

Portfolio
Nikolai Gumbel





the inner edge (a provisional non-archive), 2023
research project and installation

Joseph Schneller, born in 1878, trained as a draughtsman and worked for the Royal Bavarian Railway Company. In 1907 he became a patient at a sanatorium near Munich, where he remained until his death in 1943. During this time he produced finely rendered drawings which became part of the Prinzhorn Collection in Heidelberg. After revisiting Schneller's work in the archive several times, the symbols and traces in his drawings led to this work as an attempt to give a voice to Schneller as an artist, but also as a contextualisation of the institutional settings surrounding his work, the psychiatry and the archive.

One of his works is called *Leiterfalle* and depicts a detailed construction of a trap placed on top of a ladder. Using the exact measurements, *Leiterfalle* is taken from the drawing into the room, becoming one element of the installation.

The inner edge was conceived in close collaboration with the Prinzhorn Collection in Heidelberg.

left and previous page

Leiterfalle, 2023, cast aluminium, fabric, screw, 100 x 60 x 5 cm

Installation view: Diploma exhibition, Academy of Fine Arts, Munich, 2023



the inner edge – a provisional non-archive
2023
Installation view, Academy of Fine Arts Munich









Explanation! (Intensives Kratzen der Augennerven von innen heraus)

2023

1080p, 2:31 min

<https://vimeo.com/803925396>





World Dream The World, 2022, 7:22 min, 1080p, sound
<https://vimeo.com/785397564?share=copy>, password: world



Monstra Astra
cast aluminium, mdf
20x15x10 cm, 15x10x5 cm
2022

The first images to appear on Plate I of Aby Warburg's 'Bilderatlas Mnemosyne' are four photographs of Babylonian sheep liver models. These clay objects, covered with a codified geometric structure, were central to Mesopotamian divination practices. Using a clay model, fortune tellers could learn how to read a real sheep's liver. On the one hand, the reading of the organs, the view into the intestines, made it possible to predict the future or even artificial situations, such as the outcome of a game of chance. On the other hand, sheep livers were used to observe astronomical phenomena, constellations, solar and lunar eclipses, and even meteorites. In these objects, anatomy and astronomy meet and overlap in a paradoxical double image in which the palpation of the innermost is superimposed on a view of the distance. This work translates some of the ancient models into possible contemporary artefacts, bridging cultural narratives and potential uses.

Installation view: Januar, group show, class of Alexandra Bircken, Goldberg Galerie, Munich, 2022

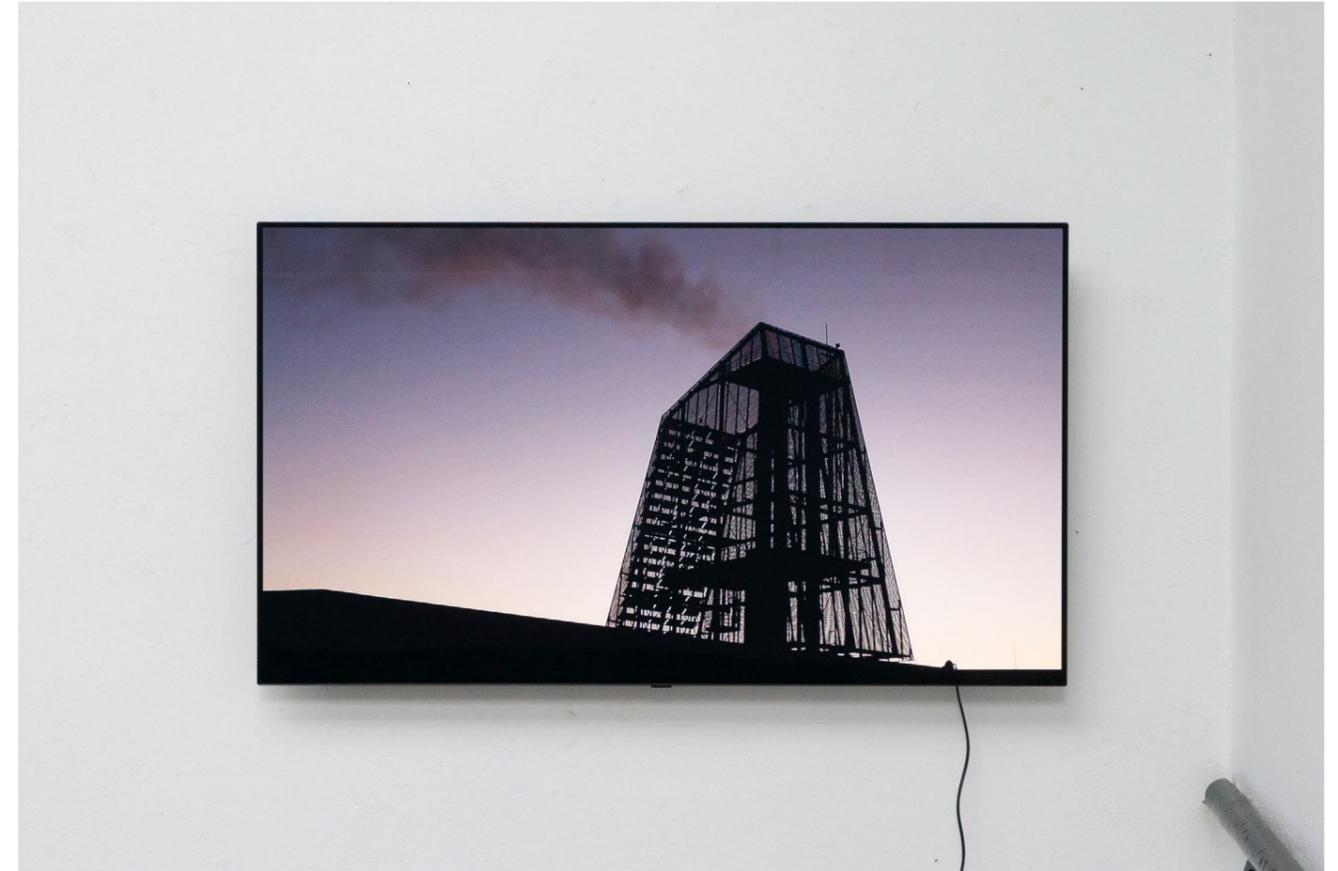


Monstra Astra Podium, 2022, mdf, 140 x 120 x 50 cm
Liver Poster, 2022, digital print on paper, 59,4 x 42 cm

In response to an invitation to design a podium, a wooden structure was conceived as a platform for writers to read their poetry. Two cast aluminium objects appeared to be paperweights, but closer inspection revealed their structural quality, derived from ancient sheep liver models. In Mesopotamian divination practices, the liver was considered to be directly connected to the tongue, or to say that the liver was the tongue. Speech, as the act of speaking, could not be separated from its visceral components. Therefore, in divination, the liver served as an indicator for „telling the truth“, i.e. the truth of one’s feelings, which can be traced back to the German proverb „frei von der Leber weg reden“. The series takes place in the public archive of the Kunstverein München. Two posters depicting one of the livers marked the transitional zone of the setting between the entrance and the archive.

