

Laurids Oder  
*Humour Collapse*  
May 22 – July 1, 2026

(cont.) Where will and process coalesce, action becomes inevitable. Awareness of that is what Spinoza attributed to the perception closest to deity: the enlightened mind does not struggle against its own inclinations, but calmly observes the intentionality of things which manifest, and inscribes its will onto the same continuity as change and necessity. The paradox is that every willed action contributes to incessant change; stakes are intrinsically undecided—subject to a risk.

—“We thus understand that the mode of being of thought, like that of the work of art, can be defined as ‘problematic’ that produces the conditions of its resolution.”

Anne Sauvagnargues

Text by Sasha Lukashenkova

Laurids Oder (\*1993, Hallein, Austria) studied at the University of Applied Arts Vienna. He has exhibited with City Galerie Wien in Vienna and Düsseldorf, Les Urbaines in Lausanne and Sihl Delta in Zurich, among others. Laurids Oder is a founding member of E++ as well as part of the music project UN.

[pech.is/laurids-oder](http://pech.is/laurids-oder)

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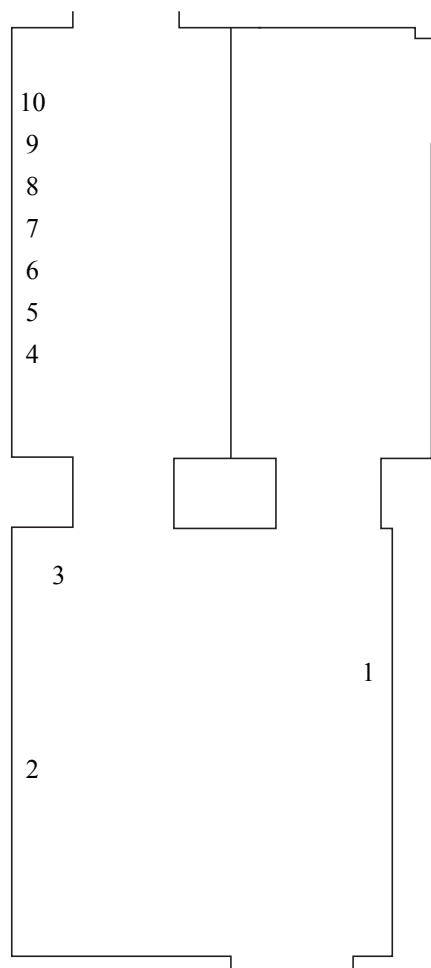
In the beginning we were talking about the difference between the humorous perception of things versus seriousness as a required attitude. Upon researching this, the dilemma turned out to be more than just ethical or existential, but rather the cognitive split in the perception of time and action. Humour, reminiscent of comedy as a genre, relies on a light-hearted and ahistorical attitude; sharp or naive, yet always a matter of distance and social sublimation. Playful juxtaposition of differing perspectives makes incongruities more bearable, while ambiguity fabricates the charm of laughter. The opposite would be tragedy, where impending collapse and entrapment in causality produce specific proximity to time and space, conceivable as antechamber, where silent suspension alternates with effort, agitation, and certainty.

Once things and spaces enter memory, they become frozen until revisited. Mind's attention travels between presence and various timelines from memory to anticipation. Every new moment is equally fleeing from consciousness in form of the past, while the future is trapped in an ideal image, which keeps not only presence, but also condition of possibility of experience, hostage. Attention required for calculation must be continuously split between projections—goals, error assessments, solutions, etc. Therefore time becomes a material which is given a form, but also a subject of measurement that brings awareness of finitude.

When I go to a place I have long not visited, sense of recognition dominates my perception at first. Things and details that have changed are secondary, disproving the image I have from the past. I recognise the form of space first as it dwells in memory the longest. Details, setting, and faces fade, whereas spatial dimensions crystallise on the margins of things unknown or inadvertently forgotten. Space-time being the first condition of experience means that memory has its own space-time. A kind of incompleteness is implied in the solidification of mind as knowledge.

The coupling between action and knowledge implies incessant movement of both. Knowledge brings time and matter into a feedback loop which can only be interrupted by intervention. The process of transformation requires various forces coming into play that constantly redefine the outcome. The intention actualises itself in the course of bringing the material into a certain state. Awareness of such changes constantly disappears into the [dis]continuity of further modifications in space-time. From this perspective, there is no dualistic relationship such as between maker and made, but the communication between disparate states that leads to a change of the original components. The form/matter division does not work here. In alchemy and nuclear technology this would be called transmutation.

(cont.)



1  
*Untitled (Hagebutte)*, 2026  
C-Print mounted in artist frame  
11 × 14.5 × 2.5 cm

2  
*Minus 2015 (Reprise)*, 2026  
(1) Oil, glue, rabbit-skin glue, PU film, neutral cable, wood, 50 × 50 cm; (2) Ink and feathers on canvas, 50 × 50 cm; (3) Ice and ink on copper, 40 × 50 cm; (4) Cooling unit, cooling tubes, gauze, plexiglass, cardboard boxes  
Dimensions variable

3  
*Untitled*, 2026  
Cast aluminium, petroleum, empty gas cartridges, LED, CR2016, magnets  
Dimensions variable

4-10  
*WS2601, WS2602, WS2603, WS2604, WS2605, WS2606, WS2607*, 2026  
Aluminium, petroleum, stainless steel, various found and assembled objects  
Dimensions variable