

NEWCHILD

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YOO GEUN-TAEK

Growing Room

February 12 — April 9, 2022

The works exhibited in *Growing Room* are laden with literary devices in which fantastical stories and ambiguity play a defining role. The artist, through the use of traditional Korean materials like hanji (mulberry paper), oyster shell powder and ink, creates distinctive compositions built of multilayered textures and multifaceted narratives. His works have an encyclopedic complexity which refers to both the artistic solutions and the dense depiction of narratives that unfold in his paintings with extreme abundance and elating details.

The exhibition title, *Growing Room*, is borrowed from one of Geun-Taek's works which will be on view at Newchild Gallery. This particular painting represents a fundamental thematic aspect of the artist's oeuvre, namely his exploration of how quintessential pictorial meaning emerges and is brought to life within the painting. Appropriating traditional techniques like broken ink and ink diffusion, Geun-Taek imbues his works with "a new space of accumulated time" as he calls it. The result is an interpretation of Korea's contemporary history and the future of Korean painting. Thus before our eyes, new realities emerge in the specifically formed pictorial structure and expose fresh connections with other layers of reality in a surprisingly self-evident way.

At the core of Geun-Taek's practice is a poetic transformation that unrestrictedly expands the pictorial space, virtually enlarged through the wandering of his imagination. Playful micro-narratives, landscape motifs coalesce with furnishings of the interior space, organic merges with inorganic elements, trees, bushes, plants and flowers appear next to everyday objects like clothes, books, pictures and newspapers. Everything seems to float in ecstatic uncertainty as if the things were suddenly liberated of any logic or reason. This experience of liberation creates an almost festive mood, in which new perspectives on the definitions of things and new connections between them are facilitated and even welcomed.

Geun-Taek seeks to unconventionally depict new relationships between things that poetically enhance the given meanings of formal structures. In the process, he uncovers the latent and poetic layers of meaning that sensitise us to emotional and imaginary realms. The power of his work resides in his exceptional capability for describing concerns objectively through his materials, perception, and physical performativity. His works seem to merge the past, the present, and the future, as put by art critic Lorand Hegyi.

The uniqueness of Geun-Taek art resides in his ability to make what exists beyond the visible – the invisible – perceptible, like plants growing from an arid field in times of harvest. He successfully attempts to unite time and space, reality and imagination, material and spirit, giving us a rich and enigmatic universe of everyday poetry.

Growing Room is the artist's first solo exhibition in Europe.

Bio

Yoo Geun-Taek (b. 1965, Asan, Korea, lives and works in Seoul) is a significant figure in contemporary Korean painting. He received his B.F.A and M.F.A from the School of Fine Arts at Hongik University, Seoul, in 1988. Since the 1990's Yoo has been exploring the redefinition of visual narratives through poetic images composed of dense and repetitive elements. Derived from observation and the influence of the Dansaekhwa art movement that swept the Korean painting field of the 70s and 80s, Yoo's work is energetic, hypnotic, sensual and meditative.

Yoo has been the subject of several exhibitions at prominent institutions worldwide, and his work has been incorporated in a number of important permanent collections including the National Museum of Modern and Contemporary Art Korea, SOMA Seoul Olympic Museum of Art, Jeju Museum of Art, Chengdu Contemporary Art Museum (China), Busan Museum of Art, Daejeon Museum of Art, Leeum Museum of Art and White Rabbit Collection in Australia, among others.

The exhibition will run from February 12 to April 9, 2022. Opening hours are Thursday, Friday & Saturday from 13:00 to 18:00 hrs or by appointment.

Fluidity and Pictorial Coherence – Yoo Geun-Taek's Paintings Poetry of Discrepancies