Installation views: meine drei lyrischen ichs, 27. Ausgabe, mit Wolfram Lotz, Sibylla Vricic Hausmann, Jennifer de Negri, Kunstverein München (Archivraum)





Mnemosyne memory space (for Monstra Astra)

2022

3:07 min, 1080p, sound

<https://vimeo.com/670648521>

Installation views: Januar, group show, class of Alexandra Bircken, Goldberg Galerie, Munich, 2022



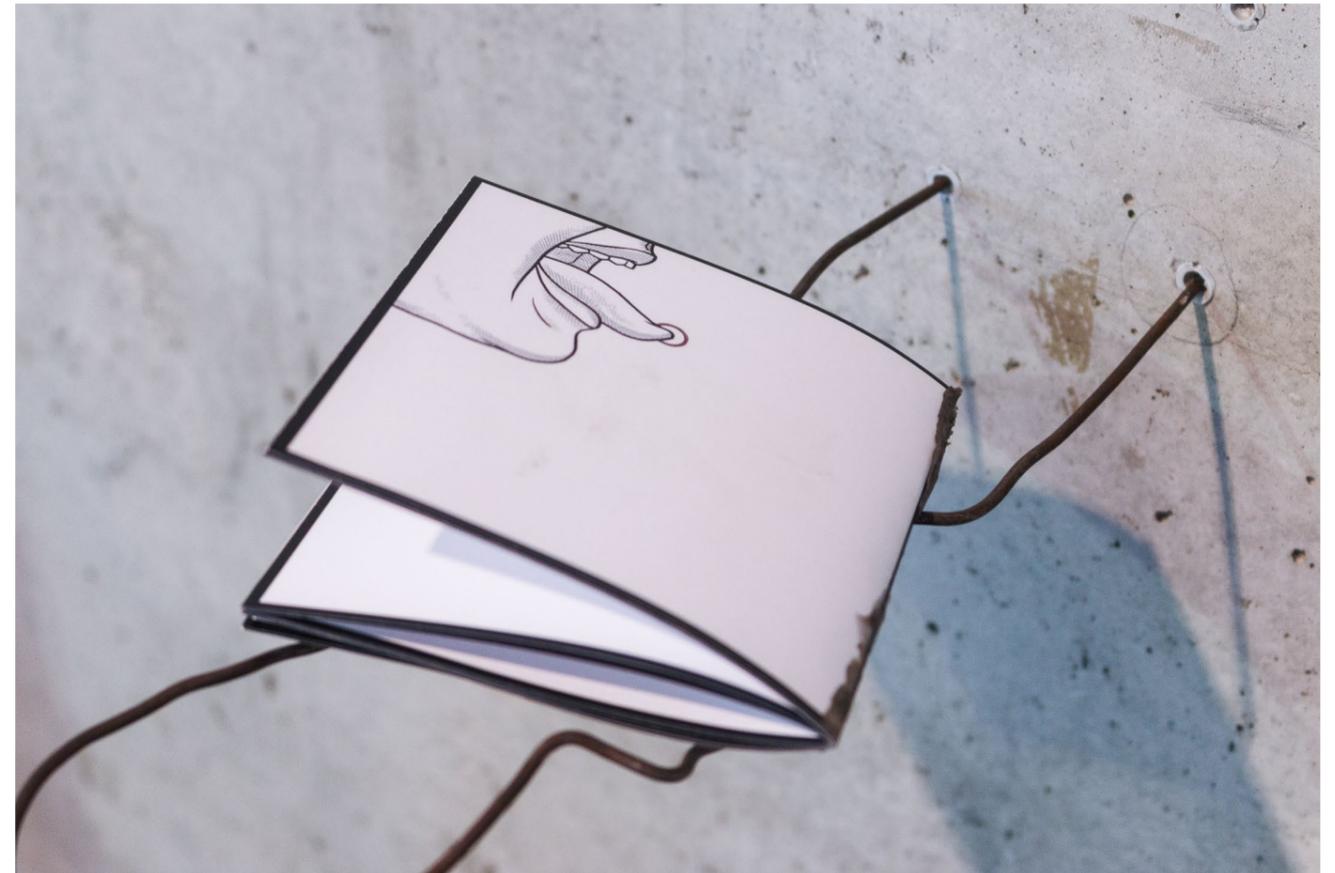
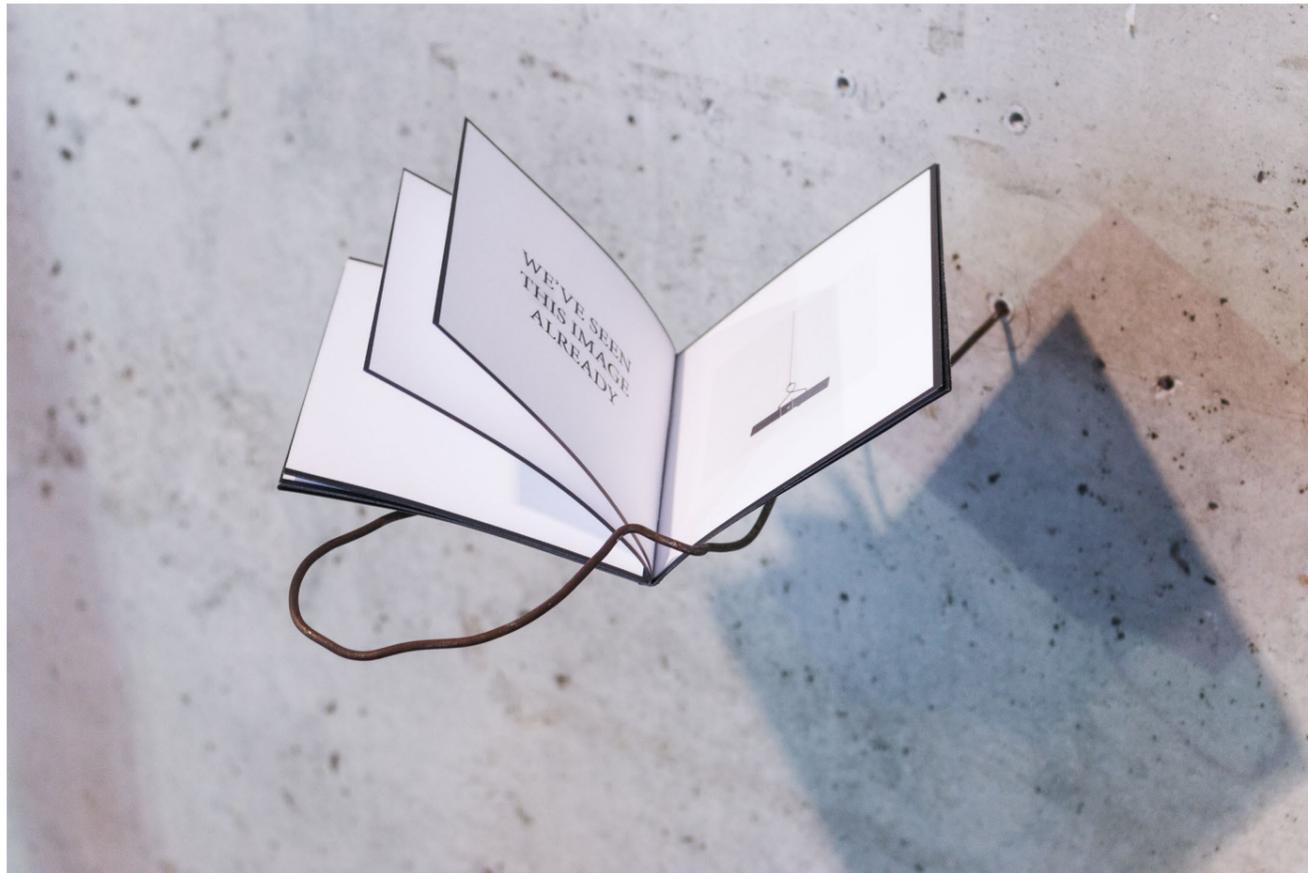
untitled (mobile), 2022, metal, 500 x 200 x 50 cm

