

A feature which sets Rezi van Lankveld's new paintings off from what we've been accustomed with her earlier pictures of whirling threads of paint, dismembered and blasted contours resulting in an agitated surface is that they seem to allow a slower tempo of perception. One of the means by which they impose a slower pace is that pictorial elements are not any more placed in or against a vacant space, but stretched all over the canvas, contained with respect to the picture limits. Heightened fluidity of the poured paint is achieved by moving it with more tender strokes of the brush. The pigment no longer forms oily gluts within deposits of stratified colour; the wash produces a pale coloured luminosity with shifts of blue, green and grey to cerulean and celadon. Yet this is still the same working procedure, but freer in handling, creating a movement of collapsing and raising forms that melt and fuse in process of which something as an image is happening against conscious design. This image is visible only as an event not as a thing. It is a figure that painting suddenly bares within its own formation.

– *Zlatko Wurzburg*

Rezi van Lankveld lives and works in Amsterdam. Recent exhibitions include: Friedrich Petzel, New York, USA (2010); Contemporary Art Museum St. Louis, USA (2009); Kestner Gesellschaft, Hannover, Germany (2008); The Approach, London (2008); Museum voor actuele kunst, The Hague, Netherlands (2007) and Museum Van Loon, Amsterdam, Netherlands (2007).

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