by Lorand Hegyi

Although the present selection of works by Yoo Geun-Taek for the exhibition at the Newchild Gallery is in no way intended to give the presentation a retrospective character, nor to suggest a thematic or historical linearity, it is nonetheless remarkable that many works included in the current presentation belong to a painting cycle with a specific theme, which plays a rather significant role in the narrative of the artist's oeuvre. "Breakfast" dating from 2018 is, without a doubt, one of Yoo Geun-Taek's principal paintings, and can be considered a compositional and thematic model for an entire series of later works, such as the two versions of "Morning" created in 2020 and 2021, or the paintings "The Table – At the Edge" from 2018 and "Some Dinner" from 2019. "Some Library", created in 2016, can be viewed as the prototype of his library paintings, and is regarded as the point of departure for another important painting series, and as a principal work that inspired numerous later versions. Both paintings are chefs-d'oeuvre of his creative work in the past decade, and can be understood as models for his later painting series in terms of themes and composition. They both present a strong conjunction with literary narratives, in which imaginary, fantastical stories, a fairytale quality and ambiguity play an increasingly strong and defining role. Both paintings also manifest an encyclopaedic complexity that is evenly manifested in their multilayered narratives and multifaceted structures. Their encyclopaedic quality thus refers to the artistic solutions and the variety of pictorial formations just as much as to the dense pictorial narrative that unfolds in both paintings with extreme abundance and many small, anecdotal details.

The two paintings were formed, as were their successors, along rather similar artistic principles: the base structure of the painting's virtual space is completely transparent, and the walls delimiting the interior space are depicted in a rational, architectural order. At the same time, however, an enigmatic, irrational narrative unfolds, radically calling into question the transparency of the rational, almost classical pictorial space, sowing doubt and confusion with numerous little occurrences and inexplicable events. Both paintings depict a closed interior space, such as a room perhaps, where the walls nevertheless do not form a complete enclosure, but permit virtual, imaginary permeability. This creates a discrepancy between the – almost classically formed – pictorial structure, which depicts a closed interior, and the painting's narrative, which suggests an imaginative qualification of that structure, or even the dissolution of architectural spatiality through associations and imaginations. This discrepancy has a profound effect on the interpretation of Yoo Geun-Taek's pictorial world, and places fundamental complexity at the centre of his pictorial poetry.

Chaotic confusion opens up the closed space of the painting and reinterprets it as the setting for numerous uncontrollable occurrences, small scenes and peculiar activities, completely shattering the clarity and simplicity of the original architectural structure. The more the colourful, chaotic thicket of imaginary occurrences, phantasms, irrational little scenes and hallucinatory events unfolds and fills the entire space of the painting, the less this space can be perceived as an architectural structure. Instead, it suggests unstoppable, perpetual fluidity in which interior and exterior permeate each other, resulting in a virtual, imaginary expansion of the space of the painting. It is precisely this poetic, enigmatic transformation of the space, the irrepressible expansion of the pictorial space as a stage, a setting, as the scene of the action that is at the centre of Yoo Geun-Taek's artistic approach.

In this pictorial space, virtually expanded and enlarged through the free unfolding of anecdotal, irrational, imaginary and playful micro-narratives, landscape motifs coalesce with furnishings of the interior space, organic merges with inorganic, trees, bushes, plants and flowers with pieces of furniture and everyday objects, clothes, books, pictures, newspapers. This happens with peculiar, downright cheerful euphoria, as if all things had gained a new meaning, new life, a new form of existence. Everything seems to float in ecstatic uncertainty, as if the things were freed of their earlier affiliation.

This experience of liberation creates an almost festive mood, in which new perspectives on the definitions of things and new connections between them are facilitated and even welcomed. Yoo Geun-Taek seeks to depict potential new, unconventional relationships between things that poetically enhance the given meanings and conventional relationship structures. In the process, he tries to unravel the common, customary perspective and to uncover the latent, poetic reserves of meaning that sensitise us to psychical, emotional and imaginary realms. The extraordinary intensity of developing new connections between things, and the resulting emergence and uncovering of new layers of meaning in the pictorial narrative, imbues Yoo Geun-Taek's paintings with poetic vigour and with the fertility of radical imagination.

The work "Growing Room" represents a fundamental thematic aspect of Yoo Geun-Taek's art, namely his exploration of the question of how quintessential pictorial meaning emerges, how it is brought to life within the painting, within its structure. Such pictorial messages that refer to fundamental life experiences emerge within the structure of a painting through specific methods of formation and gain a visual substance that manifests as sensual reality, as an element of the whole material world, as a new phenomenon in the aggregate of material reality. New realities emerge before our eyes, in the specifically formed pictorial structure, and enter into connections with other layers of reality in a surprisingly self-evident way.