Installation view: fruit of the gloom, annual exhibition, Academy of Fine Arts Munich, 2022



untitled (mobile), 2022, detail

untitled, 2022, inkjet print and pencil on paper, mdf, cardboard, glue, metal, screws, 35 x 27 x 5 cm



if my schoolbook didn't look the way it used to, if my tongue didn't feel what I was told
2022
digital print, wax
10 x 10 cm, 24 pages, edition of 20

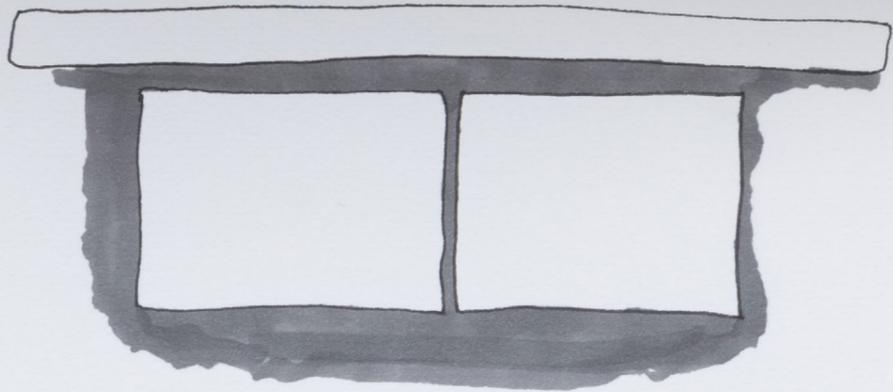
Installation views: hollow shells, shallow holes, group show, kunstverein circolo, ortisei (IT)



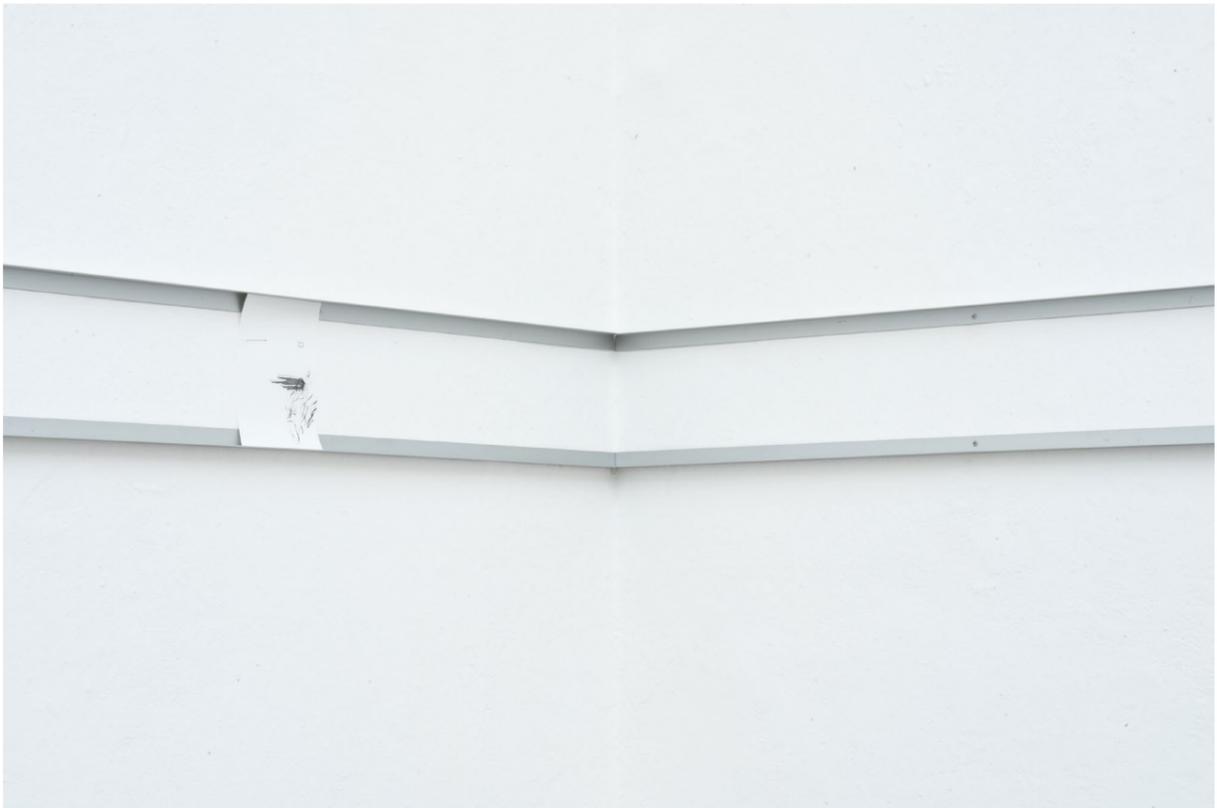
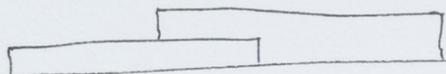
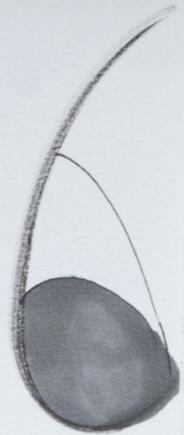
Technology Drawings
2021
aluminium, fineliner, marker on paper
200 x 500 x 21 cm, 21 x 14,8 cm each

