

Jana Euler

19 January – 11 March 2017

Thursday – Saturday, 12.00 – 6.00pm

In four paintings of this exhibition the center is left empty. This emptiness is framed by the former edges of the represented object, which are two watches, a body and a smiley.

By placing their center outside the canvas, their function (in the case of the watches) and with the other their coherence, is suspended. I tried to visualise a void or a feeling of depth in the nothingness.

In my perception this is comparable to trying to think away from a primary mission, or trying to focus on what lies blurred, disregarded, outside the central vision.

These paintings are hung alternating with four others that have a concrete object in their center.

These are chosen because of their potential to fill the void that I insufficiently tried to describe in the upper part of this text, but hopefully a bit more sufficiently with the paintings themselves.

These four are called: *Filled (minimalism)*, *Filled (religion)*, *Filled (capitalism)* and *Filled (health / beauty enhancer)*

Notes on these four:

- There is no emptiness in the trash can.
- Ear-winged angels or dead humans approaching the light in unity.
- Two times the same nude figure is longing for something central in the painting's internal depths that is inexistent.
- Close to cross-eyed view from the painting into the space through two layers of cucumber conversation.

The painting of the island is a more two dimensional inversion.

The paradise is collapsing or closing and a sickening yellowish cloud is forming on the top of the palm trees.