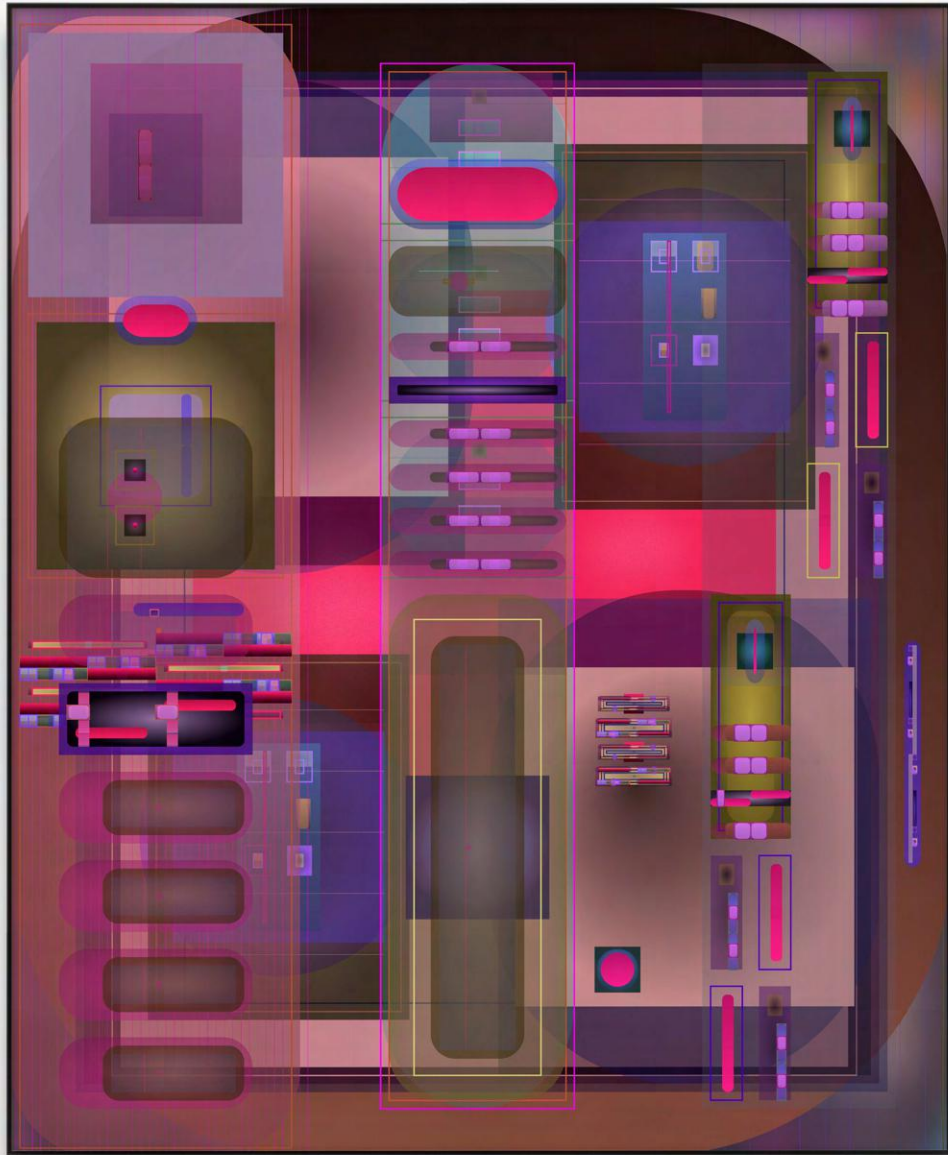
Achraf Touloub  
*Egore rising*, 2022  
acrylic and ink on paper  
49.6 x 39.7 cm



*Egegore rising, 2022 (detail)*



*Context Switch* (installation view)



Harm van den Dorpel

*Modular Mind*, 2022

light exposure on photographic aluminium

paper, mounted behind acrylic glass

130 x 107 cm



Achraf Touloub  
*1999, 2022*  
acrylic and ink on paper  
46.2 × 65.6 cm





1999, 2022 (detail)