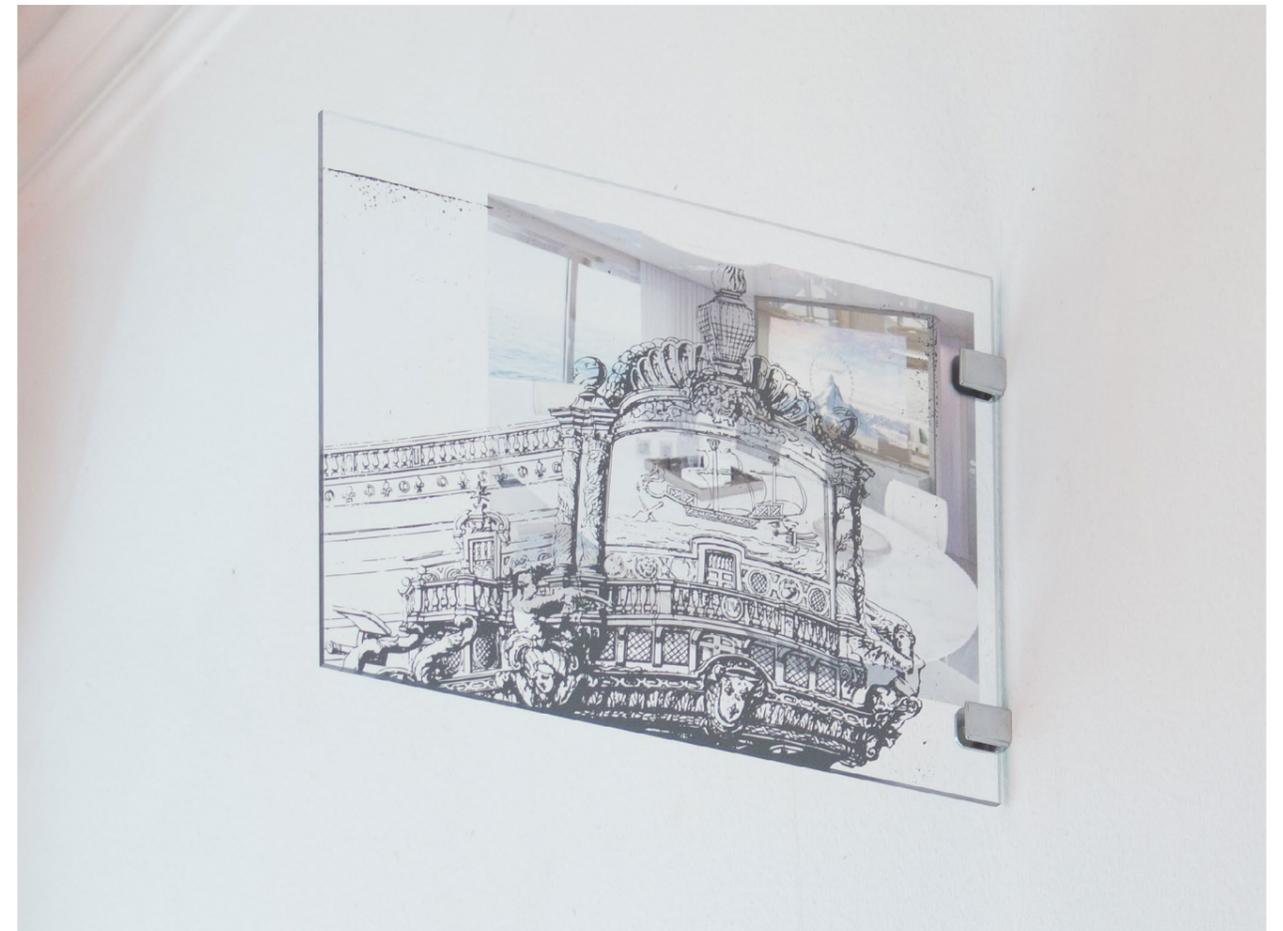
Installation views: To be successful in hunting think like a prey, group show, class of Alexandra Bircken, Kunstpavillon München, 2021





technology
gives me
hope...

