

PAUL CZERLITZKI - „SEPTEMBER“

10.6.-8.7.2017

Opening: 9.6.2017, 6pm

artist talk with Ulrich Loock

11.6.2017, 2pm

Paul Czerlitzki - Retention

In his painting Paul Czerlitzki takes a small step back from the question of which colour is to be applied to a receptive ground in which constellations. Coloration and brushwork, abstraction or figuration are not subjects of primary interest. Czerlitzki makes painting before beginning to paint. It is apparently about having to do with something that is as simple as possible. This simple thing is paint (colourful material) on a support (canvas). But with that, from the beginning something else is involved; fundamental is an original breach within painting. Painting stages the dissociation of its simplicity and thus opens a field of possible displacements. The concern is to reconfigure the unhooked elements of the painterly apparatus. Not just any way, but as touch, through touch, a close handling.

The procedure is methodical, organised in different groups of pictures. Carrying out a planned process, mechanising the practice, removes the obligation of spontaneous subjectivity. Subjectivity is retroactive; it emerges as the effect of a result.

Five Picture Series:

Untitled: Canvases whose monochrome grid structure (ranging between white and black) results from paint being applied through fabric.

Makeup: Canvases covered in photocopies of themselves.

Fleshout: Canvases, initially sealed on both sides with a bone glue and then layer by layer with a clear acrylic gel.

ANNA: Canvases dusted with black pigment and bearing apparently unplanned traces of accidents or vandalism.

September: Almost square formats leaning against the wall dominated by a circular opening in the centre of the picture that extends near to the edge.

Actions aimed at the canvas itself initiate painting before it begins. Unlike "fundamental painting" in the 1960s, however, this is not a primary process. Metaphorically speaking, the canvas is folded back on itself. The introduction of its double takes the place of the precipitation of paint – the precipitation of paint becomes manifest as the double of the support; the painterly action is close to consuming itself; in the process, a gap is created, a dark distance – however slight it may be – that permeates unity and transparency. In this way, through such a blurring, coloration comes about (*Untitled* and *Makeup*). Then Czerlitzki uses the medium of transparency directly.

By being sealed with a transparent film, the canvas is presented through the difference to itself (*Fleshout*). Actions with the canvas aimed at the canvas generate shifts; retention becomes the site of appropriated subjectivity. The indicator of subjectivity in painting, the brush work, appears as an ephemeral trace on a surface covered with black dust (*ANNA*). Or else the surface is almost totally missing, replaced by the circular framed givens of the existing space (*September*).

The folding back of the support onto itself or the registration of fleeting traces by a deposit of coloured powder reproduce the distance between applied paint and support in the form of a deviation impressed on the canvas and the layer of colour – methodical approach links the banality of the given with the spectacle of a mise-en-scene.

Ulrich Loock