*Context Switch (installation view)*



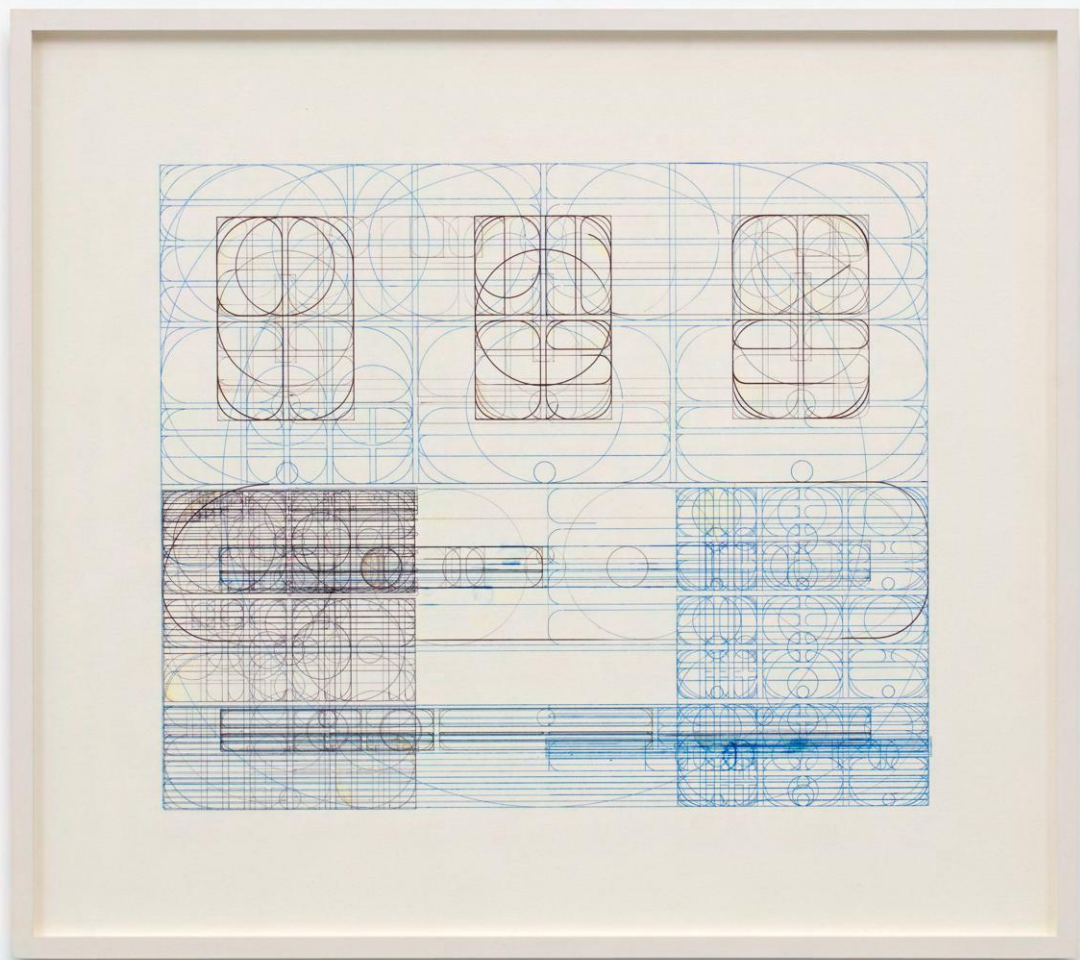
Achraf Touloub  
*the Arrivals III*, 2021  
oil on canvas  
120 x 200 cm



*the Arrivals III, 2022 (detail)*



*Context Switch* (installation view)



Harm van den Dorpel  
*Typographic Trace*, 2022  
plotter drawing on Hahnemühle paper  
45 × 50 cm



*Context Switch* (installation view)

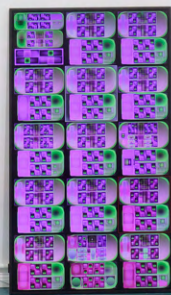


Achraf Touloub  
*Sight scenario II*, 2020  
watercolor, graphite and acrylic on paper  
138 x 102 cm