Yoo Geun-Taek's specific pictorial narrative comprises seemingly mundane, insignificant, unremarkable and everyday events, as well as rather enigmatic, inexplicable micro-scenes, odd and unusual, like something out of a fairytale. His narrative avoids any pathos-laden, heroic monumentality, any universalistic worldview or absolute regularity. It conveys countless subtle, psychological and anthropological experiences that we encounter daily and that shape our everyday lives in indiscernible, yet fundamental ways. If you carefully consider the little scenes that happen almost imperceptibly and secretly, in hidden corners and marginal spaces, you will find a dense encyclopaedia of behaviours and habits, attitudes and reactions that all lead into the depth of the human soul, into the wealth of motivations and mechanisms hiding behind routine social behaviour; and the rich psychical realms operating beneath pragmatic, everyday activities. Yoo Geun-Taek's paintings extend an invitation to follow him on a journey to this terra incognita of enigmatic events and unexpected connections between known and unknown things.

The works "Breakfast" (2018), "Some Dinner" (2019) and "Morning" (2020) represent the painterly perfection of this concept of pictorial formation; in them, Yoo Geun-Taek explores his central pictorial narrative with remarkable economy and focus. All three paintings present a simple, completely transparent base structure, in which the horizontality of the material motifs' arrangement – laid out a bit like writing in crosswise lines – proposes an almost mechanical interpretation. The things set side by side in this way suggest structural transparency, yet also unsettling confusion about the perception of the pictorial narrative, and the relationships between material fragments of reality appear to reveal no clear linearity, no structured hierarchy, no clear, overall temporal structure. Instead, the pictorial structures – alluding to some compositional models in art history – are qualified by the application of subversive, irrational micro-narratives, calling into question the fundamental order inherent in the painting.

What is interesting about this is that Yoo Geun-Taek has managed to concurrently preserve the relevance of both possible interpretations, without according priority to one or the other. He dissolves the traditional, immanent hierarchy of the painting through the subversiveness of the pictorial narrative, but at the same time, he fully retains the pictorial integrity of the painting's structure, even maintaining the validity of certain conventional approaches to composition.

In turn, the two versions of the work “Morning” dating from 2020 and 2021 are truly significant, subtly elaborated examples of the fascinating discrepancy between the rationally formed, transparent structure of the painting, and the pictorial narrative reinterpreted through subversive events, irrational occurrences and anecdotal micro-scenes. The painting’s first version, in particular, shows the encyclopaedic abundance of the anecdotal repertoire of Yoo Geun-Taek’s poetic tales on both levels. For one thing, the elements of a realistic depiction of a mundane, everyday situation, namely a table set with breakfast, are mingled with all sorts of things that have no obvious relation to this theme; this bewildering intermingling causes a sort of irrationality and makes the pictorial manifestation mystifying. For another, a deeply disconcerting, parallel existence of various things with a different temporality emerges. The motifs appearing in the painting are contained in their own, distinct time zones that exist for them alone, with no correspondence at all to the other “islands in time”. There is no temporal unity here, but a side-by-side existence of different temporal eras, different time zones independent of one another; as if the linearity and measurability of the passage of time had lost its validity here, in these paintings.

On the surface of the breakfast table, we see the usual things, plates of food, bananas, rolls, cutlery, coffee cups and a drawing, so everything would seem ordinary, were it not for the presence of deeply disconcerting pictorial elements and peculiar motifs next to the recognizable, mundane things. In the middle of the table, we can see a small boat in which an elephant stands between two figures, as if it were being carried somewhere. The boat makes strong waves that curl around the plates, knife, fork and coffee cups, as if an ordinary landscape were depicted here. Such confusing, anecdotal micro-narratives unrelated to the original theme of a breakfast scene alter the painting’s entire structure of meaning, and its spatial definitions are no longer exclusively valid.

Something bizarre and even more confounding appears in the upper right corner of the painting, next to a newspaper and a fork: a clothes rack on which old coats, gowns and cloaks hang, like in a theatre, where old costumes and garments are stored. This small object stands amid the messy chaos of other things belonging to the breakfast scene, but it belongs to another world where a different temporality holds sway. The temporal isolation of the clothes rack – or of the boat – collides with the spatial integration of the material arrangement, and precisely this discrepancy between time and space, or between the different time zones that exist side by side but in isolation from each other, engenders the extremely complex, multilayered narrative of the painting. If we consider these anecdotal micro-scenes and occurrences more closely, the irrationality and mystery of the events and the subversive reinterpretation of the primary, seemingly transparent structure of the painting will become more strongly evident. Memories and phantasms, hallucinations and wild ideas populate the rationally determined structure of the painting, reinterpreting its entire narrative.

