

(On) The Radar

Timur Lukas – Geert Marijnissen – Els Nouwen – Marie-Fleur Lefebvre

The show '(On) The Radar' unites four artists, who embody four different painterly positions, which all in some manner have to do with the idea of painting as a rather attacking act towards its own medium. Although painting still is considered as a popular medium within the art market nowadays, it still behaves – as itself and in its creation – rather autistic or 'non-contemporary' towards the outside.

For each of these painters is the 'canvas' a sort of mental battlefield, excluded from the outside world, in which each painterly act can be considered as an image attack to the former one, and which forces the creator time and time again to the making of - whether or not strategic - choices towards the next act. These image attacks could be constructive or destructive, aggressive or tactile, deformed or esthetic, but contain nevertheless always a sort of destruction towards the last (painted) image.

The title of the exhibition '(On) The Radar' refers – next to the evident military connotation – to the still relatively young position that these four painters possess within the (international) contemporary art world, and to our modest attempt in bringing change to that.

On the other hand, these four painterly proposals could be considered as a small plea for maintaining an underground position, which – if she is high-quality – paradoxically mostly is condemned to her opposite.

Timur Lukas (°1986, Germany)

Timur Lukas' painterly mentality is on a high level almost über-eclectic, where he seemingly effortless combines figuration, abstraction, informality and sometimes art historical semiotics. These very diverse approaches are often confronted with each other in one and the same painting. Sometimes Lukas makes use of a deliberate construction from which he offers the viewer 'from a bird-view' a playground of different painterly possibilities. In his paintings, Timur Lukas attacks in a humoristic manner several painterly clichés and styles, and questions hereby the so called aura of painting as a serious, art-historical imbedded medium.

Geert Marijnissen (°1993, Belgium)

Despite of his young age as part of the generation of the digital natives, Geert Marijnissen's painterly approach is surprisingly slow and full of artistic, consequent doubt. In a (pseudo-)nonchalant style, he spends sometimes months to get his images painterly 'correct'. Often he overpaints these images with several layers, while destructing and reconstructing his former (or future) painterly acts, which makes that the subconscious process behind these images still stays partly visible for the viewer. Marijnissen's small scale image attacks float constantly between confidence and doubt, but are always tactile, however never strategic.

Els Nouwen (°1968, Belgium)

The paintings of Els Nouwen are – seen from the position of the painter and for the viewer – almost (sado-)masochistic. Nouwen starts every work by painting – not seldom during months - meticulously figurative motifs, taken from her immense photographic archive. These images are almost always strongly physical in nature and contain often art- and/or socio-historical references. Once when the photorealistic, figurative ‘primer-image’ is finished, the artist starts attacking these motifs with their almost exact opposite; an amalgam of highly wild, gestural and physical painterly acts. The paintings of Els Nouwen are all intense, screaming and silent witnesses of a highly aggressive, physical and disturbing viewpoint towards the medium painting, as mental battlefields on canvas.

Marie-Fleur Lefebvre (°1982, France)

The paintings and structures from Marie-Fleur Lefebvre are all derived from her artistic conviction that regards the medium painting as deposit, as waste material. In a literally aggressive act towards her own medium, Lefebvre sometimes tears thick layers of paint from her former paintings and uses these shapes of medium to construct new, highly physical and gestural painterly structures. On the other hand, she works often in an almost sculptural manner with painting, and creates these thick acrylic painting-shapes independently from the ‘canvas’, and considers this carefully constructed artistic garbage as autonomous bodies or skins, who are finding themselves lost and forgotten in the wasteland between painting, sculpture and (post-apocalyptical) space.