

TANJA POL GALERIE

Boban Andjelkovic
Parisiana
30/05/17 - 28/07/17

Boban Andjelkovic's Parisiana is a group of new works that were created during a residency at Paris' Cité des Arts: we are pleased to present them in the framework of his first solo show at Tanja Pol.

Boban's oeuvre is diverse in terms of the media used. Besides painting on canvas, he also creates works on paper, murals, woodcuts, glass painting, and sculpture. For the opening, he painted the 3 x 3 meter glass door of the gallery, thus placing a statement visible from the courtyard outside the exhibition. In addition, we will be showing 16 works on paper and numerous large-format canvases.

Boban thus approaches paint and the surface very directly and tangibly, and this affects both the color spectrum and the material. He applies the oil paint pasteously and in layers, the gesture is visible and palpable. He places contrasting lines and highlights with a nozzle he made himself, squirting the oil paint as a three-dimensional bars and thus introducing an element of drawing into several of his paintings; he also uses this ornamentally as well.

For Boban, good painting is definitely bad painting. It is immediately visible that someone who approaches the material in such a brutally elegant fashion knows how it's done, then just to apply the brush all the more coarsely. He holds the work of Van Gogh and Picasso in high regard, and that's quite clearly visible in his own painting. He dedicated one portrait to Berthe Morisot, with a huge crown and large breasts she swings her brush over her head; the powerful gesture pays homage both to the painter and painting as such.

In his paintings, objects begin to walk, pictures have legs and wear boots with which they move elegantly, sometimes sexily through the image space, and in the new paintings in part through wild architectures of piled up rectangular elements, kitchen hobs referring to the artist's studio-apartment situation in Paris. The link between an interior alluded to with a figure whose head is often exaggerated, and almost autonomous, often wearing a headscarf and high-heeled boots, becomes a visual architecture where every recognizable element is always already a surface that marks the limit of another surface of color. Figure is figure is surface, and thus each image is a contribution to painting as an endless task of organizing a constant two-dimensionality.