

LARS CHRISTENSEN

WHITE vs. MONOCHROME, curated by Nils Erik Gjerdevik

January 14 – March 5, 2011

Opening Thursday, January 13th, 6 – 8 PM in the presence of the artist

Anne Mosseri-Marlio Galerie is very pleased to present the first exhibit in Switzerland of Lars Christensen's newest series of paintings and works on paper. They incorporate technical, physical, material challenges and the interaction of canvas and acrylic to bind tension, light and contrasts on one plane. White vs. Monochrome is the inaugural presentation of 6 white and 5 monochrome paintings made in 2010. The acrylic filament-like structure reverberates and questions gravity, technique, and tactile restraint. Action painting, minimalism and sculpture have joined forces with color fields and depth in Christensen's pursuit of a new language based on flat media.

Juxtapositions, contrasts, risks and directness are an integral part of Lars Christensen's (DK, 1972) creative pursuits. In White vs. Monochrome, the selected paintings present the conflict our sense of sight, our cognitive senses and emotions encounter. Colors appear and appeal differently to each of us, have had different cultural and religious significance and connotations over the centuries, as do shapes and symbols. The added confrontational pressure within one space of equal sized paintings of acerbic bright yellow, gold, green, blue grey and light grey versus the harmony of whites opens a dialogue on color and subtlety.

Painting in a sculptural form comes naturally to the Danish artist who pursued studies in design at Designskolen, Kolding, DK and the College of Arts and Design in Leeds, GB. Interest in art of the early second half of the past century such as the New York School and "Gruppe Zero", led him to search for the lyrical aspects of painting and color while incorporating structured action. Further investigation in physical properties of acrylic paint and support elements of paper and canvas have fashioned the presentation of the intensity of white and colors and the light space in between. The shaped segment of color applied flat on an otherwise pierced canvas provides a reference point to compare color and light.

The white paintings are not monochrome due to the finely layered mix of color within the strands in the outer edges that frame the work and guide the eye to the brightness at the center of the paintings 150 x 120 x 5.5 cm (59 x 47 ¼ x 2 1/8 in.). Intensity of colors, direction of acrylic strands, shadows and twisting shapes mix the visual signals. Just as zero is a neutral point between positive and negative, the new technique combines landscapes and abstraction to create a new space.

Lars Christensen's paintings are in The National Danish Art Foundation, Ny Carlsberg Foundation, Copenhagen Cultural Fund, Nykredit Collection, Denmark. He co-curated "Teaching An Old Dog New Tricks", Den Frie Udstillingsbygning, Copenhagen, in 2008.



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For further information please contact the gallery at +41 43 243 0380 or mail@annemoma.com
Tuesday – Friday 12 – 6 PM, Saturday 11 AM – 4 PM