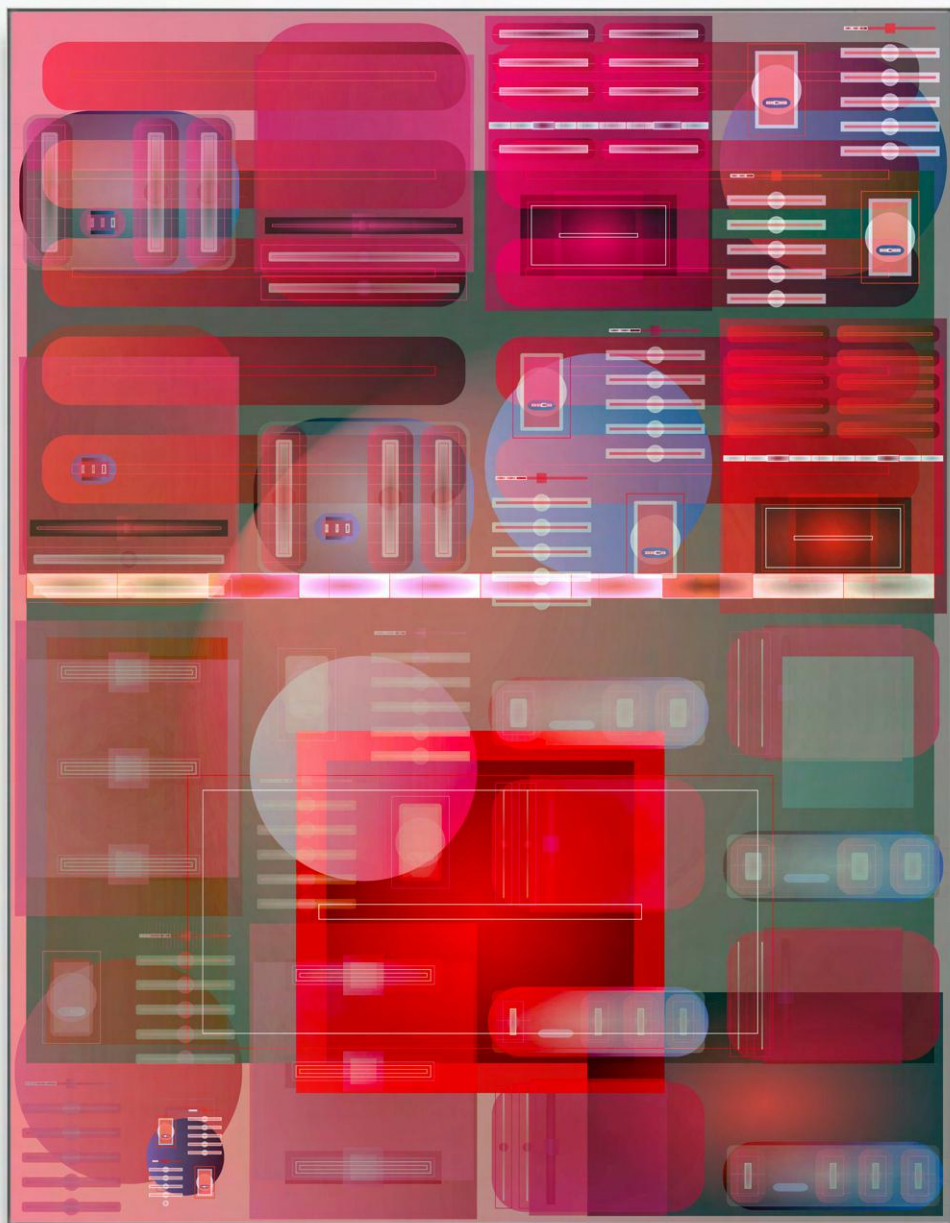




*Sight scenario II, 2020 (detail)*



*Context Switch (installation view)*

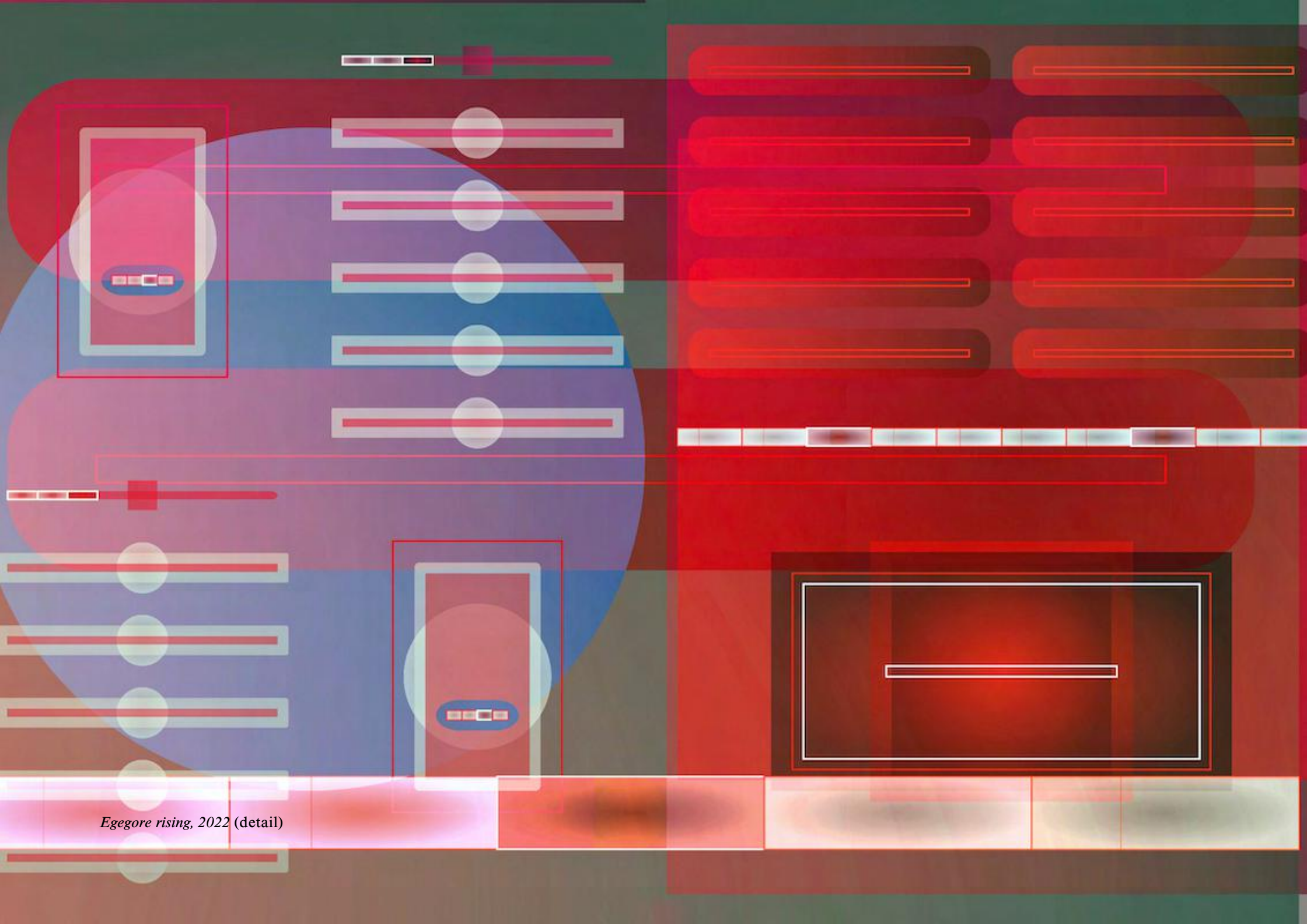


Harm van den Dorpel

*Blush Array II*, 2022

light exposure on photographic aluminium  
paper, mounted behind acrylic glass

130 x 100 cm



*Egegore rising, 2022 (detail)*



*Context Switch (installation view)*



Achraf Touloub  
*Discord venue*, 2020  
watercolor and acrylic on paper  
76 x 60 cm

Achraf Touloub, Harm van den Dorpel

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*Harm van den Dorpel* (\*1981 in Zaandam) is in his work dedicated to discovering emergent aesthetics by composing software and language, borrowing from disparate fields such as genetics and blockchain. He exposes a terminality of technology that elaborates on restrictions of technical hardware as well as human usage behaviour regarding advanced technology. In 2016, he won the „Net Based Award“ from Haus der Elektronischen Künste, Basel.

Van den Dorpel is an early explorer of Web3 and is the co-founder of blockchain-based art marketplace [left.gallery](#). His work belongs in the collections of the Stedelijk Museum Amsterdam, MAK Vienna, ZKM Karlsruhe. Selected (group) exhibitions include the New Museum in New York, MoMa PS1 in New York, Ullens Center for Contemporary Art in Beijing, Museum of Modern Art in Warsaw, Museum Kurhaus Kleve, ZKM Karlsruhe, and the Netherlands Media Art Institute in Amsterdam.

*Achraf Touloub* (\*1986 in Casablanca) investigates global philosophies relating tradition and modernity. Doing so, he elaborates on archaic repetitive patterns opposing modern aesthetics. He introduces a state of contemplation without past or future, creating an eternal present. The symbolic power of traditions is put in conjunction with the contemporary, technological evolvment of society.

Touloub's works belong to the collections of Centre Pompidou, Paris (FR), Deutsche Bank Collection, Frankfurt am Main (DE), The Sander Collection, Darmstadt (DE), Fonds d'art contemporain, Paris (FR), Fondation Claudine et Jean Marc Salomon, Annecy (FR), Barjeel Art Foundation, UAE, Centre national des arts plastiques (CNAP) Paris (FR). Achraf Touloub lives and works in Paris, where he co-founded and runs the gallery space [Parliament](#).

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