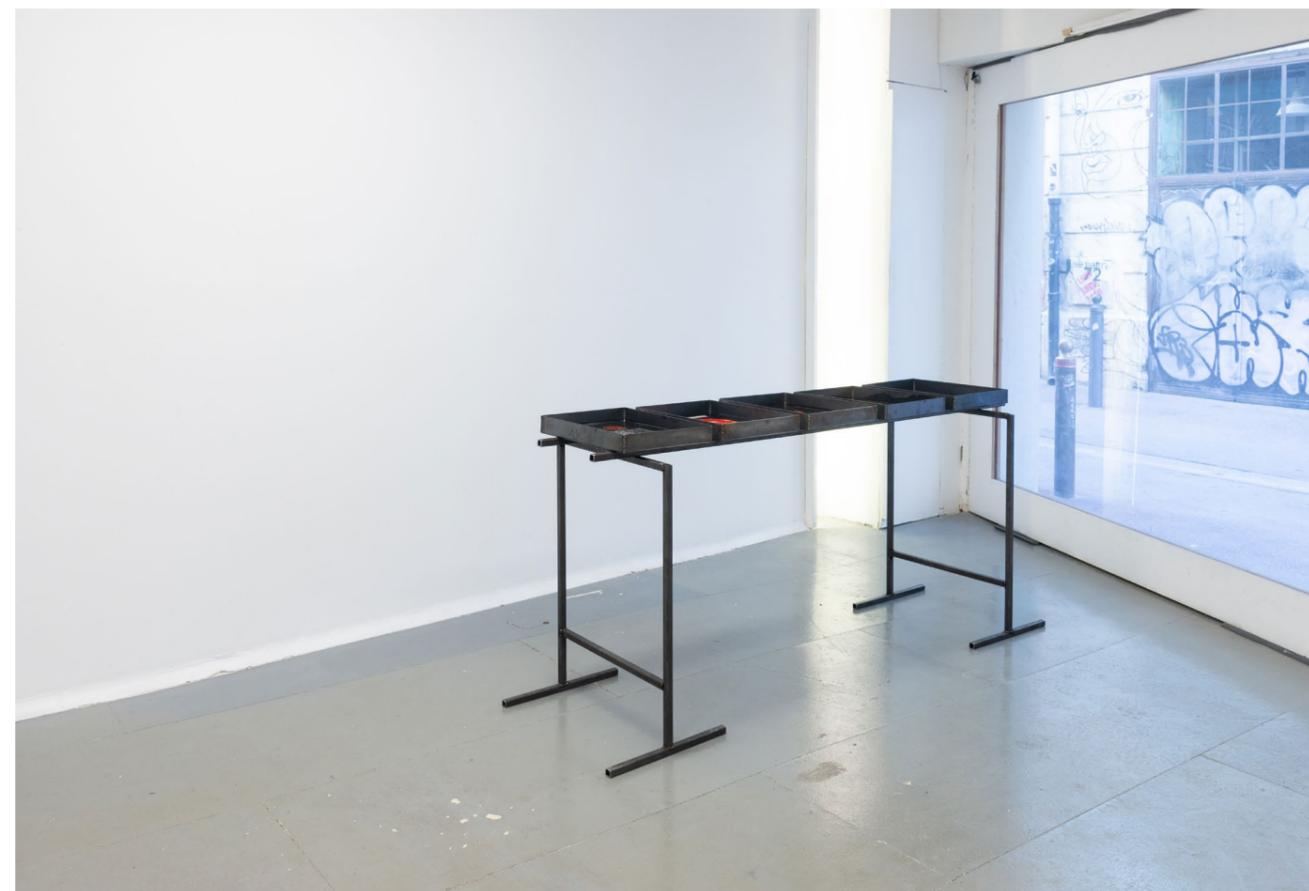
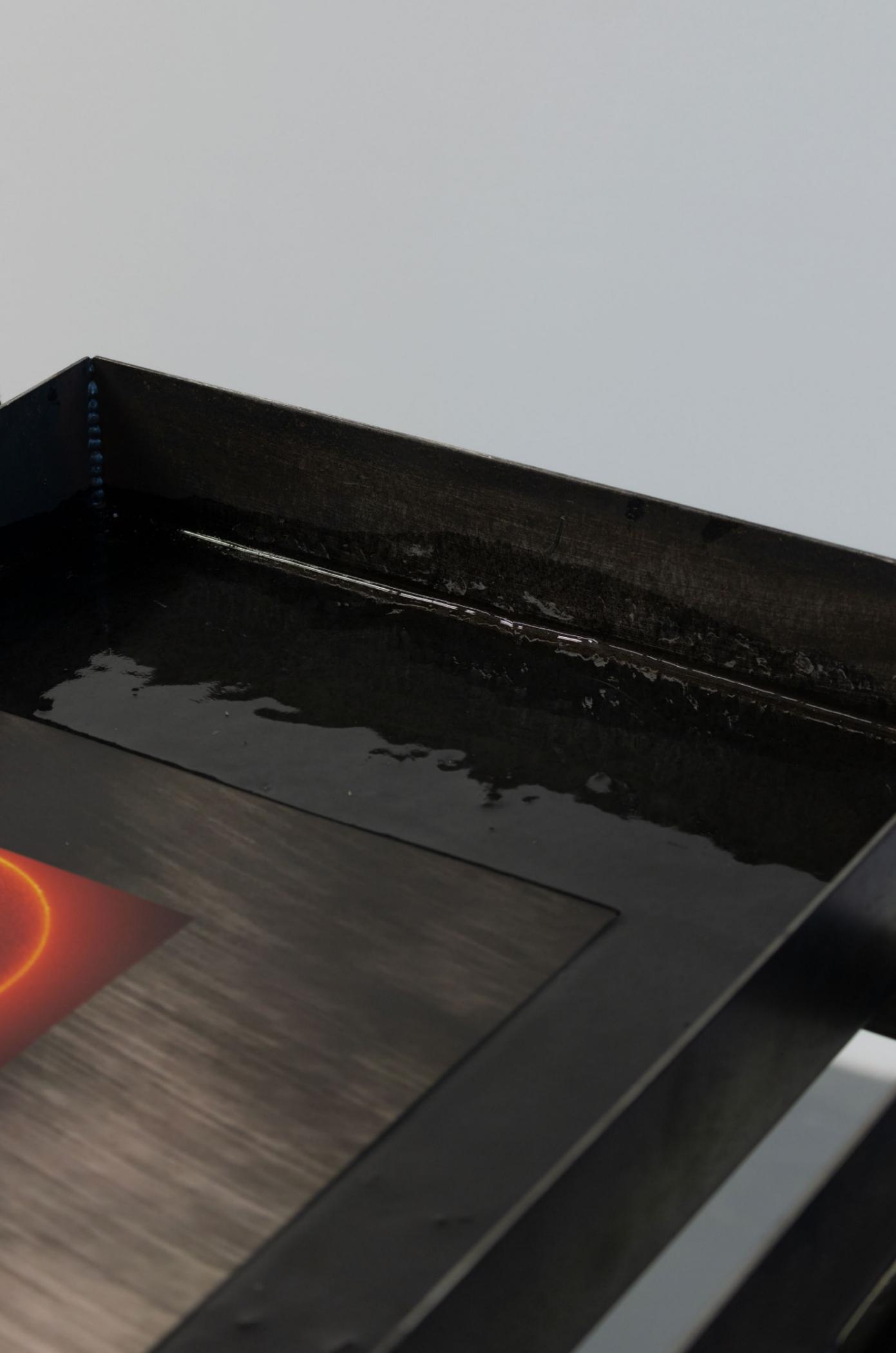




old game, new decor
2021
UV-print on plexi
30 x 40 cm each

This work is based on researching archival prints by Marseille based sculptor and painter Pierre Puget (1620–1694). The prints, which served as drafts for naval decoration, are juxtaposed with screenshots taken from the website yachtworld.com.

Installation views: Salon du Salon, Marseille, 2021



untitled (retinal suns)
2021
iron, resin, digital prints on paper
180 x 50 x 80 cm, 30 x 40 x 50 cm each

