

## MAQUIS

„Many Maquis wore berets...“

### 1. *Golden Days II*

Like a big invitation card, as a hint and protective shield of *MAQUIS* the painting lights up in the gallery's lobby. Painted in New York as a counterpart to the figurative red appropriation of Balthus' painting *Les Beaux Jours* in the May 2014 RSFA-Exhibition *CHAMPROVENT*. It is a naked portrait of a ghost, a queer physicality, which generates itself and a relative of the series of *Bruised Grid*-Paintings. Acrylic on canvas, 170 x 220 cm.

### 2. *Lucian Israel Balthus*

An abandoned *Naked Portrait* of a female torso by Lucian Freud from 1973 finds completion in its dissolution and interaction on a stage with a pot plant awoken to animalistic life and with the figure of Flamenco dancer Israel Galvan, deconstructing in a quasi cubistic way the body and the history of representation of bodies. The slippers that wandered over here from the Balthus-Painting constitute a „mounting“ for this painting. The color is the person, the whole painting a lawless body, becomes a naked self portrait of painting. Oil on Canvas, 170 x 220 cm, hung on a pillar in the gallery space.

### 3. *Cosimo Piero Gemäldegalerie*

Studies of bodies in transformation. Coolness is another form of resistance, which this picture steers for. The *Bruised Grids* function here as a pillow. The model was owned by Vasari. It was itself an appropriative picture, had a similarity with *Venus and Mars* by Botticelli. Panofsky described the 1505 painting by Cosimo as „an enchanting primitivist pastoral“, as a depiction of an exchange of emotions and passion, enabled by the in fact not perfect bodies in an interplay of signals, colors, symbols, among others a phallic reef and a type of butterflies, the „beautiful little mistress“ (*Callimorpha dominula*). The pictorial space can format and re-format itself as a narrow intense hermetic and/or an open spreading space. The painting is a site of daydreaming: To put oneself into multiple social skins, into excited masquerades of the strung out loose bodies that transform into landscapes...“Pulsing with motions of compression and dispersion in varying temporal and spatial formats“.

### 4. *Fiorentino Rosso Sansepolcro*

Another journey in a different timeframe. Painted in 1528 by a stubborn autodidact, who dedicated himself to Florentine red tones, to Italian Mannerism of the sixteenth century, heavily interspersed with elements of Northern European Renaissance and then co-founder of the First School of Fontainebleau. The consequences of the drastic deposition (the decent from the cross) can be traced up to Beckmann and Freud. Christ's body after the deposition, held by other figures and circumstances, hence by the social body, crosses through and divides the painting. So the full picture could be understood as a body, a pictorial body nailed to the pillar in the gallery space, the exhibition is „performed“ as some sort of crucifixion. Eroticizing foreignness radiates off the surfaces treated with very different materials. Dissolution of the border between sight and flesh with diverse possibilities to touch and transgress.

### 5. *Maquis Berlin Boogie*

This time there are 35 pieces, each one 30 x 30 cm, oil on assorted canvasses and wood. The hanging is variable. Sound: *Boogie Chillen* by John Lee Hooker. This work could be re-formatted into a rectangle that would correspond with the measures of the *Golden Days II*-painting. Potentially relation to ZZ Top's version of *As Times Goes By*. The desire: Becoming timeless in MAQUIS. La Macchia: Corsican for impenetrable undergrowth, growing in a previously destroyed landscape; describes generally as well: underground movements, the space for the lawless, parts of the French Résistance during World War 2, or Maquis in Star Trek: The last Freeman.

### 6. *Botticelli Medaille Stettheimer*

Botticelli's young man with the gold coin, on which there is an image of Cosimo de Medici from 1474 hangs in the Uffici not too far from an entombment scene by Rogier von der Weyden. The coin, plastically crafted on a painted ground, shows a man of power of the time. End point of the exhibition and promise and potential for an opening into a new room space to come. While staging a peephole into the far and recent past at once. Impossible lens. Focus: Painting asserted as original text. Maybe at this point one should refuse every other means of communication? Penetrate history's matrix in an original, painterly, insisting way and through techniques, decor, effects, crusts and noise into the brutalist zones of painting. Post web art, make-up- and make-over arts play a role. As well as Stettheimer (who named this painting a source for her work) and Freud. In the end what counts is to paint what can never be painted to the end. Art fed with exciting personality and living history. Return of the resurrections. Through „copying“: radical intensifying of the pictures' reality. The job is never done.