

Jan Paul Evers

Die drei Schwestern des Chaos

14.11.–20.12.25

„I am fascinated by the medium of photography, because basic questions of our relation to the world can be framed in it.“

– Jan Paul Evers

„The Three Sisters of Chaos“
by Gregor Jansen

Jan Paul Evers' new series of images is based on scientific imaging techniques ranging from laboratory and cloud chambers to particle accelerators, but they could also be abstract landscapes or starry skies. Evers is a vigilant wanderer between worlds. Whereby "wanderer" refers to an image researcher and "the two worlds" refers to an empty multiverse. Mostly in the series of works, he explores the fragility of contemporary interpretations of the world against the backdrop of a political present in which scientific knowledge and magical thinking are increasingly intertwined. What do we expect from the future? How does the past shape us? And what does this mean for the present?¹

Evers' artistic practice explores photography as a medium for reflection upon perception and our relationship to the world. In the spirit of Vilém Flusser, he also understands photography as a game against the apparatus, questioning established image logics and opening up new aesthetic possibilities. Through analog techniques, experimental darkroom processes, and digital image appropriation, alternative methods of image production and transformation are tested. These discussions, alongside art-historical references – particularly to Pop Art, Constructivism, and Abstract Art – serve as spaces for visual and conceptual reflection. Amidst current crises, the analysis of imaging techniques in the construction of reality is gaining new urgency – a call for further, experimental play with all apparatuses.

In „The Three Sisters of Chaos“, the initial images for his motifs come from various sources, which he develops into unique photographs using an analog working process. Evers' technique of analog black-and-white photography has a profound presence, playing amid the visually dull chaos beyond the documentary, making us see again.



2. Schwester des Chaos, 2025

silver gelatine print on baryta paper, hand printed

130 × 100 cm

Just as in „FuturePastNow!“, where the twelve celestial images of the zodiac signs ambiguously opened up a new space in which historical patterns of interpretation and contemporary discourses on knowledge, belief, and reality overlap, Kadel Willborn's visual starting points are similar, physical images. Evers raises the question of the constitution of reality at a time when old narratives persist and intertwine with the promises and uncertainties of the present. Time, space, gravity, the dualism of light, waves or particles, photons, electrons, and particle accelerators – Jan Paul Evers' images (and their evocative titles) are not illustrations; they are sharp statements that condition perception in order to reveal elementary constructions of invisible dimensions of time and derived meaning. One can defy chaos and escape opinion.²

² „Die Philosophie mit all ihrer Methode und ihrem guten Willen ist gar nichts gegenüber den geheimen Zwängen des Kunstwerks.“ – Gilles Deleuze; Vgl. Marcus Steinweg „Das Unendliche retten“, in: <https://zkm.de/de/publikation/deleuze-und-die-kuenste> (2007)

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¹ Vgl. Melanie Rick, Jan Paul Evers „FuturePastNow!“ In: <https://variousothers.com/jo-van-de-loo> (2025)

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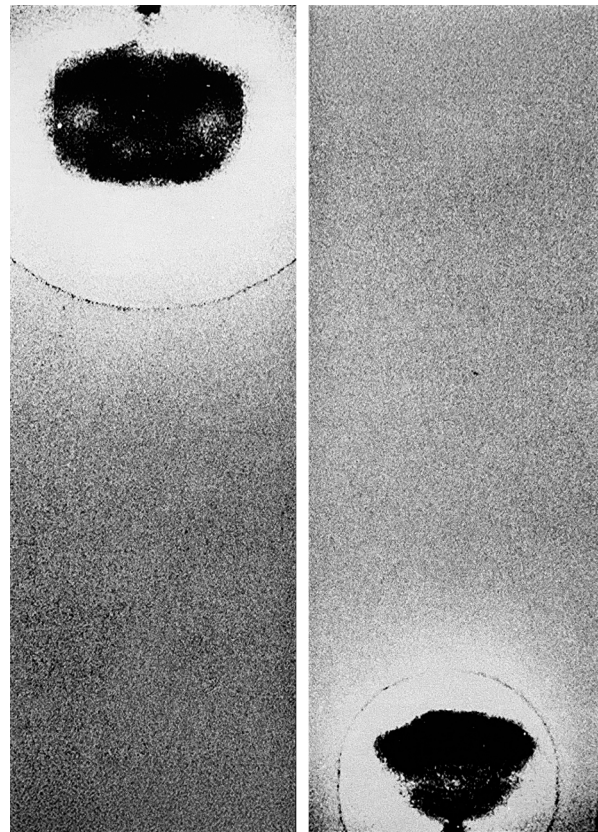
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One can attribute to the three great forms of thought, art, science and philosophy, the ability to defy chaos, spanning a net over the abyss, over the “sea” of differences and the dull present. World perception has always had something of a bird’s-eye view or NASA image analysis about it, especially in Düsseldorf, but in Jan Paul Evers’ case it takes on a different perspective: that of the invisible outside, or the observing observer, ultimately that of transcendental apperception. Thought and perception still form the foundation of knowledge, not overwhelming or sublime experiences, with all due respect to Kant’s imperative.