The reinterpretation of the spatial structures goes hand in hand with the confusion of the temporal structures, where the individual micro-scenes occur in their own temporality, in time zones that are theirs alone. Thus, the overall temporal structure of the painting is defined as the co-existence of various, juxtaposed time zones independent of one another, while the individual micro-scenes often flow into one another; and blur the boundaries of spatial and temporal units. The small boat with the elephant, or the peculiar, ambivalent scene with the clothes rack, with coats and gowns hanging from it, reminiscent of an old theatre’s cloakroom, each creates its own, specific space in time, in which a different time intrinsic to each scene exists, with no inherent connection to the other time zones. The perfectly transparent, coherent structure of the painting integrates a deliberately incoherent, collage-like temporal structure, in which the various juxtaposed time zones with their immanent micro-scenes develop an eclectic, extremely complex pictorial narrative.

In this multi-layered, intelligible narrative, the perception of time and the assimilation of the temporal sequence of events is accorded a central, integrative role that interconnects the various spheres of life and forms of experience through the real experience of time, through the effective, concrete perception of temporality. The constant, relentless stream of events – general yet always concrete, appearing in infinitely numerous, diverse and peculiar manifestations – is the nature of the universe; it is something fundamental, inevitable and universal, but is always and necessarily graspable in the concreteness of singular things. Yoo Geun-Taek’s paintings are filled with such infinitely varied instances of concreteness, all of them animated by the experience of comprehending the temporality of existence.

The world in Yoo Geun-Taek's paintings is extremely coherent, because the singular narrative visualised in it is coherent. He does not offer stories that are closed in the classical sense – that have a beginning, a purpose and an end, or that present an inner journey to perfection – as he is not necessarily interested in individual, particular stories, but seeks to explore the inexorable, material process of the constant, global stream of events. He does not tell anecdotes about time, but seeks to convey the experience of all-determining temporality – in its irrepressible, quasi-objective, almost vegetative, consistent capacity of generation – in the pictorial realities he creates. This generative capacity of the temporal passage of events is the origin of ever-new narratives that occur in the fictional, imaginary realities of his paintings like all but intractable processes.

To achieve this, Yoo Geun-Taek creates a complex, multilayered system of painting, in which temporal, intelligible, immaterial realities restructure the fictional, imaginary space of the painting – which expands visually and graphically on the painting's surface in its material formation – and materialise the fluidity of the relentless passage of time and events, of constant movement, within the objective, stable and compact reality of the painting. The material, sensual structure of the painting, solid and densely populated, integrates evocations of immaterial, intelligible, imaginary temporality, of movement, mobility and mutability, with a fluidity that invigorates and illuminates the solid, stable space of the painting.

The work "A Very Long Wait" dating from 2021, one of the final paintings in the present exhibition, bears a title that conveys – in an almost archaic, laconic way, a concentrated and promising form – much that is essential about Yoo Geun-Taek's aesthetic approach. This work can be considered as a suggestive, extremely poetically effective, beautifully elaborated encapsulation of Yoo Geun-Taek's work as a painter. Here, all the compositional and structural elements he employed and elaborated in the paintings "Growing Room", "Splash!", "Some Dinner", "Morning", "Breakfast" and "Some Library" are given a riveting, definitive form that connects the theatricality and dramatic force of the painting's scenario with the delicate, subtle formation of the confusing spatial structure.

The paintings of the series "Some Library" present a particularly densely packed, completely closed, fictional and imaginary pictorial space configured with repeating, similar motifs (like books and bookshelves, clouds and shadows), with the foreground merging with the background and the floor, strewn with peculiar objects, permeating the book-covered walls. This creates a vision of a chaotic, airless, close and confined space in which the most varied objects were tossed, piled and heaped with no understandable logic or inherent connection. At a closer glance, the beholder also discovers the confusing variety of the different objects' dimensions, and the immediate environment of the individual things – with their completely different dimensions – creates a disconcerting, unsettling, irrational spatial situation. Diverse objects are seen next to one another in their different spatial microenvironments that do not fit together. From this emerges a chaotic theatre of improbabilities, in which various enigmatic scenes, peculiar occurrences and fairytale-like events unfold with irrepressible freedom and lush, obscure abundance.

