

SCHWARZ CONTEMPORARY

Press Release - November 2014

LAURENCE EGLOFF

We are pleased to announce the exhibition *beginner's mind* by Laurence Egloff. This is the second solo show of the Berlin-based French artist at SCHWARZ CONTEMPORARY.

Heilung evokes a romantic landscape with a view of a lake, the work delights with its warm, almost blurry colours. But at the same time, the shapes that overlap at the foreground are rather startling – a dominant pattern of vertical blossoms. The layer of paint, reminiscent of stencil work, dominates the painting's surface, while other compositional elements are integrated into the background. Beholders are confronted with a play of different visual levels, causing their gaze to oscillate between the paint layers.

Laurence Egloff confronts her canvasses with a (Zen Buddhist) *beginner's mind*. She repeatedly encounters her works afresh, without any pre-conceptions, allowing them a degree of autonomy in the painting process. Beginning with a basic structure of drawings from her immediate environment, she then orients herself towards the “open” areas of the painting, and thus engages in a continuous dialogue with the canvas. This process is both additive and subtractive. Scratching oil paint off and applying it amounts to an aesthetic layering of the artist's thought processes that contributes to the development of her subjects within the painting.

All ten works in the exhibition (each 150 x 100 cm) were painted in 2014. A fascinating development: while in Egloff's first solo exhibition at SCHWARZ CONTEMPORARY in 2012, she still made recognizable references to works from art history, now Egloff takes decisive steps to advance her practice of abstraction. The figurative colour drawings on which the canvasses are based, only barely perceptible in the final paintings, move more and more to the background in the course of the artist's intuitive work, in favour of an ideational, dense constellation of forms.

The superimposed colour elements that determine the structure, like the green bars in *nach außen hin*, are only very faintly reminiscent of figurative representations. Rather, they represent a temporal overlaying of different painting processes whose emergence is actually due to the work itself becoming autonomous.

Egloff treats the variety of forms in the compositionally determined patterns - or indeed grids - experimentally in this series. The structures are embedded in landscapes of colour, leading to the creation of a kind of complementary order. Be they colour fields, fence ornaments, or energetic brushstrokes, they all increase the beholders' desire to peel through the individual pictorial layers to reveal whatever is behind them.

The dominance game of a process of veiling, which could also be understood as a relation between the beholder and a curtain, leads to a strange dynamics within the pictorial space. In this way, Egloff treats the canvas of *Heiligenbild* with a rather bold intensity of colour - the figurative remains present only in the title. With their energy, the composition's strong reds and blues trace out a pictorial model where the beholder is torn between a figurative, comic-strip-like representation and an emblematic movement of lines.

Spielkarte, on the other hand, is evidence of a different kind of dynamic: the jungle-like modernist stimulus of this painting in hues of green is covered almost demonstratively with a brushstroke that meanders like a red thread in serpentine lines across the canvas, disappearing behind geometric colour fields and then reappearing.

A highpoint in terms of veiling the motif - what some may suppose to be the "real" subject of the work - is *Sudokubild*, which is covered completely in a rhomboidal pattern, revealing the background only through a grid. What is hidden here, what kind of intellectual layers caused the artist to create such an aggressive border to the painting? Even more than the other works, this piece seems to reveal Laurence Egloff's development as a painter, and her intellectual process of working.

Text: Clara Tang

Translation: Wilhelm von Werthern

The opening takes place on Thursday, 13 November 2014, 6 - 8 pm

Exhibition: November 14 to December 20, 2014

For further information, please contact the gallery anytime at
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