

( 6 March – 27 March 2026 )

( Labor ) [labor-ebertplatz.de](http://labor-ebertplatz.de) ) Eberplatzpassage 5, 50668 Cologne

## Nice Connection 2

Nora Langen and Carlotta Lösch-Will

The work presented emerges from a shared practice spanning more than ten years— a studio practice that, due to temporal and spatial circumstances, unfolds through a continuous yet constantly re-situated communication and exchange. Materials and relics of artistic processes accumulate into a temporary, non-hierarchical arrangement.

In daily correspondences that expand Mail Art<sup>1</sup> in its contemporary form into snapshots of every idea and visualization, narratives and notes begin to layer. Our decisions are dialogical; materials circulate, gestures overwrite one another. The placement of the windows with analogue and digital photographs, prints, copies and materials is site-specific and extendable. It is not the autonomous artwork that stands at the center, but rather what “falls away” from the work: the residue<sup>2</sup>—the processual, the social, the unfinished.

The windows (which we have been working with for several years) show both our broken studio window and our place of longing—they have already spoken of fragility and strength, have been framed in concrete, covered with clay.

<sup>1</sup> Mail Art / Correspondence Art used the postal system in the 1960s as a form of long-distance communication. The artist operates within a system of symbolic forms of exchange in which objects derive their status through circulation rather than through their inherent nature. By using the postal system, networks emerge that exist parallel to the prevailing market system. The focus thereby shifts from the object itself to the mechanics of communication. It constitutes an engagement with the aesthetics of communication, in which the method takes precedence over the object and the conditions of transmission shape both the form and meaning of the work. *Jean-Marc Poinot, Utilisations of Postal Institution and Long-distance Communications, in: Mail art: Communication à distance. Concept, Editions CEDIC, Paris, 1971, pp. 13–18.*

Mail Art shifts the focus from the autonomous art object toward cultural strategies of organization, distribution and communication. Meaning emerges through exchange, context and circulation. Mail Art is therefore less an expression of a “personal world” than a model of a cultural strategy. *Ulises Carrión, Personal Worlds or Cultural Strategies? Introduction to the Artists' Postage Stamps and Cancellation Stamps Exhibition, in: Artists' Postage Stamps and Cancellation Stamps Exhibition, Stempelplaats, Amsterdam, 1979.*

<sup>2</sup> “The first exhibition, ‘Firestone Tires’, presented new car tires in an ambiguous situation that oscillated between a tire shop, a storage space and a gallery. (...) I did not see myself as the author of this installation; rather, it was the company Firestone. (...) Already during the tire exhibition people began hanging out in the shop. Soon Josef Strau and Nils Norman became regular friends and co-operators of the space. It strikes me now that most of my new friends and acquaintances were assistants or temporarily employed workers within the art system. Some had deliberately abandoned their own artistic production in order to create a clear break with the object production of the 1980s. This was not a general refusal or subversion, but it resulted in a shift of perspective—from the precarious worker within the system toward the system itself. Over time this manifested in the way that other kinds of information and materials—waste, fragments, relics or references—gave form to a more conceptual, communicative understanding of art.”  
Stephan Dilleluth in: *Martin Beck, Other Experiences, Other Socializations. An Interview with Stephan Dilleluth, in Society of Control, online publication.*

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*Nora Langen and Carlotta Lösch-Will* work between sculpture, installation and body-based practice. Together they create an expanded understanding of space in which stability and instability, construction and intuition, material and perception are interwoven. Nora Langen develops works in which touch and transformation are inscribed, negotiating control and loss of control. Carlotta Lösch-Will's point of departure are found objects from urban contexts, which she removes from their original framework and translates into new spatial relations.

*Nora Langen* (\*1993 Cologne, lives and works in Cologne) graduated in 2025 from the Academy of Fine Arts Leipzig (Hochschule für Grafik und Buchkunst Leipzig). Her solo and group exhibitions include *In Reverse*, Zentralstation Duisburg (2026); *Nice Connection* with Carlotta Lösch-Will, Gomo Artspace Vienna (2023); *Underestimated. Female Artists in Leipzig around 1900*, Museum der bildenden Künste Leipzig (2022); and *Residency II*, BSMNT Baumwollspinnerei Leipzig (2022). From 2019 to 2024 she co-ran the independent art space *Bistro 21* in Leipzig, and in 2021 and 2022 the *Sculpture Park Leipzig*. Since 2025 she has been part of *Neu Cöln*, where she realizes exhibitions, fairs and festivals.

[noralangen.com](http://noralangen.com)

*Carlotta Lösch-Will* (\*1994 Cologne, lives and works in Cologne) graduated in 2026 from the Kunstakademie Düsseldorf. Her solo and group exhibitions include *A Simultaneity of Stories-so-far*, Neuer Kunstverein Wien (2024); *Nice Connection* with Nora Langen, GOMO Artspace Vienna (2023); *I never sleep because sleep is the cousin of death*, Bistro 21 Leipzig (2023); and *Ganz – zerbrochen. Eine Phänomenologie des Glases*, Augustinermuseum Rattenberg (2022). Alongside her artistic practice she works as a Katonah Yoga teacher.

[carlottaloeschwill.de](http://carlottaloeschwill.de)