Installation views: dosmares, Marseille, 2021



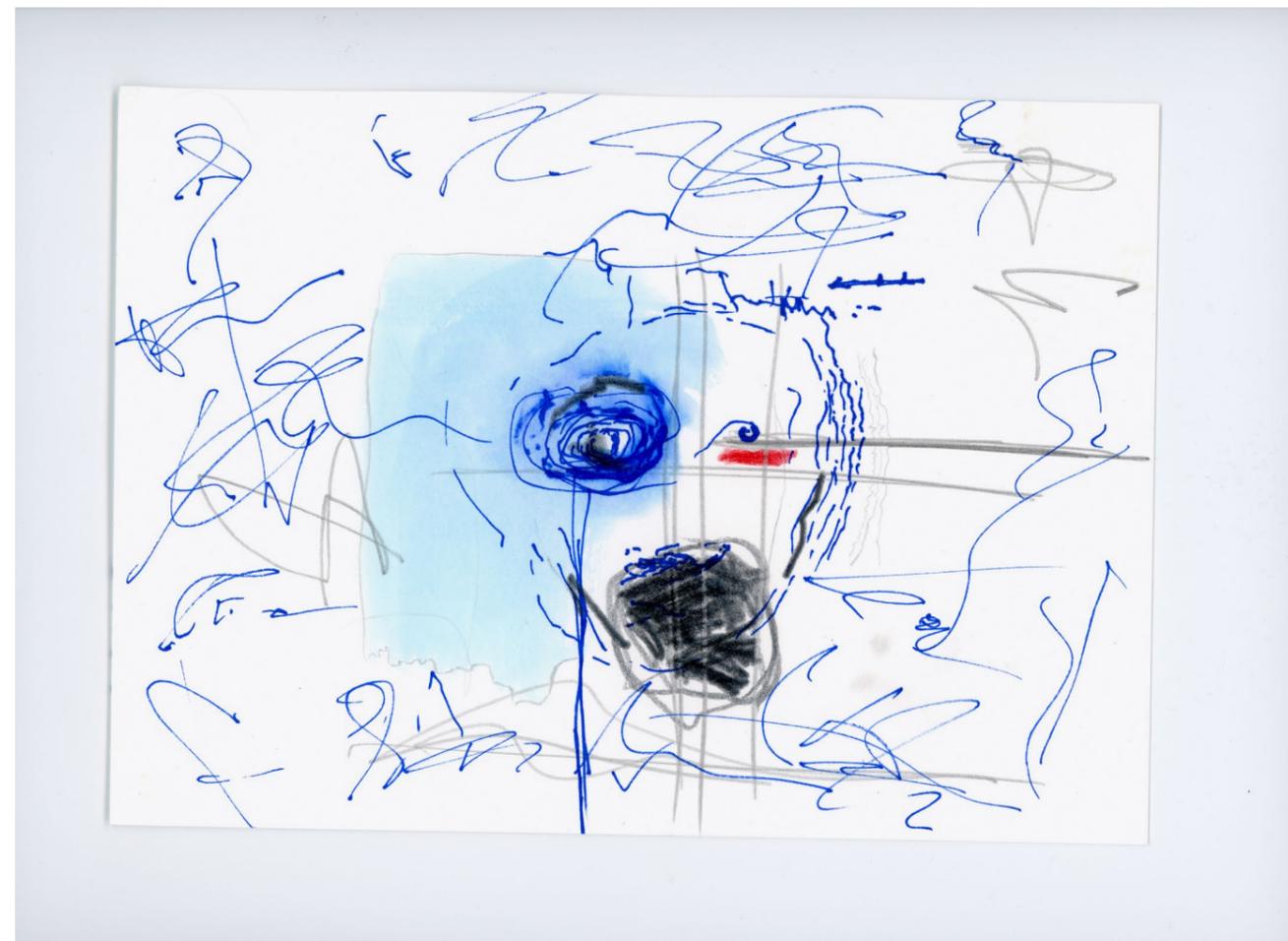


On Sight Pavillon

2020

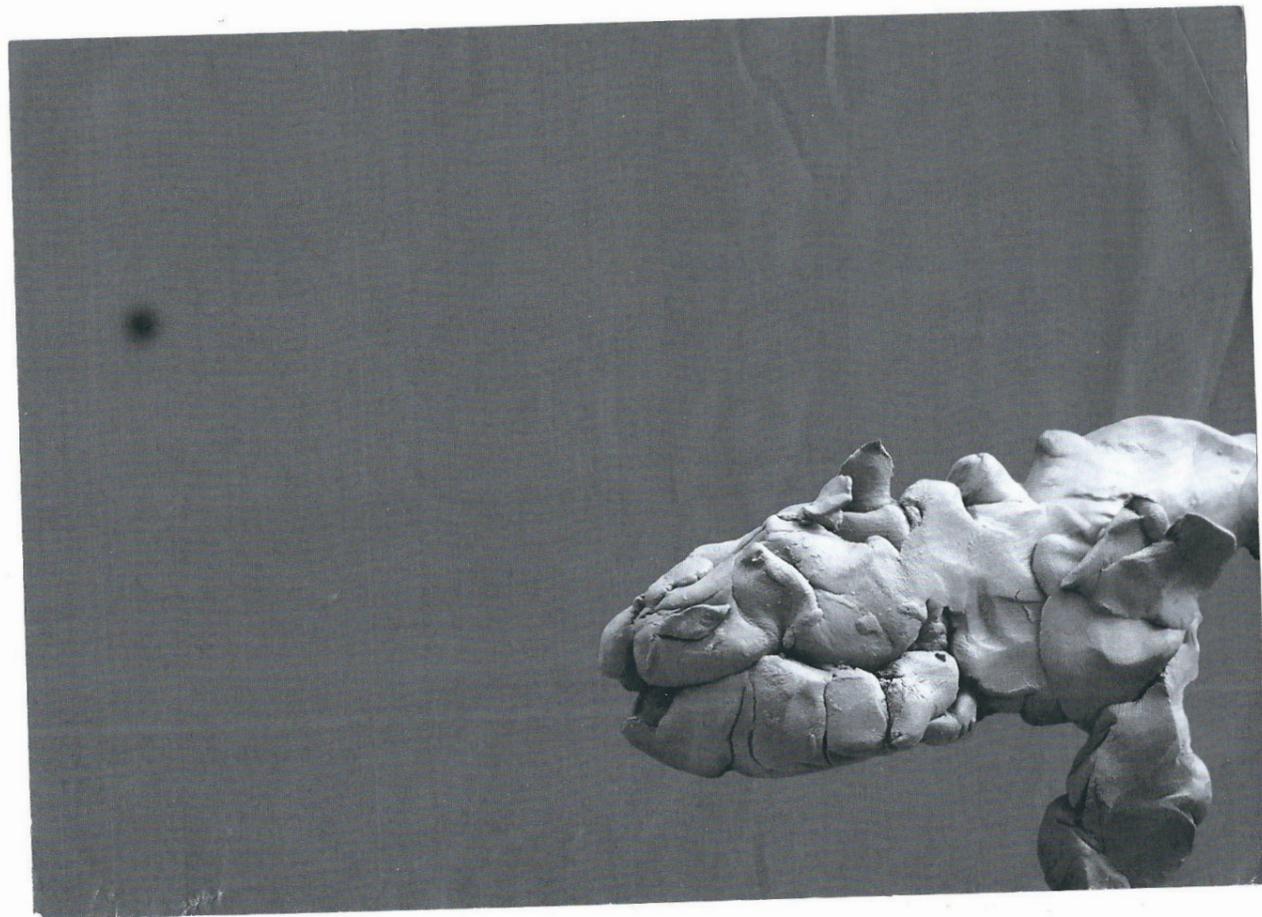
Latex print on PVC, aluminium tubes, cables ties, tablet, aluminium plate
dimensions variable

Installation views: The River and the City, public art project by the class of Alexandra Bircken, 2020



retrospective exploration scan
digital scanned drawings, print on adhesive foil
dimensions variable
2019/2022 (ongoing)

In 2019, I spent several weeks at the Prinzhorn Collection in Heidelberg. Over the course of this research period various drawings were conceived as a reaction to the drawings in the archive. Scans of these drawings were enlarged and printed on adhesive foil which then can be placed on different structures.



