

# SCHWARZ CONTEMPORARY

**Press Release - October 2017**

**LAURENCE EGLOFF - suspension of disbelief**

We are very happy to announce the third solo exhibition by LAURENCE EGLOFF at SCHWARZ CONTEMPORARY and present the artists' catalogue to the exhibition, published by Kerber Verlag.

The exhibition *suspension of disbelief* already begins before the gallery's glass door: visitors immediately see the large work *Papier paint (grün)*, which is put into a grid by the panes of the windows. Only when looked at more closely does it become clear that the work was not applied directly onto the gallery's wall, but consists of individual paper webs glued onto the wall. The closer we get to *Papier paint*, the greater the challenge to the eye becomes. Where initially it was possible to make out a recurring, not clearly identifiable motif, from a closer perspective the paint dissolves into a nervous flickering, which makes it difficult for the eye to focus. Looking becomes so exhausting here that we feel forced to take a few steps back. From this work, two sightlines are possible: the first line connects *Papier paint (grün)* to the also large-format *Papier paint (ornemental)*, and then to the work *Papier paint (Poussin)* presented around the corner. Laurence Egloff uses spray paints here for the first time, and uses different wallpapers as supports.

The second line leads to the works *Scène mythologique I* and *Wandpaar*, which introduce the group of six oil paintings on canvas in the exhibition. This ensemble is continued with *Scène mythologique II*, *Jalousie*, *Maternité*, and *Postkarte*.

The oscillation between recognition and non-recognition which characterizes *Papier paint (grün)* and gave rise to the exhibition's title is also recurrent in Egloff's oil paintings from 2017. For example, the motifs of *Scène mythologique I & II* remain unclear and out of focus; the paintings allow for associations, contain hints and allusions that seem to become concrete in one moment, and dissolve again in the next. *Maternité* gives the impression of paints just passing the canvas, this blurring seems to downright demand that we look at the work from a distance or with squinting eyes.

The flatly and thickly applied paint layers that characterize Egloff's oil paintings, and the traces of the brush create a deep pictorial space that sometimes divides the paintings into a front and back. *Papier paint (ornemental)* in contrast is characterised by an "airy" pictorial plane, reminiscent of hastily executed graffiti.

Seen from some distance, the lines and arcs become an ornament arranged around a central motif. Unlike the different oil paints, which seem to react with one another and sometime fuse, the sprayed paints and shapes remain isolated from one another. The floral pattern of the ornamental wallpaper remains clearly recognisable, which means that the image and its support are only slightly connected.

*Papier paint (Poussin)* in the last room differs markedly from the dense pictorial spaces of the oil paintings. The work is an oversized sketch that in its gesture and formal vocabulary is similar to the quickly executed drawings by the artist, which she uses to capture motifs and which are often preliminary stages of her oil paintings. Laurence Egloff encounters the motifs of her works by accident, they are *images trouvées*, unremarkable motifs that attract the artists' attention spontaneously. Often, the works show small sections of a larger whole, focus on a fragment as in the case of the paintings *Jalousie* and *Wandpaar* in the first room. The motif is recreated in a single detail that the artist discovered in an abandoned apartment, it functions in this exhibition as a reference to an alien, private world.

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The opening reception takes place on Thursday, 26 October 2017, from 6 to 8 pm.

Exhibition: 27 October to 2 December 2017.

For further information, please contact the gallery at  
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