The work "A Very Long Wait" is a continuation, in terms of theme and composition, of the narrative of the painting "Some Library". The pictorial formation reveals a subtle and sophisticated interplay between the concrete, real interior space of the library, with its clearly defined composition, and the imaginary, fantastical, irrational micro-scenes and visions that appear in between the books and in front of the bookcase, in a virtual, enigmatic space, as phantasms, thus altering the material properties of the walls and the bookcases, even of the closed space as a whole. These peculiar, irrational, often hallucinatory micro-scenes occur in quasi-impossible, imaginary spaces without physical presence, which create their own spatial zones – and related self-contained time zones – within the rational spatial structure, as if drilling holes in the spatial structure and installing themselves therein. They exist like parasites within the rational, transparent spatial structure.

The enigmatic little occurrences, the disconcerting details of the micro-scenes with their little fairytale figures and irrational constellations, with extraordinary shadow effects that enhance the scenario's mystery, generate a peculiar mood reminiscent of a cabinet of curiosities, as the most diverse objects, the most varied figures and baffling scenes are contained in a coherent pictorial structure despite the irrationality of the painting's dramatic composition. This visual coherence, the transparency of a relatively simple, clear composition, collides with the irrational, enigmatic, obscure and hallucinatory occurrences in the painting that play out in peculiar micro-scenes.

The individual events create their own, self-contained and self-sufficient spaces that also function as autonomous time zones within the multilayered structure of the painting. These separate, autonomous and self-sustaining time zones drill holes into the rationally formed overall structure of the painting, opening up free paths of interpretation and distant horizons of potential connections and affiliations between different incidents, experiences and visions. The juxtaposed self-sufficient, self-contained time zones unravel the rationally formed, quasi-architectural structure of the painting, and destabilise or qualify conventional interpretations that tend to grow out of the stability, hierarchy and transparency of pictorial coherence. The painting "A Very Long Wait" is a prime example of striking an effective balance between structural rationality, compositional coherence and latent discrepancy within the pictorial narrative, with the spatial and temporal structure deliberately drawn into deep, chaotic and irrational confusion.

The painting series "Fountain" presented in the current exhibition at Newchild Gallery addresses other aspects of temporality and the complex perception of the power of time. As one of the prototypes of this specific theme, we could invoke the painting "Rain or Historical View", created in 1997 and formed with simple, repeating elements suggesting monotony. The relentless passage of time, the painful objectivity of its immutability, which forms a limit for our "heroic" endeavours, and forces us to observe and grasp the omnipotence of time, manifests in these paintings with a tolerance both subtle and extremely intelligent, leading us to consider the state of uncertainty as a part of life, a matter of course. This is why these paintings are replete with serenity and balance.

The "Fountain" series picks up the pictorial themes of Yoo Geun-Taek's early landscapes and cityscapes of the 1990s, which convey – by means of some poetically powerful, archaic, collective and conventional pictorial metaphors, such as river, forest or city – fundamental human orientations and existential experiences, as well as impermanence, and impotence in the face of history or fate. The material, sensual, tangible reality of the paintings conveys the experience of the intelligible reality of fluid, intangible temporality, which illuminates the visual manifestation in order to convey the feeling of temporality, impermanence and fluidity, of the constant transmutation of all formations. Although fluidity, impermanence, instability and mutability act as disconcerting, destabilising and disorienting factors, Yoo Geun-Taek's paintings are by no means marked by fatalistic passivity or negativity. Instead, some new narratives unfold in the fictional, imaginary realities of his paintings, evoking new horizons of conceptual connections between the current state and possible, imaginable developments.

It is just these evocative allusions to the relentlessness of the continuous stream of events, and to perpetual change, necessary and unavoidable, that also involve the possibility of ever-new realities, ever-new narratives emerging, revealing unforeseen alternatives, unexpected innovations and perspectives. This is the source of the potentiality of new narratives, new poetic and imaginary realms, which is given ever stronger accents in Yoo Geun-Taek's pictorial world. In recent years, the emergence of such new narratives has been at the centre of Yoo Geun-Taek's artistic creativity.

