

MYTHEN DER NACHWELT

At its core, Mythen der Nachwelt (Legends of the Future) operates as a paradox. A myth traditionally looks backward; it consolidates memory, origin, collective explanation. Here, the myth is projected forward. The future is treated as something already archived, already narrated, already distorted by retelling. The title destabilises chronology from the outset: are we witnessing prophecy, reconstruction, or aftermath?

Cosimo Wunderlin does not confine himself to painting. The exhibition unfolds as a total environment structured like a cinematic experience. Paintings function as fragments, scenes suspended mid-action, charged with implication but withholding resolution. A book, conceived as a screenplay, accompanies the visual works. It does not explain them; it parallels them. It suggests structure without enforcing interpretation.

The spatial design reinforces this logic. The exhibition is staged as a film screening: tickets, posters, and fine prints are not supplementary merchandising but integral narrative devices. They construct the fiction of a film that both exists and does not exist. Visitors enter as viewers, yet gradually become readers, interpreters, editors. The exhibition space becomes a site of montage.

This strategy mirrors contemporary storytelling in video games, where narrative is rarely linear but distributed in fragments, environmental clues, parallel timelines, optional discoveries. Meaning emerges through navigation. Wunderlin adopts a comparable method. There is more than one way to tell the story, and more than one story to extract. All works are interconnected, yet none delivers a definitive key. The audience is invited to identify correspondences: a song sharing the title of a painting, visual motifs recurring across media, gestures echoed in sound.

The specially composed soundtrack by Raphael Luca Fluri and Cosimo Wunderlin extends the exhibition into the auditory realm. Its release on vinyl at ELEVEN TEN STUDIO on 19 March during a dedicated listening session further blurs boundaries between exhibition, premiere, and ritual. Sound does not illustrate the paintings; it deepens their ambiguity. The recurrence of shared titles between track and image suggests hidden alignments. Whether these alignments confirm or contradict one another remains deliberately unresolved.

Within the exhibition space, a fireplace occupies the centre, a charged symbol. It implies prior presence. Was someone here before us? Are we entering a scene already in progress, or one abandoned? The paintings themselves complicate recognition. Figures appear human yet not entirely so. Their eyes seem altered, their bodies marked. They inhabit landscapes that may be terrestrial or simulations of Earth. Are we observing a distant past reconstructed through speculative imagination, or a post-human future looking back at us?

Wunderlin's refusal to impose a singular narrative is not a withdrawal of authorship but a recalibration of it. The artist holds a story in mind; however, he resists dictating it. Instead, he constructs a framework in which viewers encounter uncertainty as a productive condition.

Mythen der Nachwelt thus stages the illusion of a film while withholding the film itself. It offers fragments, scripts, soundtracks, promotional artefacts, everything except closure. In doing so, it reflects a broader cultural condition: we increasingly consume narratives as pieces, clues, atmospheres. The exhibition acknowledges this fragmentation yet transforms it into a deliberate aesthetic strategy.

The question remains open: is this legend from the future a warning, a reconstruction, or a mirror? Has it already happened or are we still writing it?

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Cosimo Wunderlin

Opening: March 5, 2026, 6:00 PM

Vinyl Release Event: March 19, 2026, 8 PM

Exhibition Duration: 06.03 - 27.03.2026

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