

# SCHWARZ CONTEMPORARY

**LAURENCE EGLOFF - tout est là**

**January 14 – February 26, 2022**

*Tout est là* is the title of Laurence Egloff's exhibition at SCHWARZ CONTEMPORARY showing her most recent work. It's all there, and we can assume that the artist held nothing back while creating them.

As always in Laurence Egloff's work, these pictures did not emerge solely from the artist's imagination. Instead, she uses other images as points of departure. The images can be photographs she took herself, as for example the mid-sized painting near the gallery entrance (Untitled, oil on canvas, 130 x 103 cm), but frequently they are taken from art history. The smaller works in the exhibition (all 2021, oil on canvas, 30 x 40 / 40 x 30 cm), are based on the series *tipos populares*, pastel genre paintings by Lorenzo Tiepolo (1736–1776) that the artist created as court painter in Madrid. On a trip to the Spanish capital, Laurence Egloff purchased a catalogue of these paintings and brought it back home to Berlin. These pastel paintings are decidedly exuberant in their use of colour. Laurence Egloff, in contrast, uses more muted, often darker colours, and this sometimes generates the impression of ghostly portraits: it is clear that figures are depicted, but they are about to disappear, their faces cannot be recognized. The works exude a sort of contemplative conviviality and seem to have fallen out of time: there's no sense of isolation or distance here, nobody is looking at the mobile, and no one is under stress.

Laurence Egloff is particularly attracted to the art of the Baroque and Rococo periods precisely because there is nothing held back. In Baroque painting, space and light are complex, there is an abundance of glowing colours, movement, and action and it is easy to lose oneself in the image, as the artist puts it.

It is striking that many of the originals are explicitly Christian motifs, such as a *Christ on the Mount of Olives* by Raphael Mengs (1728–1779, like Lorenzo Tiepolo also a court

painter in Madrid) or a Baroque depiction of the Nativity of Christ which in its abstraction recalls a landscape, maybe an early expressionist one. Laurence Egloff attributes this preference to the years she spent at a Catholic girls' school during her childhood. She laughingly recalls the renderings of the saints by third-class painters. That enduringly shaped her vision, she notes while strolling through the show. The Christian iconography, however, has disappeared entirely from her works. All the same, the movement and mood they communicate remain palpable, even if the subjects are no longer recognizable.

In the case of the two large format works in the rear room, the models can no longer be clearly discerned, and the artist herself stresses that it's not really important whether the point of departure was a work by Tintoretto or not – in fact, sometimes she forgets herself. For Egloff is not interested in copying or imitating originals. In the process of painting, she changes them drastically, and often two images fuse or are superimposed onto one another: the model and the artist's own memory. Something entirely new emerges, and it's all about the creation of painterly spaces.

But what remains is the energy. Tout est là. Nothing is held back.

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Please contact the gallery anytime for further information, images, and enquiries:  
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