What can be seen or gained in rooms painted black or lined with silver? It’s about basic research, the essence of our existence, energy, the uncaused cause, black holes, thermodynamics, and the uncertainty principle, leaving God out of the equation. Whether physics or philosophy, the blurring of authenticity and distortion of world perception lies in the nature of things themselves, whether image or word: quantum physics, entropy, even the mother and three sisters of chaos, form their own blurred relationships, which Jan Paul Evers has captured in an incredibly sensual way on baryta paper thanks to chemistry. Or as electronic cathode rays spatially dance their bravura recursive “Hans Richter Duet.” And whether waves or particles shaped the silver gelatin of the magical leaves, only one thing is certain: immanence as the absolute exterior, or the enabling impossibility of seeing, when microscopic imaging techniques suggest their distant origins. The tireless band of God seekers has once again found what they were looking for, but makes the fatal mistake of spreading it digitally without reflection as an Instagram post and pose of insight—unskilled, inartistic idolatry.

True brothers and sisters of chaos observe, contemplate, and appreciate, as in Chinese landscape painting, the empty space in between, the most intimate, inherent energy. Or, as it is also said: The upper limit of knowledge lies in astrophysics. Perhaps even better expressed by Nietzsche: “We have art so that we do not perish from the truth.” In this sense, let us gaze upon the event horizon in the dark field of matter, marveling in speechless wonder, but also searching for traces. Mindful of this collision of vision, let us then, against all resistance, tentatively and humbly, yet joyfully, ask what it means to be human in a world increasingly determined by data and algorithms.



Bipolare Entropie, 2025

silver gelatine print on baryta paper, hand printed

125 × 91 cm

Biographical Note:

Jan Paul Evers (DE 1982) lives and works in Cologne. He was awarded the “Großer Hans Purrmann Preis der Stadt Speyer” (Grand Hans Purrmann Prize of the City of Speyer). His works are part of museum collections such as the Folkwang Museum Essen, the Kunstpalast Düsseldorf, the Fotomuseum Winterthur, and the Bundeskunstsammlung (Federal Art Collection). Jan Paul Evers’ works have been shown in solo exhibitions at Villa Stuck, Munich, and Kunsthalle Lingen, as well as in group exhibitions such as “Photography to the Test of Abstraction,” Frac Normandie Rouen (FR), “Nullpunkt der Orientierung. Fotografie als Verortung im Raum” (Zero Point of Orientation: Photography as Localization in Space), DZ Bank Art Collection, Frankfurt am Main, „Germany is no Island. Kunstsammlung des Bundes, Bundeskunsthalle Bonn, “Black & White. Von Dürer bis Eliasson,” Museum Kunstpalast, Düsseldorf, and “so wie wir sind,” Weserburg Museum für moderne Kunst, Bremen, DE. Jan Paul Evers has been part of several recent group exhibitions, including “It’s the 21st Century that Expects Everything from You” at Haunt, Berlin, and “Kybernetik. Vernetzte Systeme” (Cybernetics. Networked Systems) at the DZ Bank Art Collection, Frankfurt am Main, Germany.

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