Das schwarze Loch, 2019
milchstrasse, Munich (solo)

untitled (gaze), 2019, transparent foil, tape, 150 x 150 cm

untitled (cut out), 2019, latex print on PVC, eloxated aluminum, straps, cable ties, 160 x 200 cm

untitled (black hole), 2019, acrylic, unfired clay, laquered chipboard, stickers, screws, 75 x 60 x 22 cm

untitled (weight), 2019, pendulum clock weight, acrylic glass, 26 x 14 x 8,5 cm

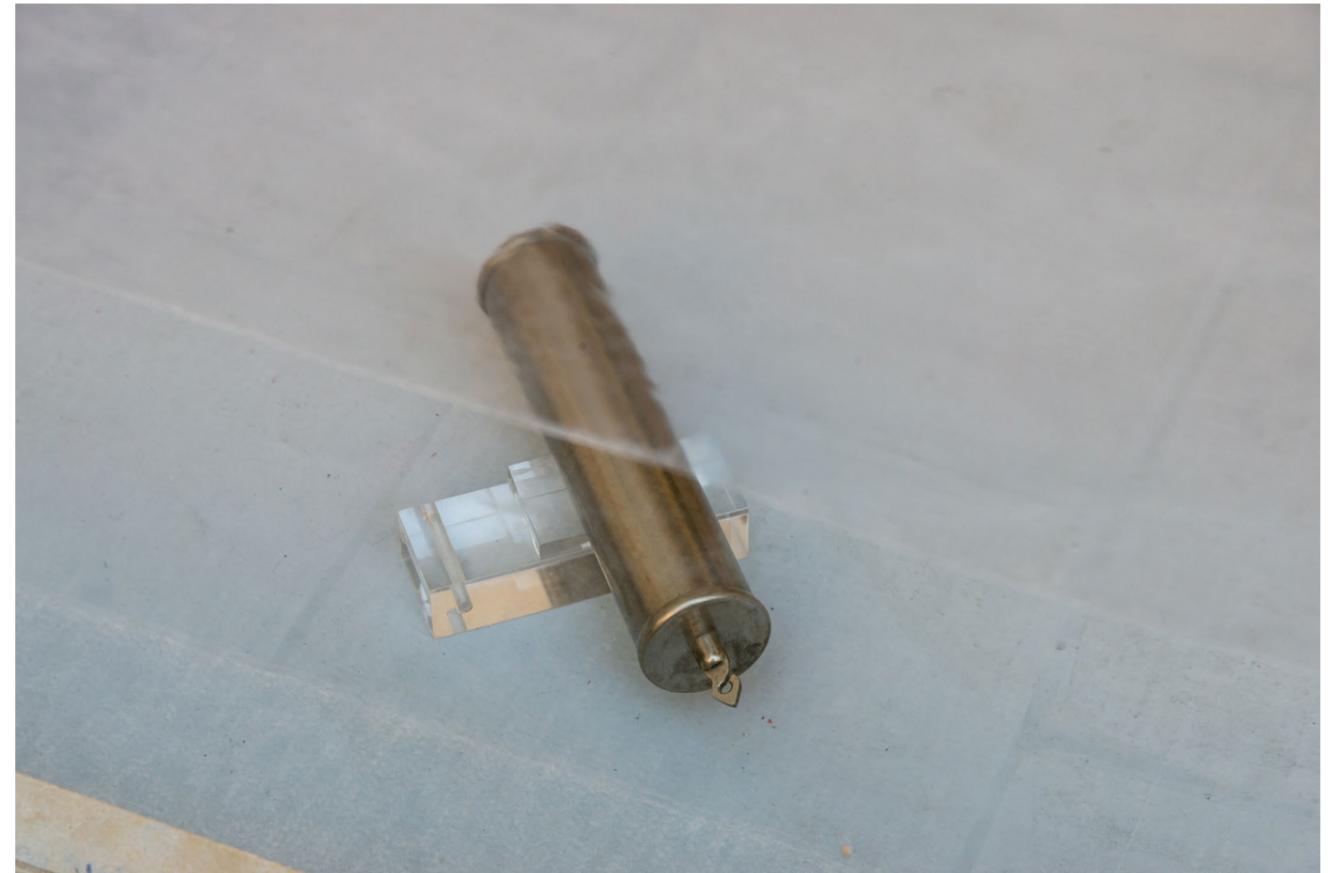
untitled (OVGC), 2019, collaboration with Berthold Reiss, adhesive foil, dimensions variable

reference points (evidence), 2019, digital print on paper, magazine pages, unfired clay, cable ties, copper wire