Beneath the seemingly uneventful, consistent pictorial world – calm and serene, monotonous and immobile – time passes silently, constantly and relentlessly, inexorable, omnipotent time that determines all life and all changes, touching everything that relates to us – the inevitability and irresistibility of the passage of time, the temporal limitation of our presence, and our unavoidable participation in this objective, unstoppable process. The dramatic aspect remains latent here, hiding behind the seemingly serene, densely populated, repetitively structured world of the painting, which suggests a sort of material objectivity, a state of stability, a calm, constant, even archaic materiality. This even though our unavoidable involvement, our necessary human participation, and our being at the mercy of time imbue this indifferent materiality with empathy, restlessness, doubt and melancholy.

In these paintings, the uneventful, constant stream of events transforms into a story through the monotonous repetition and dense accumulation of motifs, and it is not individual dramatic incidents, nor actions linked to dates, facts, places and names, that constitute the basis of dramatic effect, but the continuous, objective, indifferent and relentless stream of events. Its inevitability per se is the dramatic element, not the individual dramatic events. The relentless passage of time blends any particular, momentary occurrence, any act, place or name into itself, and thus the concreteness and singularity of these elements will also fade. This continuous, monotonous, quiet, matter-of-fact disappearance engenders the objective melancholy of the painting's narrative.

Certain painting series dating from the years 2013-2014 seem particularly remarkable in this context. These pictures, such as the different variations in the thematic group "Speaking Wall", the variations of the painting series "Morning", or the "Library" series manifest a latent, hidden "parallel strategy", which holds a central significance in Yoo Geun-Taek's pictorial narratives, especially from the perspective of the emergence of new, unexpected, unforeseen and surprising micro-narratives, or of new, evocative connotations and associative layers of meaning. The discrepancy between the rationally and transparently formed, quasi-architectural structure of the painting and the deliberately confusing temporal structure – unravelled by autonomous, self-contained time zones in which irrational, hallucinatory micro-scenes can freely unfold – moulds the entire narrative of the painting. Often disconcerting, this subversive pictorial narrative suggests, on the one hand, subtle melancholy and an impression of constant, inexplicable confusion and simultaneity of diverse occurrences. At the same time, it also conveys an intellectual, reflective exploration of the capacity of visual art, the ability of a picture to create radically new, unconventional, vivid connections between layers of meaning and systems of perception.

Yoo Geun-Taek unleashes the capacity of the painting to create, within a coherent spatial structure, complex new, self-contained time zones in which confusing, uncontrollable micro-narratives can freely unfold, leading to different levels of meaning and activating diverse connotations, and at the same time be integrated into the overall structure of the painting. It is impressive how naturally the different micro-scenes coexist, and how easily and simply the self-contained time zones permeate one another. The various autonomous, virtual spatial units that form around the self-contained time zones have no rigid boundaries that would rigorously isolate them from the other spatial units. Instead, they blend into other virtual spaces with natural simplicity as a matter of course, with irresistible, continuous fluidity.

A fine example of this enigmatic and fairytale-like fluidity of spatial structures that moulds the pictorial narrative can be found in the work "Morning". As the waves stirred by the small boat transporting the elephant reach the fictional shoreline of the river; they abruptly find a place right next to a plate and a wineglass, beside a coffee cup and some bananas. The waves belong to the micro-scene on the river, with the animal and the small human figures, and the imaginary environment suggests a landscape with a deep horizon. But the river's waves leave their territory, going beyond their autonomous spatial zone, and arriving unexpectedly in a completely different spatial zone, in which other things – belonging to another micro-scene and depicted in different proportions – admit the waves and integrate them into their own, autonomous spatiality. The mutual permeation of different spatialities causes confusion between the different time zones.

This confusion arouses the feeling that the whole world is in a constant, quasi-natural state of fluidity, causing bewilderment and, at the same time, enabling strategies of liberation from conventional relations, and suggesting new connections. While this fluidity appears as a state that definitively makes any clarity of temporal and spatial structures impossible, it also enables the constant reinterpretation of relations between micro-scenes, between things and spatial situations, fundamentally shaping the entire pictorial narrative. Yoo Geun-Taek's poetic universe radiates a latent, subtle melancholy that stems from the fluidity of things and relations, from the discrepancy between the inner logic of rational spatial structures and the irrational, uncontrollable micro-scenes in autonomous time zones, but it celebrates the capacity of the painting to create radically new connections between layers of experience, and to convey them through art, in all its poetic power.

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