

GALERIE BERND KUGLER

Le monde pictorial
Eugène Leroy - Tobias Hantmann

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There may be different reasons for bringing two artists together in an exhibition. A comparison, however, will always be made. One tries to recognise similarities or grasp differences, or spot the influence of one on the other or summarise the meeting of complementary concepts. Perhaps it is especially interesting if the assignment of categories in the experiment proves not to be so easy.

In an attempt to write down impressions and associations on looking at the paintings in this exhibition, the author of this text has formulated his ideas in the following fragments, which can only sometimes be attributed to one artist or the other.

As the mysterious foundation for every painterly activity: the relationship between blunt, material facts and their expansion into the fictional.

Suggestion can be recognised here as essential for every form of painting.

The movement into the picture and back to In Front Of, which is also called the Here and Now.

The images themselves provoke this movement. Paintings are objects that allow motifs to appear. Like vessels, they contain motifs that they, however, never release.

Embody an experience

Images that manifest themselves only at the moment of their elimination.

Disappointed expectation, challenge, relive.

Is absence of an activity and perceiving an activity within it painterly? Is it also painting, does non-activity belong to painting?

Impurity, self-accusation, resistance

Colour before and after mixing

What appears to be phlegmatic could also be necessary persistence.

Eugene applies paint with a purpose, following something in a manner too explicit to result in a possible tautological, self-referential gesture.

*And can effective and fake doing be at all differentiated?
That applies to both!*

What does Eugène want? Does the paste get in his way? Does the materia not hold back the luminance of the hues? Is the radiance deliberately "arrested", the glow of the colours bound to the drawing? This sharp, fragmented drawing within the impasto brush stroke, brought to the fore by the shadow-casting binding agent.

The shadow-casting binding agent

The tactile and the graphic condense into one.

The glittering sand disturbs the monumental monotony. All grains break up the entirety of the image into the microscopic.

Tobias has given his pictures a title.

Is material interpreted by the way in which it is used? Is an action interpreted through the material used?

Speak sharply with authoritarians yet remain vulnerable.

One says it is interesting and means that it creates interest or confirms an already existing interest.

Appear in a different light

Monochromy is head-on.

To stand in front of an illuminated wall and later recognise the weather as the secret protagonist in many paintings.

Appear in a different light

Text by Tobias Hantmann