www.mmilchstrasse.de

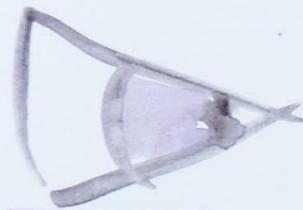




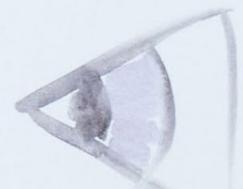


change

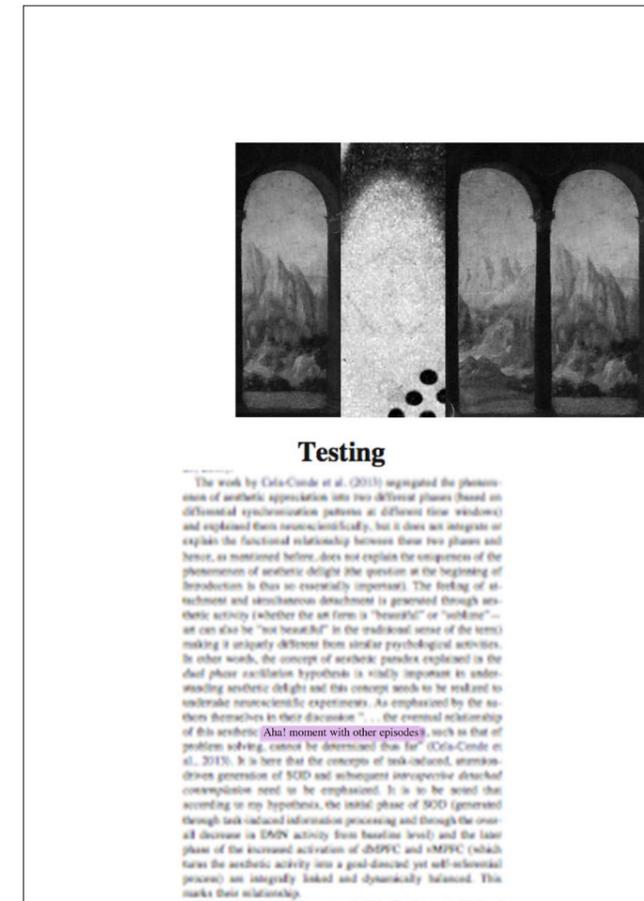
imagination



intensity



duration



Testing

The work by Cota-Cordeiro et al. (2011) suggested the phenomenon of aesthetic appreciation into two different phases (based on differential synchronization patterns at different time windows) and explained them neuroscientifically, but it does not integrate or explain the functional relationship between these two phases and hence, as mentioned before, does not explain the uniqueness of the phenomenon of aesthetic delight (the question at the beginning of Introduction is thus an essentially important). The linking of attachment and simultaneous detachment is generated through aesthetic activity (whether the art form is "beautiful" or "sublime"—art can also be "not beautiful" in the traditional sense of the term) making it uniquely different from similar psychological activities. In other words, the concept of aesthetic paradox explained in the dual phase oscillation hypothesis is vitally important in understanding aesthetic delight and this concept needs to be realized to undertake neuroscientific experiments. As emphasized by the authors themselves in their discussion "... the essential relationship of this aesthetic [Aha! moment with other episodes], such as that of problem solving, cannot be determined due to" (Cota-Cordeiro et al., 2013). It is here that the concepts of task-induced, attention-driven generation of SOD and subsequent introspective detached contemplation need to be emphasized. It is to be noted that according to my hypothesis, the initial phase of SOD (generated through task-induced information processing and through the overall decrease in DMN activity from baseline level) and the later phase of the increased activation of dMPFC and vMPFC (which turns the aesthetic activity into a goal-directed yet self-referential process) are integrally linked and dynamically balanced. This marks their relationship.

Dual Phase Oscillation
2018
UV-print on dibond
series of 12 individual works
each 29,7 x 42 cm

240

This is attention

Stage 1: Suspension of Disbelief (SOD)

The phenomenon of SOD in this hypothesis is given a neuroscientific explanation for which the functional architecture and connectivity of the human brain is relevant. As mentioned before, it has been shown that areas BA 9, 10, and 10 of the MPFC may contribute to self-referential introspection and that these regions show an increase in activity from baseline during specific types of goal-directed yet self-referential activity. In the initial phase of an appreciation, the person experiencing an (any form of art) is immersed in a state of intense information processing. The entire activity in this phase can be regarded as task-driven activity during which introspection and self-referential thoughts are absent. The observer is engrossed solely in information processing. During this phase the decrease of activity can take place in the DMN especially in the entire MPFC in response to the attention-demanding task. vMPFC activity is decreased as a conventional response of DMN to task-directed behavior. Since this attention-demanding phase is nonintentional, it is proposed that dMPFC also shows task-induced attenuation. Since vMPFC is also attenuated, the complete integration of cognitive and emotional responses cannot take place. However, the fundamental patterns of the art form can influence the limbic system at this stage through the conscious representation of these emotional states may not have yet developed. It has been demonstrated that the amygdala and OFC can be activated by emotional stimuli even without awareness (Harizimovska, 2007; Stanley, Phelps, & Banaji, 2008). The pressure of information processing in a goal-directed task, the reduced activity of vMPFC and dMPFC, the absence of introspection and the generation of implicit emotions lead to this initial SOD phase, whereby the person experiencing art temporarily suspends the belief of surface reality. It is to be noted that SOD not only refers to losing oneself into the maze of art, even the tempo-

and Contradictions

Oscillation

truly based

taylor-made



marked dot over an i
2018
latex print on PVC
200 x 300 cm

Installation view: Academy of Fine Arts, Munich, 2018



1kreis9
2016
intervention
dimensions variable

Installation view: Notel Prinzregent, exhibition project, Munich, 2016

CV

*1995 in Frankfurt am Main, DE

lives and works in Munich, DE

Education

2023 Diploma (Meisterschüler, Prof. Alexandra Bircken), Academy of Fine Arts, Munich
2022–2023 Academy of Fine Arts, Düsseldorf, Prof. Peter Piller
2020–2021 École des Beaux Arts, Marseille
since 2018 Academy of Fine Arts, Munich, Prof. Alexandra Bircken
2015–2017 Academy of Fine Arts, Munich, Prof. Stephan Huber
2015–2019 Ludwig-Maximilians-University Munich, Psychology (B. Sc.)
2014 Studio Olafur Eliasson, Berlin (Internship)

Exhibitions

2023 *Jahresgaben*, Kunstverein München (upcoming)
World Dream The World, with Christian Eisenberg, milchstrasse, Munich
the inner edge – a provisional non-archive, Diploma Exhibition, Academy of Fine Arts, Munich

2022 *Kai's Kitchen*, Kai's Kitchen, Munich
Where an eagle meets fish, Nokwoodang Foundation, Haenam, South Korea
Alt wie ein Baum, Atelierhaus Baumstraße, Munich
fruit of the gloom, Jahresausstellung, Klasse Bircken, Academy of Fine Arts, Munich
Hollow Shells, Shallow Holes, Kunstverein Circolo, Ortisei
if by skin we don't include the eardrum, Richard-Strauss-Straße 7, Munich
Januar, Klasse Bircken, Goldberg Galerie, Munich

2021 *How to like people*, Einsteinstraße, Munich
To be successful in hunting, think like a prey, Kunstpavillon München, Munich
une porte se ferme, une autre s'ouvre, Salon du Salon, Marseille
ici mais parti.e, dos mares, Marseille

2020 *Tischung, ein Reisebericht über die Beschneidung des Vesuvs*, Opernkollektiv DIVA, Lothringer13 Halle, Munich
Drawing Restrict, rosastern space, Munich
The River and the City, Klasse Bircken, Munich
immun, illegalerie, with Christian Eisenberg, Munich
SANS SOUCI, Opernkollektiv DIVA, fructa space, Munich

2019 *Das schwarze Loch*, milchstrasse, Munich (solo)
Some Stories. How the alien bridged the gap with her mind, Galerie 21, Hamburg
Herde, milchstrasse, Munich
Regulate your time, Z common ground, Munich
Jahresausstellung, Klasse Bircken, Academy of Fine Arts, Munich
fliegen und geflogen werden, with Eva Burkhardt, Christian Eisenberg, Patrick Nishnik, Eveline Reinholz, Cordula Schieri (publication)

2018 *Jahresausstellung*, Academy of Fine Arts, Munich

2017 *Doppelmensch*, Raum49, Munich (solo)
Neumeyer III Messemonitor by Judith Neunhaeuserer, Neumeyer-Station III, Antarctica

2016 *Unboxing Pandora*, Kunstpavillon, Munich
Notel Prinzregent, Hotel Prinzregent, Munich
Kunst Aktuell, Kunstverein Rosenheim
Two empties. A box of pins. Nine batteries, streitfeld project space, Munich

Grants

2023–2024 Studio Grant, Munich
2020 Project Grant, Akademieverein München
Erasmus Scholarship, École des Beaux Arts, Marseille
2016 International Summeracademy Salzburg, with Imran Qureshi

nikolaiguembel.de

Ausstellungen im Jahr 2022 wurden mit Unterstützung des Stipendienprogramms *Junge Kunst und neue Wege* realisiert.

Dieses Vorhaben wurde im Rahmen des Stipendienprogramms des Freistaats Bayern *Junge Kunst und neue Wege* unterstützt.

Bayerisches Staatsministerium für
Wissenschaft und Kunst

